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Cover: The ruined view of the historical palace in Kandahar, known as “Orange Palace”.

(Drawn by the famous Afghan artist Mr. A. G. Breshna)

EDITOR

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The Mother of the Dari Language
Part: 7

By Prof. A. H. Habibi
Translated into English
By Mohammad Kazem Ahang

24) ABABG:
Walter Bruno Henning and Maricq, without any interpretation, have both given the meaning of this word as “waterless” or “without water”. Furthermore they think it is composed of the components Ab meaning water.

As far as this analysis is concerned, no similar word is found in Dari or Paxto in which case it might be a dead word. However, from its use in the script we can say it means “with no water” and “dried out”. Concerning its “g” at the end see number 11 which has been analysed already.

25) STAD:
This word has originated from the Avestan word, sta: Sanskrit stha and the Latin word, Sisto, all of which mean stop and remain. (1) In Dari, currently, this word exists as Estad.

The components of the infinitive, Estadañ, were used from early times in the Avestan and Pahlavi languages as an auxiliary verb, e.g. “dat estat hind” (dada estada and). (2) In the book of Ardavraj Nama it is said: “Avesta Ra ander sitakhr-i papakan pa daz napast nihaz estad”. (3) In the above sentence the word is used in the same meaning as was used in the ancient times. An example is seen in the following couplet of Manuchihri (died in 432 H.):

1) Old Persian, 210
2) Dastan-i Jam p. 50
3) Nama-i Tansar, 54.
As the north wind saw such a thing from the winter, Stopped (estad) in its original place as a restless spy. (4)

Similarly, Baihaqi, a scholar of the Ghaznavid reign, writes: “Hawa sakht garm estada bood”, which means the weather was too warm. (5)

From all these examples one can estimate that “Ababg Stad” of the Kushanid Language is exactly the same “stad”, the past perfect for the third person. We can see the word in numbers 31 and 120 also, but there it is used as verb and not as an auxiliary verb. The meaning of the sentence beginning with number 22, acid maliz ababg stad, is as follows: “This way the fortress remained without water”.

26) OD:

This word is found in the use of a connector at the beginning or between two words. It was exactly the same in northern Pahlavi. In one verse of the Manavid discovered in Turfan, about the praise of the light tree, the word Od, has been repeatedly used meaning “and” (in Dari it is “wa”). (6) This shows that the “d” at the end of the word, as in the words numbered 8, 22, 50, 68 and 90 with the same kind of “d”, has become “wa” and in Paxto it is “aw”. This silent use of “d” at the end of this word has several examples in other words also.

OD in the Surkh Kotal script has been used as a connector in numbers 70, 100 and 133 also. The same word is used in numbers 43, 139 and 147 with the spelling of OT. (7).

From the use of the word in both spellings, OD and OT, we can come to the conclusion that with the spelling of OT the word has been used purely as a word connector, but with the spelling OD it relates two words as well as two sentences and phrases in general in which case it is also a phrase connector.

27) Kald: (When)

According to Henning, this word originally, in the ancient Iranian language, was “kada” and meant when. The letter “d” at the end of some words in the script of Surkh Kotal has been changed in certain words in Dari and Paxto into “h”, e.g. numbers 1 and 50. In these two cases the Kushanid word “kald”, remained “kala” in Paxto, meaning when, as, since and whenever. The same word is seen in number 46 also. In this case “d” was changed into the “L” in Paxto, thus the struc-
ture of the word, kala, in Paxto is similar to the structure of the word, kada, in the ancient Iranian language.

28) As (Az):

This word, according to Henning, has the same meaning “az” (from) as found in recent day Dari. This word is also seen in number 102.

29) LRO HOMINAN:

This word and word number 30 succeeding it have not been thorou-
ghly or convincingly analyzed by the orientalists, and there remain se-
veral controversies about these words among orientalists. Maricq, for
example, says that the first portion of the word is Lruvo of the Druwa
of the ancient Iranian Language. He usually read the letter upsilon (Y)
as “H”. He thinks also that the analysis of Younker and Herzfield in
this regard was not acceptable. Their reasoning is based on the fact that
in the script and the coins of the Kushanids and Kushano-Sasanid, ups-
ilon was normally used for the “H” sound. But as Maricq believes,
upsilon was not at all used in the Bactrian language, but it was used
instead of the letter “H” which did not exist in the Greek alphabet. This
was why, when the script was read and published in the Asiatic Journal
(1958, p. 352) all upsilon used in the words were pronounced as
“H.”.

Contrary to the above view of Maricq, Henning believes that the use
of upsilon (Y) instead of “H” was not common. In fact, he says that
the upsilon in the word LROYO was used to reduce the use of three
“O’s” (ooo) in the word and this obstacle was not felt in the word Lroosp
(Lruvasp).

Henning believes that the “DR” at the beginning of the ancient Iran-
ian word has been changed in the Kushanid language into “LR”. In this
regard the Kushanid language is different from that of Paxto. “DR” still
exists in the Paxto language, i.e. Drooma of Avestan (meaning move it)
is the same Droomidil (going and moving) in Paxto of which Drooma
is command form of the verb meaning (to go or move it).

For better or worse, these words in the Asiatic Journal have been
read as: “As lro-hominan-o”. Meanwhile we have to mention that
Henning’s view in the point that the language of Kushanid was diffe-
rent from Paxto, is not applicable. In Paxto both infinitives, i.e. Lrel
(like that of the Kushanid language) and Darlodil (similar to the Aves-
tan groups of languages) mean “having or to have”. This shows that
Paxto has many dialects. In the meaning, if we accept “o” as a divi-
der as it has been used in all coins and Kushanid scripts, then there will
not remain the problem of having three "O's". And consequently there would be no reason why they should change the divider into upsilon (Y). Instead of upsilon, "h" appears to be the correct usage. This lead us to another point. In all words, if we read upsilon as an "H" we will have more correct structure in these word than otherwise. For example, if the word Poyer of number 55 is read as (Y) the outcome would be Poyer while it is no doubt Pohr. This same word in Pahlavi too is Puhr from which Poor and Pisar (son) was derived and used in Dari. (8) By the same token, if we read the word numbers 138, 140 150 and 153 Mhr instead of Mir we will get the same word, Mehr, as it is used and exists today in the Dari language.

At any rate, the word Lro-Hominan according to the followers of Maricqo's opinion is (Lro-Hominan) or according to the Henning's view (Lro Yoominan).

Lro-Lroy in Paxto has the infinitive Lrel meaning owner.

This word in Dari has its root as Dar (have) and Darinda (owner) in which "L" has been changed into "d". Meanwhile, in Paxto the second portion of the first part of the word, i.e. "o" (in Lro) or Oy (of Lroy) is the sign of possession and adjective. We can find several examples having O or Oy at their ends, e.e. Bro, Sargandoy, Xkarindoy etc.

Concerning the second part of the word i.e. "Hominan", it ought to be said that this part is composed of Ho+Minan.

Ho, in Pahlavi, Avestan and Dari means good and in Sanskrit it is "so". In fact Ho of Kushanid, Sha of Paxto and Khoob of Dari all mean good and are of the same root. Minan is an adjective of the word Mina in Paxto in which "n" has been used as a relative or an adjective suffix e.g. Kheera-Kheeran (meaning dirty), Kada-Kadan (married), Kal-Kalan (yearly). Relying on this view, I can say that the meaning of Minan is friend, beloved and sacred. The word Manel in Paxto, meaning accept and accepting, is also derived from this word.

Consequently the meaning of the combined components, Lro and Hominan, is benevolent owner or sacred owner. Since, after this composed word and its divider, O, a possessive "I" (which in ancient Dari was written as "Y") has been used, Lro Hominan should be a possessive for the succeeding word.

It ought to be said that the word Lro Hominan most probably was the same of the fire god. And Lro was generally used for the owner's god and it has a historical background, illustrated as follows:

8) Changing of "H" in Pohr into "S" in Pisar (son) is estimated from the words Wanas (which became Gunah) and Kherwa (which became Khuroos) in Pahlavi.
1. The first part of Drvaspa the ninth Yasht of Avesta in which Mazd-i Yasna's God, who was the guardian and preserver of small and big animals, is the same as Lro=Dru. (9) In the name of this god, Drvaspa, the first part is Dro=Lro meaning owner, guardian and god.

2. On one side of Kanishka's coins, who ruled from 125-152 A.D., is seen a picture of a bearded god beside whom is a running horse. Besides these pictures, the word Lro-Aspo (with dividers Lr+o—Asp+o) is inscribed also. This word, in fact is an illustration of the picture.

And in article entitled "Zoroastrian Gods on the Hindo-Scythian Coins" this name is recorded the same as Lehr Asp. (Eastern Documents, 1 157) And its Avestan structure is Aurat—Aspa meaning the owner of a swift running horse. Meanwhile we would like to mention that in Pahlavi it is Rorasp of Lorasp. As the first letter of the name of the god on Kanishka's coins was clearly seen, Darmesteter read it as Droo Aspo. This is the case in spite of the fact that on coin number 7 of Percy Gardner, the word Lro Asp is clearly seen. The changing of "d" into "L" in the languages of the Eastern Iranian Plateau is and was a common practice. (Anderias, Sogdhi Inscriptions p. 308, 1910).

The same thing is seen in the Manaviid Sogdhi Dialects and some of the Pamiri dialects. (10).

Lrel=Darlodil meaning owning and having in Paxto, and the same thing with a small difference as Dara and Darinda in Dari exists today. So in the script of Surkh Kotal and on the Kushanid coins Dro of the Avestan language and Lor of the Pahlavi are all of the same root and origin. Consequently, we may say that the meaning of Lro-Hominan might be "benevolent sacred owner or benevolent sacred god".

It was said that this word still existed in Paxto e.g. Daro, is a word given as a name to men in Kandahar. One of the grandfathers of the Achekzaids in southern Kandahar was named Daro whose tomb is still known and famous as Daro's tomb. (11)

30) Eir (Our=Atash=Fire):

The orientalists have not come to any conclusion about the meaning of this word also. Marick thinks it means bravery and courage. But this meaning does not fit the use of the word in the sentence.

9) Mazda Parasti..., p. 111.
10) Ibid p. 115.
11) Farahi, Mullah Mohammad Yakub (in a Qasida about throne ascending of His Majesty the late Mohammad Nadir Shah-i-Afghan say:
Our leadership elevated into Kingship.
The spirit of Daro congratulated Painda Khan that,
Afghanistan

In my view this word has exactly the same pronunciation as the word Our (fire) in the Waziri dialect—Eir=fire.

The meaning of Eir is fire and sacred fire which existed in the Baghlan temple. The remains of a fire place and ashes were found in the temple.

Previous to this word in the script a possessive “I” is found in which case the words lro-Hominan would have a possessive case. The meaning of both the lro-Hominan and the Eir is benevolent sacred god of fire.

Before starting analysis of the coming word we have to mention that “Our”, is a Paxto word meaning fire, still pronounced as Eir. By the same token Eira meaning Ashes also existed in Paxto and is the same ancient word used in the script.

31) Ctad:

This word is the same as number 25. Here it is used as an exact verb and not an auxiliary verb and it means stopped and delayed. The sentence from the word number 26-31 is as follows:

“Od kald ac lro-hominan eir ctad”.

The meaning:

“And when from the benevolent sacred god the fire stopped”.

32) Tad:

This word is the same as Ta in Dari and Paxto both. This word in number 37 is used singularly without being composed with other words. But in word numbers 18, 78, 81 and 107 it is used as a component part of composed word, in which case it carries the letter “d” in it also. However, in number 46, though it is a component of a composed word, it is used as a singular and does not have “d” in it.

It seems that Tad of the Kushanid language has been deleted in the later dialects and became Ta in which case its “d” has been cut off. And it is used as sign of condition, cause and end. In Pahlavi it is Tak and in old Persian it was Tavat and in Pa-zind it was Dak (12) in all of which it meant until and up until.

In regard to the fact that "d" is deleted in some words and not in others, obviously a reason existed. In fact whenever Tad is used with a word started with a vowel it carries “d” with it but if it joins a word with its first letter a consonant then no “d” has been used with it as in number 46. An “I” also existed between word 33 and 32 which is possessive sgn.

12) Foot notes of Buhan-i Qati'a, 451.
33) Bageac:

This is the same word as in numbers 6 and 9 of the script which meant big, great and god. In this particular word the "e" succeeding the word bag might have come from making it plural. In today's Paxto this sign exists in plural words for the feminine. Also in the Surkh Kot-al script the word number 91, Acagge, is used as plural. And the word Bageas in number 108 is of the same nature. Consequently, we can say that here the meaning Bage is gods.

Regarding the suffix "Ac" at the end of the word, I would say that orientalists mistakenly considered it the same as "Az" of number 28. Since it has been used differently in number 28 and was separated by the dividers from succeeding and preceding words it is not the same as this one. In this particular place and in number 108, since it is not separated by the dividers, I will consider it to be a suffix. Its forms still exist in Paxto, e.g. "Ghar-Ghariz" and "Land Landiz" in both of which the possessive sign "iz"=eis is used.

Historical reasons also exist by which we can say iz=eis is a possessive sign rather than another thing. It existed during the Kushanid period. In the script of Rozgan which has remained from the Mhrakula of the Haphtaletes, around 50 A.D. its first word is the praise of the mentioned king as godliness. (14).

As a result we can say in this script Bageac also means godliness and related to gods in which case means god's worshippers. And the possessive "I" succeeding the word relates the worshippers of god to the Temple Nawshad—the worshippers lived in Nawshad.

13) For more detail see: Paxto and Loyakan-i Gha ma, 27.
Afghanistan's Armed Forces and Amir Abdul Rahman's Military Reform

By: M.A. Babakhodjayev

Amir Abdur-Rahman's internal reformation and reorganization had one of its effects on the army that was instrumental in combatting against feudal separatism and people's uprisings, besides safeguarding his policy of conquest and the country's being out of foreign danger.

The numerical strength of the Afghan armed forces during Amir Abdur-Rahman's reign is not precisely computable. However, a number of authorities give us grounds to state that it was not unalterable in different phases of that sovereign's activities.

According to the English authors Wheeler and Hamilton, as well as the Turkestan canton headquarters' reports, in 1878 and 1882 the Afghan regular army numbered 42,240 men, including 9750 horses 30890 foot and 1600 Gunners with 182 guns. Besides, it embodied 16.5 thousand irregular forces composed of 7.5 thousand horses and 9 thousand foot.

The eminent Russian war expert L.N. Sobolev said that on the eve of the Second Anglo-Afghan War (1879-1880) the Afghan regular army had numbered 50 thousand men, including 68 foot battalions (600 men in each) and 16 horse-regiments (500 men in each). The artillery-park had numbered some 300 guns of various calibres. In addition, the Afghan Amir had 80 thousand horses and 60 thousand foot-militia at his disposal (2).

   A. Hamilton, Afghanistan (Translated from English by S.P. Golubinov),
   St.-Petersburgh, 1908, p. 177; Afghanistan's Armed Forces (by reports of 1907),
   Tashkent, 1908, p. 10.
Colonel Grodekov, having visited Afghanistan in 1878-1879 as member of the Russian General Stoletov's mission, pointed out that Amir Sher Ali's regular forces had included 50 to 60 foot battalions (30 to 35 thousand men), some 20 horse-regiments (8 thousand men) and 200 guns (3).

Amir Sher Ali himself declared that in 1879 his regular forces had been 60 thousand men-strong (4).

According to the Russian war expert Artammonov's reckoning, based on the data pertaining to the period of 1893-1894, the numerical strength of the regular Afghan forces did not exceed 83.5 thousand men. Within the limits of that figure he attributed 50 thousand (70 to 80 regiments) to infantry, 30 thousand (25 to 30 regiments) to cavalry and 3.5 thousand men to artillery. (5).

The irregular forces were reckoned by Artammonov at 140 thousand men (60 thousand foot and 80 thousand horses) (6).

According to reports received by the Russian political agency in Bukhara in 1891, the regular Afghan army included 27 thousand foot (41 regiment) and 6 thousand horses, and the irregular one—5 thousand foot and 2.5 thousand horses. According to the same information, there were 324 guns in the army. (7)

As the chief of the Russian post of medical observation in Turbete-Haideri said, in 1900 the Afghan army numbered 100 thousand men (8).

According to the Turkestan canton headquarters' reports, in 1901, that is, the year of Amir Abdur-Rahman's death, the regular Afghan army

6). Ibid, p. 157. L.K. Artamonov points out the strength of the irregular forces Afghanistan could furnish in case of war. At the time of peace it was much less than at the time of war.
embodied over 88 thousand men, and the irregular one—60 thousand men. (9).

The Afghan army was thus divided into various arms: infantry—80 regiments (56 thousand men), cavalry—40 regiments (16 thousand), artillery—10 thousand men, guards—4 foot-regiments (4 thousand men) and 3 horse-regiments (2.4 thousand) (10), police—30 thousand men, foot-militia—20 thousand men, horse-militia—10 thousand men (11).

Although various authorities give different figures as to the numerical strength of the Afghan armed forces at the end of 19-th century, nevertheless, they register a considerable increase in the Afghan regular forces under Amir Abdur-Rahman and their great numerical superiority to the irregular ones. It was natural, for without a strong and reliable army there could be no chance of uniting the nation permanently and of dealing with feudal revolts and people's uprising effectively. Besides, the increase in the regular army's strength under Amir Abdur-Rahman resulted from the Afghan government's tendency to fortify the country against the growing danger of British aggression.

The Amir himself was Supreme commander-in-chief of the Afghan armed forces, having a special officer (aide-de-camp "bashi") to control military affairs. The Amir effected direct supervision of the troops through the commander-in-chief ("sardar-sardaran"). During Amir Abdur-Rahman's reign the post of the "sardar-sardaran" was held by Ghulam Haidar-Khan Charkhi (12).

The commander-in-chief held control over chiefs of the administrative military cantons—"sepa-salars". Under Amir Abdur-Rahman Afghanistan was divided into three cantons of this kind: those of Kabul, Herat and northern provinces.

The troops dislocated about Kabul, Jalalabad, Kunar, Asmar, Shinder and Dacca were controlled by the Kabul canton, about Herat and

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10). The guards seem to have been somewhat more multiple than was stated in the Turkestan canton headquarters' reports. For instance, in 1897-1898 in Kabul alone there were 8 foot-and horse-regiments of the guards, each numbering 800 to 1000 men. Among them, one regiment 1000 men-strong was named "ardali safar-Miner" (of sappers); within the Kabul garrison there also 5 guards-batteries. (Information relating to the countries bordering on the Turkestan military canton, No. VI, September, 1898, p. 27-30.


Kandahar—by the Herat canton, about Charvilayat—by the Northern Provinces (13).

The Kabul canton was usually supervised by the “sardar-sardaran”. In times of peace the troops located to the east of Kunduz were commanded by a certain general who was controlled at times of war by the chief of the Northern Provinces canton.

The “sepah-salar” held control over chiefs of separate subdivisions and garrisons.

There was a special commander titled “topchi-bashi” who headed the artillery and was a person of weight in the army (14).

The cavalry were likewise headed by a special commander titled “shanishi-bashi” (15).

Each “sepah-salar” controlled a war office chancellory—“daftari amin-nizam”—that was engaged in registering all men subject to military service and serving in the army, paid salaries and provided weapons and all things necessary for the army. The chancellory was headed by an officer titled “sar-daftar” (16).

The regular army embodied these arms: the infantry, cavalry (“ris-sala”, or “suwara”), artillery (“topkhana”), engineer corps (“safar-miner”) and subdivisions for special purposes.

The lowest grade of the infantry subdivisions was represented by a unit (“paira”) of 8 to 10 persons under the command of a “havaldar”. Three such units (25 men) under the command of a “subahdar” formed a platoon, and two platoons formed half a company (“kambu”). The two latter bodies formed a company of 100 men under the command of a “kiftan” (captain), and several companies formed a regiment (“pultan”) under the command of a “kumidan”, or a “karneil’ colonel). Various regiments were of different numerical strength. There were regiments formed of 4, 6, 8, 10 and 12 companies (17).

13). Ibid.

14). According to Mirza Siradjeddin, a Bukharan traveller and merchant who visited Afghanistan at the beginning of 20th century, senior artillery officers used to have particular influence with the Afghan army; although commanders representing other arms were influential in their way, too they were considered “public,” that is lesser experts in military affairs. Vide: (Mirza Siradjeddin, Tuhaf ahle Bukhor, MS., The Institute of Oriental Studies of the Academy of Sciences of the Uzbek S.S.R. (further: I.V. AN. Uz. S.S.R.), Tashkent, Cat. No. 2142, f. 167-168.

15). Information relating to the countries ..., No. VIII, December, 1898, p. 18.


17). Modern ranks of officers were introduced in the army as early as under Amir Sher Ali.
Each company or regiment had an ensign specific to it which was worn on the spike of a lance to distinguish it in order, in the same way as colors. The ensign of a company was named “bairagh”, that of a regiment—“durang”. Regiment ensignia were somewhat larger by their size than company ones, and there were religious maxims inscribed on the former.

Foot-regiments included 4 choice ones (“amala”) which were distinguished by the name of “ardali-huzur” (the Amir’s body-guard).

The lowest grade of the cavalry subdivision was represented, the same as in the infantry, by a unit (“paira”) of 6 men headed by a “dadar”. Several units formed half a hundred, and two halves a hundred formed a hundred (“turp”) under the command of a “risaladar”, or a “jamadar”; 4,6,7 and 8 hundred formed a regiment (“risala”) headed by a “karneil”. The cavalry included only 3 regiments of the guards, each numbering 800 men. Horse hundreds and regiments were distinguished by their particular ensignia, the staffs of their standards being longer than with the infantry subdivisions.

The artillery were divided into field formations (“jalavi”) mountain ones (“katyri”), heavy ones (“fili”) and fort ones (“gavi”).

The lowest grade of the artillery subdivisions was represented by a platoon (“gubarg”) formed of 2 cannons and 32 members of the crew under the command of a “jamadar”. Three such platoons formed a battery (“kund”) headed by a “mijar”. To transport each cannon, horses, mules and camels were furnished (4 to 8 heads). Gunners, except crews of field-pieces, had no riding-horses (18).

Batteries were only manned at the time of war; at the time of peace the artillery had no crews of permanent formation.

The engineer, or sapper, corps (“safar-miner”) reserved for various works connected with fortification and sapping did not differ from other arms in the sense of their formation. They were likewise divided into a number of subdivisions, platoons and regiments.

Among the troops intended for special purposes, there were “kutwali”—detachments (of police), “hoki”—detachments (carrying out secret tasks) and detachment of the Amir’s horse body-guard—“risalei-pary”—numbering 300 men (19).

There was one more special detachment—a regiment of the so-called “Amazon” intended for the purpose of guarding the Amir’s “haram.” It was formed of women armed with carbines and sabres who were all slave-girls and servants-maids of the Amir’s “haram”. They used

18). Ts. G.A. Uz. S.S.R., Fund 1, list 34, case 813, f. 46.
19). Information relating to the countries ..., No. XIII, 1898, p. 45.
to ride horses and wear veils covering their faces, as well as to put on sun-helmets and felt hats (20).

Similarly, there were various auxiliary troops engaged in transporting war materials, or else serving as part of the chancellory staff, that are to be reckoned among the troops intended for special purposes.

Each regiment had his medical staff composed of a “hakim” (a healer) and several surgeon’s assistants that looked to the health of the men and animals.

A “mullah” who was concerned with the Shariah precepts being observed by soldiers, besides teaching them reading and writing and acquainting officers with the Articles of war, played a great role in a regiment.

There were no tactical units in any arms of the Afghan troops higher than a regiment or a battery. Separate subdivisions incorporating several regiments had no definite formation, numbering from 3 to 5 thousand men of the name of a “fauj” (corps, army, detachment), to which designation the name of its locality was added. Any large detachment of constant formation was designated by a respective ordinal numeral. An army-corps was usually commanded by a “berged”, or a “gernel”, having his staff and his brass-band at his disposal (21).

As it was stated above, a considerable part of the Afghan armed forces was composed of the irregular ones divided into the “khammadars” (the infantry) and the “khawanin-sawars” (the cavalry) which were brought together within common detachments of the name of “bairaghs”, each numbering 100 men and being under the command of a “sad-bashi” (head of a hundred). A “bairagh” was formed of 10 subdivisions, 10 men-strong and commanded by a “dah-bashi” (head of a ten) each.

Four and more “bairaghs” were usually led by a commander of the rank of a “sergenk” assisted by a “sartib”.

The irregular forces, except the “sarkari-sawars’ and “chobuk-sawars” (22), were used for suppressing people’s uprisings and feudal revolts, as well as for guarding roads, storehouses and state frontier. For instance, in 1892, to suppress an uprising in Hazarajat, the government sent a punitive detachment 10 thousand men-strong, half of which con-

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21). According to Mirza Siradjeddin, four regiments were usually headed by a “berged” and eight ones-by a “general”. (Mirza Siradjeddin, *Tuhaf ahle Bukhoro*, f. 167.)
22). The former ones were used as orderlies, and the latter ones-as delive-

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sisted of the irregular forces (23), and in 1898 a “sarkari-sawari” detachment (400 men-strong) of the Turkmans of Chavilayat was set off to guard the Afghan frontier contiguous to Bukhara (24).

Thus, at the time of peace the irregular forces were in a state of full fighting preparedness, in the same way as the regular ones.

In cases of particular need, when military service was required by the Afghan Amir entitled to declare “Ghazawat” (Holy War), all male population (at the age of 16 to 70) of Afghanistan was bound to enlist to serve in the militia ranks. The militiamen of any particular locality made a detachment named “bairagh” which was distinguished by its particular ensign made in the form of a small flag. By L.K. Artamonov’s estimates, Afghanistan could muster in 250 thousand militiamen (25). He based his considerations on the calculation that one eighth of the country's male population was in fact liable to being called up to serve in the militia ranks. However, the numerical strength of the militia’s foot and horse troops usually wholly depended on the people’s attitude towards the war declared.

At the moment of the aforementioned uprising in Hazarajat of 1892-1893, when Amir Abdur-Rahman was compelled to declare “Ghazawat” on Hazarajats and call up men to enlist to serve in the militia ranks, that measure of his did not arouse any great enthusiasm among the Sunnah Moslem inhabitants of the surrounding regions of the country. Lots of militiamen in arms even sided with the insurgents (26).

The Afghan army had different armaments. Along with new kinds of fire-arm, it used a number of out-of-date ones, too.

This is confirmed by some data obtained by the Russian authorities in Turkestan. Thus, in a report to them of July 11, 1888, the Samarkand district chief wrote: “In Badakhshan, the same as in Chavilayat, the troops have mixed arms: breech-loading guns (1/5 rifles), lock-rifles and muskets” (27). Even the guards were armed with different types of rifles (28).

The two types of rifles—breech-loading (or magazine) ones and lock ones—had a three-edged bayonet fixed on each type.

26). M.A. Babakhodjayev, The Uprising in Hazarajat ..., p. 30
The armament of the regular Afghan forces was patterned after that of the Anglo-Indian troops. An infantryman's stand of arms consisted of a rifle and of a national Afghan knife—"pishqauz". In 1891 the regular infantry, except 2-3 thousand men, were armed with magazine rifles (29). However, Rittih assumes (in his work "The Afghan Question") that of all the 80 regular foot-regiments making part of the Afghan armed forces at the beginning of 20-th century it was only one half that was armed with magazine rifles (30).

A cavalry-man had a short lock-carbine, a pistol and rarely—a six-shooter, as well as a curved sabre ("talwar") and a lance for arms. In the early 90s it was only the body of regular cavalry 2 thousand men—strong that was armed with magazine rifles (31).

The artillery units had different types of guns—old smooth-bore cast-iron and bronze lock-guns and rifled steel ones—of the type used in the most developed European countries.

The crews of mountain batteries were armed with pistols, and of field ones—with swords. The crews of fort guns had no arms at all (32).

The regular force's officers of all arms had revolvers and sabres for arms.

The irregular forces were armed with various weapons—mostly with out-of-date types of rifles, such as matchlock guns and firelocks (33). Some of them had lock-rifles of the English sample of 1857, their range not going beyond 1200 steps (34). Besides that rifle, an infantryman of the irregular forces ("khassadar") had a long knife, and a cavalry-man ("khawanin-sawar") had a curved sabre and a pistol for arms.

In most cases soldiers of the irregular forces had either cold steel, or fire-arm for arms. Thus, in 1898 in the Sherpur camp, not far from Kabul, there was a post of the irregular cavalry (1000 men-strong) recruited from the population of the capital and countrymen. Among the soldiers of that detachment some were armed with percussion cap rifles, others—with lances, and the rest—with swords and daggers (35). Such was the armament of the militiamen called up to take part in "Ghazawat".

29). Ts. G.A. Uz. S.S.R, Fund 1, list 34, case 866, f.4; case 608, f. 44.
35). Information relating to the countries , No. VIII, 1898, p. 46.
According to reports received by the Turkestan Russian authorities in 1898, Amir Abdur-Rahman energetically set himself to re-arming his army with modern types of weapons. Those reports said: "Rifles of old samples taken back from the troops are being sent to local arsenals and are being designed to be distributed among the people in case of hostilities with any neighbours" (36).

It is beyond all doubt that Amir Abdur-Rahman managed in a short time to re-arm a considerable part of his army, if not the whole of it, with modern types of weapons. In his "Memoirs" he, indeed, noted of such armament of his troops. Amir Abdur-Rahman wrote: "My army has modern types of breech-loaders of Nordenfeld, Gochkis and Krupp, as well as batteries of mountain-guns and field-pieces of Maxim and Gilm. My army has the same rifles as the English army: magazine rifles of Di-Mitford, Henry Martini, Snider, as well as such breech-loading rifles of Mauzer's type as are in use in the German army; in like use is also a carbine of the Austrian army's type, as well as some specimens of rifles of the modern Russian type" (37).

The recruitment of the regular troops was effected by means of conscription through casting lots among the population of the Kabul, Kandahar, and Herat provinces and through the enlistment of volunteers among the natives of other regions of the country (38).

Conscripts were levied from each "deh" (a village) or 'Jui' (a ditch) in proportion with the number of its inhabitants. The number of conscripts to be levied from a village was determined on the basis of family lists by a recruiting committee including an officer of the army, the local elder and several witnesses at the conscription from among the local population.

As long as there were possibilities of replacing conscripts by paying certain sums, that is by conscription of wealth, it was the poorer class of the population that suffered most from the recruitment of conscripts. In this connection L.K. Artamonov observes: "Rich families usually avoid the recruitment by paying the officer a bribe (conscription of wealth-M.B.) of 100 to 500 krans, as a result of which the whole burden of the levy falls heavily on the poor" (39).

36). Ts. G.A. Uz. S.S.R., Fund 2, list 2, case 8, f. 1; vide also: Information relating to the countries..., No. XXII, November, 1900, p. 20.
38). Information relating to the countries..., No. VIII, December, 1898. p. 12.
Amir Abdur-Rahman's Military Reform

The system of conscription came to uniting separate tribal, ethnic and confessional groups within independent army subdivisions. It was at least a company, if not a regiment (a battalion), that could only be formed of conscripts enlisted in one certain region or among one certain tribe. F. Martin writes: "Various regiments are named after the tribes or lands (regions-M.B.) in which they were recruited. Thus, there are regiments of the name of: "Mohmandzai", "Zadran", "Zhabri", "Kandahari", "Kohistani", "Ardal", "Aud-Khel" (40).

As a rule, army subdivisions were posted far from the regions of their recruitment. For instance, according to reports received by the Russian authorities in the late 90s, in Kandahar there was a Herati pultan and in Kabul a few Kandahari pultans stationed that had been recruited from the Afghan tribes of Alizais and Populzais (41).

This system of the troops dislocation was not casual. It enabled the government to rely on the loyalty of troops in case of any disturbances or uprisings breaking out among the local population.

The irregular forces were recruited through the enlistment of volunteers.

Detachments of the "khassadars" or "khawanin-sawars" could be formed of men exempt from service in the regular forces by reason of their old age or corporal defects and not serving in the militia ranks. As to the guards and the bodyguard detachments, they were enrolled from the nobility (42).

The set of the regular army officers was formed of different social groups. However, there was no definite order in awarding the officers' ranks and promoting soldiers for their service. L.K. Artamonov writes: "No regular promotion is fixed to the next rank whatever. The officers are for the most part completely illiterate and have been promoted to their ranks from the soldiers' status for bravery or any particular considerations to the government, but in most cases by virtue of someone's favour and bribery" (43).

Promotion to any of the officers' ranks or nomination to any post of high command used to be left to the Amir's personal choice and discretion.

40). F. Martin, 8 Years under the Absolute Amir. (Translated from English), Tashkent, 1910, p. 173.
41). Information relating to the countries ..., No. VIII, December, 1898, p. 45-47.
Afghanistan

As long as representatives of different social classes were awarded the officers' ranks, the officers were divided into two categories. The first one included officers of high birth, and the second one embodied those extracted from soldiers.

Nevertheless, the social origin of an officer was a decisive importance for his nomination to any post of high command. That is why officers of the first category had all the advantages of it. B.L. Tageyev writes in this connection: “It is from among them that the Amir selects persons to become state functionaries, and in most cases they command pultans (battalions), “top-khanas” (batteries) (44) and horse-regiments, too. The second category has nothing in common with the first one, except order” (45).

Posts of high command were mostly held by the members of the Amir’s family and his favourites, as well as by officers descended from the Barakzai tribe (46).

The aforementioned system of enrolling officers of the Afghan army was mainly responsible for the low qualifications of the officers and generals, as it was unanimously noted by B.L. Tageyev, L.K. Artamonov, F. Martin and others. Tageyev writes: “As it was ascertained by the acquaintance with Artillery Major, Afghans have poor artillery training, and he, an officer, was utterly ignorant of the simplest things which are the alphabet of artillery art” (47). According to Martin’s testimony, as to the level of training, there was no difference between officers and private soldiers. He writes: “Afghan officers are no more aware of military art than private soldiers” (48). According to his story, even generals of the Afghan army had “not the least idea of modern military art” (49).

Amir Abdur-Rahman himself pointed out this lack of educated officers in his army. He writes: “Afghanistan’s main need is of well-trained officers who would be able to make proper use of the country’s war materials. I pay great heed to this in order that such a want should be supplied in future” (50).

45). B.L. Tageyev, Our Neighbours in the Pamirs ..., p. 20.
46). L.K. Artamonov, The Herat Province..., p. 151; F. Martin, 8 Years under the Absolute Amir ..., p. 175.
48). F. Martin, 8 Years under the Absolute Amir ..., p. 176.
Service both in the regular and irregular forces was life-long (51). It was only old age of men serving in the army or unfitness for the service from bad health that could give them a right to demobilization. Yes, even in such cases any person to be demobilized had to provide for another conscript being a substitute for himself (52).

Very rarely, to settle their family affairs, men serving in the ranks obtained a leave of absence for one-four months. Any man who was going on leave was obliged to provide for another soldier becoming a substitute for himself, too. Martin writes: "Some soldiers told me they had not seen their families for over 20 years, for there is no system of regular leaves in the army and when a soldier is in need of going home, for instance, to settle his private affairs, they only let him go on condition of his being substituted for another soldier. Sometimes they are substituted for by perfect youngsters, and in the Zadran regiment and some other regiments of mountaineers I happened to come across several such youngsters that were so little as to seem hardly to carry their rifles; yet, they discharge their responsibilities well and soon become accustomed to the routine of their service; but then it is difficult to tell what their service might have been if they had served for themselves" (53).

The rate of monthly salaries of soldiers, corporals, officers and generals of the regular army was determined by their arms. In the infantry a "sepahi-pultani" (a private) was paid 8 to 9 Kabuli Rupees, a "havaladar"-10, a "subahdar"-23, a "kiftan"-35, a "kumidan"-90, a "karneil"-100 Rs. The cavalry's rate of salaries was higher than the infantry's one. A "sepahi-risale" (a private) was paid 20 Kabul Rupees, a "jamadar"-60, a "risaladar"-80, a "karneil"-200 Rs. The artillery's rate of salaries was, in its turn, much higher than the infantry's one.

A "sepahi-tupchi" (a private) was paid 9-10 Kabuli Rupees, a "havaldar"-13, a "kiftan"-60 Rs. The ranks above a "karneil" in all arms were paid at the following rate: a "berged"-200-250 Kabuli Rupees, a "gernel"-500-600, a "naib-salar"-1000, a "seph-salar"-1500 and a "sardar-sardaran"3000 Rs. (54).

51). Ts. G.A. Uz. S.S.R., Fund 1, list 34, case 813, f. 46.
53). F. Martin, 8 Years under the Absolute Amir ..., p. 171.
54). Ts. G.A. Uz. S.S.R., Fund 3, list 2, case 18, f. 245; Fund 1, list 34, case 583, f. 33; case 767, f. 142; Fund 2, list 2, case 45, f. 166; Information relating to the countries, No. III, September, 1898, p. 24-25; L.K. Artamonov, The Herat Province ..., p. 147-149; F. Martin, 8 Years under the Absolute Amir ..., p. 170.
The guards’ soldiers and officers were paid at the highest rate. For instance, a private of the Amir’s infantry guards was paid 30 Rupees a month (55).

Salaries of the military were sometimes raised at the Afghan Amir’s will. Thus, in 1894 he made an attempt at increasing his army’s strength by enrolling an additional number of conscripts and ordered that a raise should be made in the salaries of the Kabul garrison soldiers from 16 to 20 Rupees (56).

At the beginning of 1900 another “farman” of the Afghan Amir was issued announcing that “since Nawroz salaries would be raised for all the lower ranks in the infantry and cavalry. An infantryman earning 16 krans a month would be paid 2 tumans and a cavalryman’s monthly salary would be raised, respectively, from four to six tumans” (57).

Soldiers’ salaries in some army units were sometimes raised at the desire of the inhabitants of their native regions that served as their recruiting-ground. For instance, according to reports received in 1898 from Afghanistan, soldiers coming from the Kandahar district were conferred extra 7 Rupees a month in addition to their government salaries by their countrymen—of the families that had furnished the “sipahis” (58).

Monthly addition to salaries was received, as well, by those serving in the army who had been awarded the Order “For the Fighting Services” instituted by Amir Abdur-Rahman (59).

56). Ts. G.A. Uz. S.S.R., Fund 1, list 34, case 772, f. 8. According to Faiz Muhammed Khan, immediately on his accession, Amir Abdur-Rahman revised the salaries’ rates for those serving in the army. For instance, a private foot-soldier’s monthly salary was raised from 7 to 8 Rupees, and a cavalryman’s one from 16 to 20 Rupees. (Faiz Muhammed Khan Katib, *Siradj-at-Tawarikh* vol. III, p. 379.
57). Information relating to the countries ..., No. XX, July-August, 1900, p. 37.
58). Information relating to the countries ..., No. VI, September, 1898, p. 25.
The History of Former Kafiristan

THE IMAGES FROM KAFIRISTAN

By A. R. Palwal

At the time of conquest the invaders of Amir Abdur Rahman Khan destroyed and burned down most of the Kafirs' images right on the spot. The secretary of the Iron Amir has recorded a report from Western Kafiristan in which he says that the conquerors "broke down all the Kafirs' images, the dead placed in wooden boxes and deposited inside their houses, were brought out and buried in the ground". (Seraj al-Tawarikh, vol. 3, p. 1116). Probably those were the dead for whom either the effigies were not erected, or perhaps they were the recent victims of the then current war. At any rate, neither the ceremony of their death anniversary nor that of mortuary was performed for them. The latter seems more reasonable—that they were recent dead and especially the victims of war who could not had been taken to the Shanitan, open cemetery, without the proper rites.

A great number of images carried away from Kafiristan were burned down in Jalalabad (Kohzad 1947). The remaining images were brought to Kabul from which 32 are known. Of the latter number only 15 images remain in the Kabul Museum; 4 of them were carried to France of which there are two images. KK.1 and KK.5, in Musee Guimet, and two KK.16 and KK. 25, in Musee de l'Homme, while the location of the rest is unknown. My description of the images which do not exist in the Kabul Museum is based on the pictures published by Edelberg in his Statues de Bois...1960. For better understanding, the images will be categorized on the basis of their comparative trait-clusters. These categories may represent sub-cultural or space and temporal differences in their style of formation and symbolic features. Besides, I will be describing the images rather in detail, because I will be not able to provide you with pictures for most of the images. In this case, the previously mentioned publication of Edelberg will be of great help to the reader who is particularly interested in the subject.
As a first step, I have attempted to simplify the cultural and physical trait-clusters of the images for comparison. Our first aim is the categorization of all the images, together with a few images from the Kalash Kafirs. In order not to get lost in a jumble of traits, I have symbolized, by alphabetic letters, only those characteristic traits, which are shared by more than two images (Tables 1-4). As a second step, I arranged another table for each of the main categories, in order to find out about the subcategories and the sequential order of the images (Tables 7-10). As a third step, I described the individual features and those traits which are not easily understood from the tables for each image and its relation with other images of the group. In order to understand the tables, the following lists of key symbols are used,

Most of the letters implied in the tables represent the traits to some extent. Some others are the initials of the terms signifying sub-categories of the traits. Only few symbols are arbitrarily applied. There are three symbols from the second kind which have the same function in both of the cultural and physical tables. The symbols are (d), (i), and (—), which signify different trait, indistinct trait, and lack of trait, respectively.

a. List of the numerical and alphabetic symbols for cultural traits: (*)

1. Head-dress:
2. Cap:
3. Turban design:
4. Ear ornaments:
5. Costume:
6. Skirt:
7. Trousers:
8. Neck ornaments:
9. Waist band:
10. Waist ornaments:
11. Object on back or on shoulders:
12. Position:
13. Sash:

b. List of numerical and alphabetical symbols for physical traits:

1. Sex: M. Male F. Female
2. Forehead shape:
3. Face shape:
4. Eyes:
5. Mouth:

(*) Due to lack of width we could not put the tables along side each other, but (1) (Head-dress) should be matched with (H) (Cylindrical) and so on.
6. Neck form:
7. Hands:
8. Arms: position:
9. Waist:
10. Breasts:
11. Sex attributes:
12. Arms placement:

H. Cylindrical  
G. Global  
Q. Dome-shaped  
R. Separate from head-dress  
A. Part of head-dress  
g. Interlacing lines on projected surface  
8. Interlacing lines on head-dress  
W. Oblique lines  
y. Long eardrops, Karmal.  
b. Short eardrops, Kanna.  
B. Head-side ornament, Tchuk.  
K. A thick garment on shoulders  
V. A garment with V-shaped collar and feather-like gore of flapes over shoulders.

m. Mini skirt  
r. Middle protrusion  
B. Vessel type  
L. Long skirt  
L. Medium size  
F. Large loose trousers  
P. Normal of medium size  
Slacks-type trousers  
C. Necklace, Ger.  
D. Broad girdle  
z. Belt  
J. Dagger  
t. Bandoliers  
n. Axe, Kasha.  
u. Quiver, shtor,  
I. Standing  
s. Seated on stool  
Z. Seated in armchair  
X. Double sash  
M. Male  
B. Broad  
P. Proportional  
H. Rectangular  
E. Circular hollowed out  
S. Ship-shaped  
M. Horned  
c. Loaf-shaped  
O, Narrow girdle  
C. Edged belt  
O. Rings  
1. Gun v, basket  
W. Shield, Kira.  
a. Astride on goat  
b. Astride on horse  
X. Single sash  
F. Female  
n. Short  
r. Wide  
U. Round
G. Round protruding  
O. Surface circle  
1. A short slit  
J. Long  
R. Grasping horse mane  
K. Grasping goat’s horns  
F. Grasping chair posts  
7. Up angular  
L. Normal angular  
N. Equal to chest  
P. Proportional  
Y. Long  
A. Penis  
f. Fixed to body  
  
Holes cowrie shelled  
m. Dentil marks  
j. Short P. Proportional  
W. Placed on waist  
u. Placed by navel  
g. Grasping instrument  
C. Circular  
Z. Straight  
V. Slendering down  

On the basis of the 1st and 2nd tables, one can easily group the traits into four categories. This categorization is done in the 3rd and 4th tables. There each of the categories is symbolized with the capital letters W, X, Y, and Z. From the tables we can easily understand that cultural traits are more associated with the differentiation of male and female sexes than the physical traits.

The last category is newly added from the Kalash Kafirs, but the first three categories are already recognized and differentiated by Edelberg in his previously mentioned publication. The purpose of this paper is to elaborate and further illuminate some of the pertaining matters.

Besides the traits mentioned above, one can categorize the images without referring to any of them. In this respect the size as well as the color of the images plays an important role. Some of the images are too small and some others are life size or even larger. This aspect will be dealt with later. Another superficial criterion is the colour of the images. Some of the images are yellowish and others are dark brown. The latter color is due to the application of some material which evenly covers the whole body of the images except their back side properly. This is peculiar to the X-category of images. Some images of this category have a thick crust of blood and other ceremonial materials which cover the front side of their body. Among the W-category of images, those I have examined, KK.11 and KK.11A, look dark brown. Their color is due either to the nature of the wood from which they are made or to some other cause.

Apparently the images are sculptured out of three types of wood, according to Snoy who made these identifications for me as a favor. The first kind is a variety of not very hard wood from deciduous trees, which has also two types. From one kind KK.11, 15, 23, 29, and KK.32 are made and from another kind of this wood KK.12, 20, 21 and KK.31. are made.
### Typological Symbols for Cultural Traits of the Images

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<td>12-17</td>
<td>23-29</td>
<td>-</td>
<td>3,34 M</td>
</tr>
<tr>
<td>r.</td>
<td>18-22</td>
<td>-</td>
<td>-</td>
<td>F</td>
</tr>
<tr>
<td>3.</td>
<td>12-17</td>
<td>23-29</td>
<td>-</td>
<td>M</td>
</tr>
<tr>
<td>e.</td>
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<td>23-29</td>
<td>-</td>
<td>M</td>
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<td>23-29</td>
<td>-</td>
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<tr>
<td>B.</td>
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<td>30,31</td>
<td>-</td>
<td>F</td>
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<td>23-31</td>
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<td>23-31</td>
<td>-</td>
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<td>24-26,30,31</td>
<td>33,34 M</td>
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<td>12-22</td>
<td>24-26,30,31</td>
<td>33,34 M</td>
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### (4). Categories based on the table of physical traits

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<td>H. 12-22</td>
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<td>22-29</td>
<td>-</td>
<td>M</td>
</tr>
<tr>
<td>6.</td>
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<td>22-29</td>
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<td>M</td>
</tr>
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<td>7.</td>
<td>12-22</td>
<td>22-29</td>
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<td>22-29</td>
<td>-</td>
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<td>22-29</td>
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</tr>
<tr>
<td>10.</td>
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<td>22-29</td>
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</tr>
<tr>
<td>11.</td>
<td>12-22</td>
<td>22-29</td>
<td>-</td>
<td>M</td>
</tr>
<tr>
<td>12.</td>
<td>12-22</td>
<td>22-29</td>
<td>-</td>
<td>M</td>
</tr>
</tbody>
</table>
The second type of wood is coniferous (Archa) which is also of two kinds. From the one kind KK 2 and KK 3 are made, and from the other KK 13, 18, and KK 19 are made. There is only one image, KK 11A, which is made of walnut wood.

In order to understand the general features of the images of each category, I briefly described the complexly symbolized physical traits of the tables. The cultural traits will be described later at that time when I deal with the images of each category in detail.

W. Physical characteristic traits of W-category of images:
W. 2. B. Some images of this category have broad and high foreheads.
W. 4. o. The eyes of some images are marked by carved circles over the face.
W. 4. G. Some other images of this group have round projecting eyes.
W. 5. i. For some of the images the mouth is marked with a narrow and short slit.
W. 6.—j, P. Some of the images have no necks, some have a very short ones, and only a few have a proportional necks.
W. 7. u. Those images seated on stools have put their hands by their navel in fist form.
W. 7. K. Some images grasp the horns of the goats on which they are astride.
W. 8. L. Their hands are generally bent from the elbows in a rectangular form.
W. 9. N. The waist of some of the W-images is apparently equal to chest in size.
W. 10. Y. The breasts of the female images are generally long and thickly projected.
W. 12. f. The most common characteristic trait of these images is that their arms are fixed to their body.

From the traits symbolized in the tables and briefly described above, we get an impression that the images of this category are not homogeneous, but rather heterogeneous. They do not have even a few traits in common. From this heterogeneous structure of the images we can conclude that their differences are due either to temporal or to spatial conditions. This I will try to find out later.

Some images of the W-category have overlapping traits with those of the X-category of images which are as follows.
W. X. 3. H. Some W-images have rectangular faces and so do all the images of X-category.
W-X. 5. i. Mouths are indistinct for all the X-category images and with a few images of the W-category.
W-X. 7. u. Images of both categories place hands by their navel, but in different forms.

It is possible that the overlapping of the two categories is significant. This will mean that there was a sort of contact and relationship between the two communities to which the images belonged.

X. Physical characteristic features of the X-category of images:

X. 2. n. All the images of this category have short and narrow foreheads.

X. 3. H. Every member image of the X-category has a rectangular face.

X. 4. e. Each image has small holes for eyes in which cowrie—shells are fixed vertically.

X. 7. u. Hands of all the images of this category are placed over the girdle by the place for navel. The hands are open, the fingers of which point vertically downwards.

X. 8. 7. The arms of all the images form an angle at the elbows which is in height almost at the level of their chest.

X. 9. V. The waist or better the trunk of the images narrows down in front to form a V-shape.

X. 10. v. All the female images of this category have tiny breasts which are made in a projecting manner over their chest.

X. 11. A. Every male image has a roundish penis projecting over his mini skirt.

X. 11. V. Each female image has a triangular vulva with its base upward just below her mini skirt.

Most of the traits briefly described above and symbolized in the 2nd table are exclusively characteristic of KK. 12-22 images, and to a certain extent, of KK. These are the images which form the X-category, and, in some cases of overlapping, with the W, and Y categories. A few of them do not have immediate or first-hand importance, because I have given consideration to these overlapping traits, in the first place, to identify another category of images in relation to them. Secondly I want to find out, in relation to these overlappings, the geographical distribution of the images and the socio-cultural contact of the people. To these overlappings more importance will be given in the part of cultural traits.

Y. Physical characteristic traits of the Y-category:

Y. 2. P. All the images have foreheads proportional to their faces.

Y. 9. P. Most of the Y-category images have proportional or rather normal waists, but their proportionality is different in shape and size from some of the W-category images.

Y. 10. V. For the female images breasts are represented by V-shaped projecting lines. This means that the breasts themselves are
not made in a projecting form such as those of the W and X categories.

These are mostly the exclusive characteristic traits of KK. 23-31 images as well as of •KK. 9, which comprise the Y-category. Most of its traits are overlapping with the Z-category of images which belong to the Kalash Kafirs. They are as follows:
Y-Z. 3. U. All Y-images and most of the Z-images have round chin-
face formations.
Y-Z. 4. E. Every image of the Y-category has round dug out eyes into
which either round white stones are fixed or are left empty.
Y-Z 5. m. For all images of the Y-category, mouths are marked
with short vertical lines signifying teeth. This is also the case
for most of the Z-images, but rather differently.
Y-Z. 7. w. For all the Y-images and most of the Z-images hands are
placed on the side of the waist over the girdle for the former
and above the girdle or belt for the latter.
Y-Z. 8. C. The arms of the images of both of the categories form a
semi-circle or circle considering both of the arms,

This overlapping of traits indicates that there was a strong contact
between the two communities to which the images belonged. This is due
to their contact which has enhanced the process of acculturation or at least
the borrowing of traits from one or another. However, on the side of the
Z-category of images, the traits are not well displayed. In other words,
they are not made, as it appears, with a skillful hand. So they are rude-
mentary in formation. If it were not so, then Z-images would have formed
a sub-category of the Y-images.

Z. Characteristic features of the Z-category of images:
Z. 2. r. Most of these images possess broad foreheads.
Z. 6. J. Generally the images have relatively long and narrow necks.
Z. 9. N. The waist of these images is equal to their chest in size as for
some of the W-images. But their correlation can hardly be sig-
nificant, as it appears to me.

This latter category signifies images 33 and 34 of our list which come
from the Kalash Kafirs. Although this sample is small and insignificant,
it is mentioned to show that there exists another area and another
group of images to which I draw your attention. A separate study of these
images in their social context will answer many of our questions. The
image 35, also from the Kalash, is more interesting from a chronological
point of view which may illuminate some of the contravertial points that
will be discussed later on.

In order to emphasize the physical morphology of the images about
which I have made statements above based on personal visual examina-
tion without benefit of instruments, and to be more concrete in the description of our images, it is necessary to present a rather detailed list of their anthropometric measurements. This I do for the following two purposes, one to categorize the images according to their size, and the other to find out the ratio and relationship between different limbs or parts of the same image and then compare them with those of the other images of the same category and of other categories. It is obvious that various measurements and their relationships describe the shape of the concerned images. This can demonstrate that an artist's eyes and his hands are used to a great extent for unconscious proportionality of his artifacts. He maintains almost the traditional or rather the normal size and proportion for the different parts of the objects he produces. The assistants of an artisan or those trained by him as well as those associated with him and sharing the same cultural context usually keep to more or less the style and pattern of sculpturing. It is for these and similar other culturally conditioned reasons that the artists of a certain area and period produce artifacts being of the same category or having a small degree of variance from another area and period.

(5). Graph of stature for the images.

There are three clusters in the graph above. The difference between the first cluster and the second two clusters of images is larger than between the second two clusters themselves. For this reason the former difference is more significant than the latter. On the basis of this, it can be determined that the first cluster, which is the W-category of images, comes from quite a different cultural area. This fact can be realized better from the mean of each cluster of images.

1. Mean of the images which belong to the W-category 77.9.
2. \[ X - \] 157.5.
3. \[ Y - \] 175.7.

The mean is calculated without the horses of KK. 1, and KK. 23, and without the chaisides of KK. 27. The images which are on stands have two measurements. The ones with stands are underlined.

For finding out the mean of each category, I have not calculated the measurements of KK. 25, KK. 26, and KK. 32, because these images are statuettes rather than statues. Their function was other than the functions of idols and effigies. The latter two kinds, idols and effigies, I associate with each other because of their similarity pointed out by Robertson (Conf. 1896:646), but the statuettes were associated more with the shrines and cemeteries where the corpses of important men were interred and upon the memorial gates or posts of which these statuettes were made. (See Robertson's illustrations 1896: 17; 114; 376; 649).

Table (6):
Note: 1) The measurements underlined are those images with an animal or a stand.

2) The measurements marked by vertical lines indicate it is inferred from the image associated with it or Edelberg's approximate ratio of 1:10 is applied. So the vertical line implies at least 5-10 cm.
Now we have four categories of images. Each category belongs to a certain area, a valley or valleys. However, exact identification of the images and the villages from which they come is not easy. On the one hand, it would require a careful study of the designs made on the house pillars, doors and front of verandahs, in order to find out the minute stylistic details in their carvings. According to the few examples in hand, one can tell for sure that the units of designs and their combinations vary in relation to space and time typologically. Besides, there are some other stylistic differences involved relative to the skill of the individual artists. If such a study were made, one could find out about their designs and their distribution. In other words, one could differentiate between the transmigratory and indigenous patterns. Such an association of the people's own art and that of the others actually existed in Kafiristan. For instance, a Paruni artists was employed for constructing Disani's temple in Kambagram (Robertson 1896:396). Because clan exogamy existed in Kafiristan and the number of the Bari craftsmen families was limited within a town, consequently, the people often had to marry elsewhere, either within or without the valley. These types of relationships can disclose the form of acculturation or at least the process of cultural borrowings.

On the other hand, a full account of the Kafirs' culture and mythology, which should be original and indifferently recorded or fairly refined, is indispensable in order to tell us about the morphology of the images and the associated objects with them, as well as to disclose their ideal symbolic functions. Besides, the study of the Kafirs' material culture, especially their costume and ornaments, have an equally if not more important role, in the identification and distribution of the images. Here I will examine this latter criterion. For doing so, I first mention in a table most of the significant similarities existing among all the member images of the W-category. On the basis of this table I will renumber the images sequentially. However, Edelberg's enumeration KK (Kafiristan-Kabul), will be kept all along to facilitate our better understanding.

The upper horizontal and the left vertical numbers of the table show Edelberg's numerical order KK-1-11A. The TNC column of the table shows the total number of trait combinations which each of the images has in common with the rest. The column marked by HGC, contains the highest grades of trait combinations which that image shares with any other image of this category. The last vertical column of the table SN, has the of common traits. For instance, KK.1, has 10 common traits with KK.5. For this reason it has the highest chance to be the following image, and so on. The total number of trait combinations is only 8 for KK. 10, and its highest grade of common traits is only 3, both of which seem to be insignificant. For this reason, KK. 10, is the last member of this category.
<table>
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<th>11</th>
<th>11A</th>
<th>12</th>
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<td>58.5</td>
<td>73.5</td>
<td>80.0</td>
<td>116.0</td>
<td></td>
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<tr>
<td>Stature without stand, animal</td>
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<td>46.5</td>
<td>----</td>
<td>64.4</td>
<td>105.0</td>
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<tr>
<td>Head breadth-length index</td>
<td>78.5</td>
<td>72.0</td>
<td>94.9</td>
<td>96.5</td>
<td>86.1</td>
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<tr>
<td>Forehead height-breath index</td>
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<td>66.4</td>
<td>----</td>
<td>44.8</td>
<td>38.3</td>
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<td>Facial height-breath index</td>
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<td>53.2</td>
<td>90.2</td>
<td>70.6</td>
<td>42.3</td>
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<td>Trunk-shoulders index</td>
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<td>82.9</td>
<td>68.9</td>
<td>97.0</td>
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<td>16.0</td>
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<td>14.0</td>
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<tr>
<td>Head length(glabella-Mid &quot; )</td>
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<td>22.0</td>
<td>23.4</td>
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<td>5.6</td>
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<td>Breadth of forehead</td>
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<td>2.1</td>
<td>2.6</td>
<td>2.9</td>
<td>2.4</td>
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<td>1.2</td>
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<td>3.7</td>
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<td>18.9</td>
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<td>19.5</td>
<td>16.7</td>
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<td>Lower arm length</td>
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<td>18.3</td>
</tr>
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<td>&quot; &quot; &quot;</td>
<td>Left</td>
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<td>8.4</td>
<td>12.4</td>
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<td>7.4</td>
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W. The first two images of this category are KK. 1, and KK. 5. One image is representing a male and the other a female person. Morphologically they are very similar, but symbolically their carved designs are varying due to either the difference in sex or in socio-religious status. However, they do not seem to be the hand-work of the same artists. KK. 5 appears to be formed by rather a more skilful hand than KK. 1.

They both wear a huge semi-global or beehive dome-shaped head-dress which has a small tail (Conf. Sunashista, in Chapter 4 of the Religion of the Kafirs), fixed to the head-dress from top to its lower edge at the backside. The one for the male image is relatively narrower but thicker, and that for the female image is broader but thinner.

W. 1. (KK. 1): This image is astride a horse and holds a whip in his right hand. He is wearing a head-dress decorated with two sets of cornered interlacing or rather criss-crossing of the two sets of lines with each other, there is produced a carved lozenge in their centers and a triangle on each external side. Over the upper edge of this decoration there is one horizontally protruding line with vertical cuts and two similar ones below the main decoration around the head-dress. All this carved design seems to be standing for turban. Above the turban the cap is plain. Below the headdress and over the upper side of his forehead there is another projected line with vertical cuts. Probably this latter line is standing for a chain from which a crossed ornament is hanging over the face of the image. The design on the cross is very similar or rather identical to the one on the turban. The vertical part of the cross extends from the top of the forehead and reaches to the tip of the image's nose. This shows that the length of the nose is equal to the height of its forehead. The horizontal part of the cross is placed over the eyebrows, the ends of which reach the temples.

From each corner of the image's mouth two short parallel lines, probably forming a moustache, are carved.

W. 2. (KK. 5). This is the image of a woman seated on a stool. Her head-dress design is comprised of parallel lines. The lowest rim of her head-dress is marked with lines or impressions of twisted thongs. The lines are slanting from the image's left to its right. Above them are two separate parallel lines extending horizontally around the head-dress. In between them are oblique lines slanting from right to left. Above these are pairs of parallel lines. Each pair is apart from another one. All pairs of parallel lines join on the top of the head-dress. In between the two pairs of these parallel lines there are oblique parallel lines slanting from the left to the right of the image.

Over the upper part of her forehead are numerous parallel lines set close together which probably represent her forelock. On her forehead, above the nasion, a diamond is carved.
Four parallel lines are extending from each of her nostrils to the edge of her chin sides. Below the corners of her rectangular chin protrude the tips of her breasts, which are posited just above her fists placed near the navel.

KK. 1. and KK. 5 both wear relatively narrow belts. For the former it is marked in his body with slightly oblique lines, but for the latter it is projecting from the surface of her body and marked by oblique lines. For both of the images the lines are slanting from their right to left. Concerning the belt used by the Prasungalis; Robertson gives us the following information, “The men wear a kind of wrapper coat with sleeves, confined at the waist with a leather strap supporting the dagger, which no Kafir likes to be without,” (1896: 521).

The male image is wearing one or two bracelets, but the female image is wearing five of them on each of her wrists. The image KK. 1, has on each of his knees four opposing V-shaped designs with internal repetitions. They are placed within a circle (a). On the other hand, the image KK.5, has four diamond-shaped designs on each of her knees. The diamonds, or better the lozenges, have also internal repetition of some two other ones which is the case for the former as well. These designs probably stand for the embroidery made on their garments.

In proportion to their body, the faces are much larger. The chin-neck angle reaches the level of eyebrows. In other words, the rectangular face is not a part of the head, but seems to be a fourth section of the body. Necks are not marked for the images. The eyes for KK.1, are produced from two carved concentric circles. The inner circle is hollowed out and filled with some dark material. The eyes for KK.5, are almost of the same kind, but instead of the dark material there is a small shallow dot in the center of the inner circle.

It can be said that the two images come from Parun. In this respect, Edelberg has cited Robertson, as his evidence, who describes the priest's house in Shtevgrom, Prasungal, and writes:

The roof was supported by numerous pillars, all of which were grotesquely carved into a supposed resemblance of gods and goddesses. Four pillars, carved with more than usual care, bounded the hearth in the ordinary way. Each was made to resemble, more or less, a man on horseback. The horseman was given an enormous face, shield-shaped, 1½ feet long by ten inches at the broadest part, the brows. The chin was not more than an inch and a half from the top of the diminutive horse’s head. The rider’s left hand rested on the horse’s neck. What at first sight looked like an enormous ear, turned out to be the horseman’s
right arms grasping a weapon. The tiny animal itself was given a little stand, such as a toy horse has. The nose of the effigy was scored by parallel lines, intersected at right angles by similar parallel lines. All the other pillars in the room were similarly carved into grotesque male or female forms, except that they were not provided with horses (1896:491-3).

After the citation, Edelberg remarks, “It is evident that the pillars seen by Robertson must have been very like our statue KK.I,” (1960:276). For strengthening his view point, Edelberg refers to Robertson’s description of the congregation hall in Diogrom, a village below Shtevgrom, which he recounts as follows:

The four central pillars are hewn into marvellously grotesque figures, the huge shield-shaped faces of which are more than two feet in length. The arms are made to hang from the line of the brows, while a goddess is represented, the long narrow breasts, which look like a pair of supplementary arms, start from between the arms and the brows. There is never any doubt, however, about the sex of an effigy of this kind. The knees of the figures are made to approach one another, while the feet are far apart, as if, indeed, the god or goddess was swarming up the pole backwards (1896:496).

After another citation about the pillars of the Kushtegigrom temple (quoted later), Edelberg has pointed out that, “At the 24th International Orientalist Congress I have attempted to show, the probability of KK. 1, and KK. 5, having had their places in the above mentioned chief temple to Imra” (1960:276).

It is rather piteous that Robertson has examined the pillars of a temple in more details than the idols existing there. The description of figures is somewhat similar to the Oriental verses in their polygonal aspects and connotations. However, considering KK. 1, and KK. 5 and their places in the Kushtegigrom temple to Imra, one has to deal with some other aspects of the matter in hand as well. The citations referred to above do not solve our problem as much as they create it in an examination of the case.

1. “The horseman was given an enormous face, shield-shaped, 1½ feet long by ten inches at the broadest part, the brows.” This sentence can clearly tell us about the facial structure of the described images. It shows that the face was narrowing down towards the chin, and the brows were the broadest part of it. KK. 11. A. seems to have such a facial structure, but that of KK. 1, and KK. 5, is very rectangular. For the latter two there is no difference between the breath of their chin and that of their brows. In other words, their faces are not shield-shaped.
2. "The nose of the effigy/idol, was scored by parallel lines, intersected at right angles by similar parallel lines." This is a clue for knowing that the trait of scoring noses existed in Shtevgram, the uppermost village of the Prasungal. But, in addition to the nose, the forehead and the brows of the image KK. 1, are also scored, probably representing a crossed ornament.

3. "...if a goddess is represented, the long narrow breasts, which look like a pair of supplementary arms, start from between the arms and the brows". There is no similarity between the described trait and the position and form of the breasts of KK. 5. The similarity between the cited trait and the breast of KK. 6. and KK. 8. are worthy of consideration, but not of KK. 5.

4. The height of KK.1 is 143.5 cm., on horse back, and of KK. 5 it is 0.71 cm., according to Edelberg. But the idols seen by Robertson in the Kushtegigram temple were about seven feet high, according to his own accounts, which come to around two meters. These idols therefore within the temple were much larger than the KK. 1 and KK. 5 images. About the largeness of Imra's form, Gharzay and Kohzad say that the people believed that Imra had an extraordinarily huge human body (1960:20 & 1947:31 respectively).

5. I have not hit on any clue to support the idea that KK. 5 had its place in the Kushtegigram temple. Withstanding this for the lack of substantial proof and for the reasons recounted above, it is more feasible to search some other place for it. If these reasons were not satisfactory then one can dismiss the whole idea just for the fact that KK. 5 is a female image, and here could be found no explanation for the case of a female deity having had her place in the temple for Imra.

6. According to the following citation, KK. 1, would have truly found its place in the Kushtegigram temple, if the image were not shown astride a horse. Robertson writes: "That there are eight huge wooden figures of Imra. The effigies / idols / hewn out of the wood, and stand in relief against the great planks which constitute the greater part of the front or east wall of the temple. The figures are probably seven feet high, and represent Imra stated in working a goat skin butter churn. The face of each is prodigious. The square-cut chin reaches within a hand's-breath of the goat-skin on the god's knees. The brows and nose are, in the majority of the figures, scored with lines, while those on the two practicable doors have rough iron bells suspended between the eyes. The goat-skin churns are represented as carved all over. Above the faces of the images a large circular head-dress appears, with a horizontal line of carving across the mid-
dle, and vertical cuttings running upwards and downwards from it (1896:390-1).

Many attributes of KK, 1 are similar to those of Imra, related above, except that KK, 1 is not seated for working a goat-skin churn; as well the cuttings on its head-dress are not running upwards and downwards. For these and similar other reasons one can make the judgement that the image KK, 1 had no place in the Kushtegigram temple to Imra. This does not mean that KK, 1, and KK, 5, are not idols. The passages quoted above from Robertson leave no reason to doubt that the images in question were representing one, a god, and the other, a goddess. From their features, in relation to Robertson’s cited descriptions, it can be inferred that the place of origin of these two idols is the lower Prasungal, i.e., around Kushtegigram or below this village. If they come from the latter village, then KK, 1, is not Imra’s idol. This statement is based on the reason that the image had no place in the temple to Imra, the tutelary deity of Kushtegigram.

In respect to the common cultural context, the image KK, 1 has some similarities to Man’s or Moni’s idol which is described by Robertson. “At Deogram there is a Monitan (Moni place, i.e. shrine) where the ‘prophet’ is made of an extraordinary shape. He is furnished with large circular eyes with a dot in the middle; he has cat-like moustaches, and appears to be holding his head in his hands, the face appearing out between the points of long horns, which, starting from below, cross and recross each other till they reach the god’s chin,” (1896:396). On the one hand, both of the images have circular eyes and cat-like moustaches; and on the other hand, the image KK, 1, has neither an extraordinary shape nor is its head peering out between the points of horns. However, the citations familiarize us with the style of sculpturing in the Parun Valley. This will help us, up to an extent, to find out the relevant position of other images of this category.

W. 3 (KK, 2): The image of a woman astriding a goat. She has placed her chin on the top of the goat’s head, and her face between the goat’s horns which extend to the top of her cap. The horns of the goat are marked with slightly oblique lines which possibly represent the natural projections of the horns of ibex. Her cap is thick and round like a loaf. The arms for the ‘image’ branch off her forehead level. With her both hands she is grasping the horns of the goat at the level of her eyes. Short but thick conical breasts are hanging down, seemingly, from her neck which appear from below her wrists. Her knees are cut flat as those of W.1, but they are plain, without any design. In relation to her body the face is too large and comprises a fourth part of the image. She carries small and narrow basket on her back.
Moustaches are branching upwards from her mouth corners as those of W. 5 (KK. 7). There are a number of punch-dots around the place for her eyes and below them, and three others on her forehead.

W. 4 (KK. 3): This is also the image of a woman astriding a goat. It is almost identical to W. 3, but smaller in size. Other differences between them are as follows. Only for W. 3 the eyes are marked by one circle. The moustache type marking is not made at the corner of her mouth. On the frontal portion of her cap there is a horizontal design of three parallel and zigzag lines (b), which is not made for W. 3. There is also a belt around the waist of W. 4, marked with a couple of parallel lines in between which there are contiguous V-shaped carvings placed sideways or with their corner or angle placed at the middle of the parallel lines (c). The conical basket of W. 4 is larger than the oblong basket of W. 3.

Their position on the goats is a very realistic representation of women unexperienced in riding. Their forelegs are placed very tight to their thighs. However, this manner of riding seems to be nothing else but the style of sculpturing, as it can be seen almost identical with the image W. 1.

Both of these images appear to have originated at the area between those of W. 1, W. 2, and W. 6, W. 7, and W. 8.

W. 5. (KK. 7): This is the image of woman seated on stool. She is wearing a relatively huge crown-type head-dress decorated with five horizontal rows of dentil carving (d). Below the uppermost row of these dentil ornaments is a row of carvings, hexagonal at the right side and in the form of lozenges at the left side of the image. At the bottom of the four remaining dentil rows there is another very narrow horizontal row of saw-dentil carving (e). At this place the head-dress is relatively narrowed. From the top side it appears to be hollowed out like a pot.

The image has a broad but roughly rectangular face. Below its wide chin are short roundish breasts which stand in relief. The breasts occupy the space between the chin and thighs, and their position is just on each side of the navel. These small breasts, vis-a-vis the long ones of KK 6 and KK. 8, possibly show the celibacy of the woman; if not, then the flaw of the sculpturer which is more probable.

KK. 7 has bare feet, similar to KK. 5, but has puttees between her ankles and knees. Morphologically their foreheads with the upper part between the coronales are formed similarly. The ending of the latter and the beginning of the former is marked for W. 5. (KK. 7), by a row of dentil carving, identical to those of the head-dress. For W. 2. (KK. 5) the marking is with the end of her forelock. The brows and the nose of the two images are also similar in formation. The eyes of W. 5 are similar to those of U. 2, which are formed with a circle and a dot in the
center, similar to those described for Moni by Robertson. Though W.5 is a woman's image, it has cat-like moustaches which are marked by two parallel lines slanting upwards, but for W. 2, the lines are slanting downwards.

Their main differences, morphologically, are in the formation of head-dress, the branching of arms, the breasts, and the notch between the legs. From the sculpturing point of view, W. 5, is more rudimentary than W. 2. On the basis of this, it can be said that W.5, is either chronologically older or it originates from the peripheries of the area where W. 2, has originated.

W. 6. (KK. 6): This is an image of a woman seated on stool. She wears a simple flat head-dress with dentil notches around it. The only realistic impression one can get is from her forehead. It carries the carving of a diamond-shaped lozenge. The lozenge on the forehead of W. 2, is all dug out which could be filled in by some ornament, but that of W. 6, is marked with a carved line. The navel of W. 6 is also marked with a similarly carved lozenge.

The face of W. 6, (KK. 6) is in a way of conical type, but with an angular chin. The broadest part of the face is the forehead, just above the brows, and then the face narrows down towards the chin. The image has round projecting eyes with the height equal to that of the nose and forehead. Two or three parallel lines are coming down from each of her nostrils like that of W. 2 (KK. 5), but, as it appears, there is no mouth marked for W. 6 (KK. 6). The breasts of W. 6, seem to be originating from the armpits, and are narrow at the beginning and then get an equal thickness, or in other words, the breasts are narrow at the bottom but not in the nipples. They are similar, roughly eliptically oblong breasts parallel to her arms. Nipples are marked for them as for the breasts of W. 2. The arms of W. 6, are surpassed in thickness by her breasts.

It seems like W. 6, is wearing one thick bracelet on each of her wrists. Her girdle or belt is bigger than that of W. 2, but they are similarly marked with oblique lines slanting from right to left. There is a similar design on the knees of W. 6, as on that of W. 1, but the former is not encircled. The legs of W. 2, W. 6, and W. 7 are apart and have some space between them where they join the pelvis, but the legs of W. 5 are separated by a notch.

It appears that the area where this image has originated in is between Parun and Waigal and probably closer to the latter.

W. 7 (KK. 8): Also a female seated on a stool, this image is wearing a head-dress similar to a flat cake-loaf. Shortly above from the lower edge, it has a deeply carved horizontal line all around. Above this line comes a row of carved out triangles with their apexes up-
wards. Above there is another row of triangles with their apexes downwards. The triangles of the two rows have alternate positions to each other. In relation to the body, or better, in relation to the faces of W. 1, W. 2, and W. 5, this image’s face is narrower and more sharply rectangular. This narrow face possesses a longer narrow nose, and has round projecting eyes, similar to those of W. 6, (KK. 6). There does not appear to be any mouth marked for the image.

The neck of W. 7, is so short that it appears that it was just made for placing a necklace around it. The necklace is marked with oblique lines slanting from the image’s left to right. Just from below this thick necklace at shoulder level, originate her breasts which hang down in a bow form parallel to her arms. Nipples are not marked. In an almost opposing manner their tips come very close to one another.

Around her wrists she wears one or two bracelets, and a double belt around her waist. The belt or better the girdle projects out almost to the level of the arms and thighs. There is a deeply carved line in the middle of the girdle parallel to its edges. Her bottom is edged and roundish, different in this respect from all the others. There is short space between her legs. The feet of W. 7 are part of the stand for the stool, as are the feet of W. 6. Their stools seem also to be similar.

W. 8. (KK. 11): This image is of a seemingly standing man with bowed legs. His lower arms are placed over his waist or at the joints of his trunk and legs, and the hands by the navel. The chest is put forward between the arms. His face formation is somewhat similar to that of W. 6 with the difference of slight concavity on the sides, and slight convexity at the chin which is marked with angles. The broadest part of the face is at eye-level, which is marked by angles as well. His eyes are round and protruding as those of W. 6, and W. 7. The image W. 8, has a long narrow nose.

The head-dress of the image is very different from the rest of the images so far described. The man is wearing a cap similar to an upside down vessel with a big oblong rectangular base on top. Below the rim of the cap is a horizontally projecting part lying over the brows and extending around the head forming the turban. This image is unlike others in that its turban is not made as a part of the cap. The turban is marked with broad oblique lines slanting from the image’s left to right. Similar oblique lines are made on the roughly rectangular piece on the top of his cap. The man wears an extraordinarily thick and round necklace around his neck. There is no sign of bracelets on his wrists.

At the back and below the bottom of the image there is a relatively huge attachment. About this part Eldelberg writes, “Probably hindmost of the colossal scortum is still visible…Penis and foremost part of the scrotum are removed,” (1960:256).
In my opinion, the colossal appendix below the bottom of the image seems to be the hindmost part of the animal on which the man is astride. The frontal part of the animal, which is broken, can be seen between the legs of the image and the stand for them.

In opposition to the proposition made above, there is one point worthy of careful consideration—the position of the man's hands placed by his navel. There is not, even one hand at least, put on the animal's neck to control or drive him. However, the points in favor of the proposition are as follows:

1. If the removed parts between the legs of the image W. 8, were not the frontal part of the animal, but were the penis, then the scrotum should have been hanging down. On the one hand, it is neither hanging down, nor even having its place in front as is the normal position. On the other hand, it is standing up horizontally and that also behind the image and below his bottom which cannot be seen from the front side of the image.

2. The exposed chest of the image looks like the man has the position of stopping the horse by its rein. In such a case, it is quite normal for the hands to be put at front by the navel.

3. The bowed legs of the image clearly indicate the mounting position of the man. So far, I have not succeeded in finding any other more reasonably interpretation for the man's bowed legs then the one just mentioned. Here one can ask why are the image's feet fixed in the stand and not placed on the back of the animal as those of W. 1 (KK. 1), W. 3 (KK. 2), and W. 4 (KK. 3). There is one example W. 9 (KK. 11.A), the image of a woman who is astride a goat. Her feet are not placed on the back of the animal, but, as with the feet of W. 8, they are placed on the stand for the goat—However, they have a difference in another respect. The angles formed by the leg-joints of W. 8 are of the obtuse type, but those of the W. 9 legs are in the right angle form.

Another question, regarding the matter in hand, would concern the absence of legs or their impression left by the remaining part of the horse which can be seen at the back of the image. To show the possibility of such a state, I again refer to the W. 9 image. The goat on which the woman is astride has no legs, but only the stand. However, the statement above gives you another possibility for explaining the additional part attached to the back of the image. However, the situation becomes more complicated when another couple of images are examined.

Edelberg has published the picture of a chair provided by Morgenstierne from Kegal. An identical chair or possibly the same one now exists in the Kabul Museum (1). This chair has two couples of tiny

(1) In 1965 Mr. Aziz Kakar bought his chair in Kegal, Waigal, for the Kabul Museum (personal communication).
images on the top of its back posts. Each couple of images represents one male and one female person. The formation of their angular faces, round protruding eyes and long noses is very similar to that of the image W. 8. The female images have a cap or head-dress very similar in shape to those of W. 3, W. 4, and W. 7, (KK. 2, KK. 3, and KK. 8), especially the former two images. The size of the loaf-type caps of the tiny images is 4.1x4.0 cm., with a thickness of about 1.1 cm. Their foreheads are sloping down and narrowing up towards the cap as are those of W. 3, and W. 4. But for the male images the foreheads are formed vertically. Around the back of the neck of all the four images there is a thick and broad projection with vertical cuts slanting from the image's left to right. Their cuts end on the side of their faces at eye level.

For the male images, at the end of each of these projections, there are two rather narrow projections extending to the middle of their foreheads which are also marked by oblique lines. Most probably these represent the hands of the men, because, for the women the hands are very clearly shown and are also at the same place and at the end of the projections. Her left hand is placed on the face-side between the level of her eye and the cheek-bone which is marked by an obtuse angle. With her right hand, also eye-level, she holds a long narrow object with oblique cuts which seems to be a sort of stick. The lower part of this stick is fixed in the thick and edged girdle around the waist which has also oblique cuts. These girdles are narrower for women than those of the men. For the former it has a breadth of 1.7 cm., and for the latter it is 2.3 cm. All the four images are broader in the middle of trunk 4.3 cm., and then narrow up and down towards the chest and waist 3.4 cm. Their average stature is 28.6 cm.

Besides the stick-type objects, the female figurines have also a long narrow projection on their back which extends from the middle of their trunk, the broader part, upto the occiput. These objects are 7.5 cm. and 8.5 cm. long and 1.2 broad. On the surface they carry a design of chevrons, the lines of which are not connected with each other on either side. It is possible that the objects were made to represent baskets carried by women. But one of the male figurines has a small projection on his back, with the oblique cut, which probably stood for the shield or Pti-shtam.

On the top of the cap, for the male figurines, there is a roughly cut rectangular formation which is quite similar in shape to the one on the cap for W.8 (KK. 11). For one figurine this object is too small, but the other one has a length of 3.3 cm., a breadth of 2.4 cm., and a height of 1.5 cm. But this has no oblique cuts as those of W.8. For the latter image the corresponding measurements of a similar formation are 17.5 cm., 10.3 cm. And 6.0 cm., respectively.
The male and female couple of the opposing figurines have not placed their hands on each other as those of KK. 32. They stand apart from one another and there is no connection between them except in one place and that is of the sexual organs. A long (8.3 cm), and roundish (3.4 x 3.6 cm) object probably a penis, is connecting the male and the female figurines on the right post of the chair. The couple on the left side post of the chair appears to have had such a connecting object which has been cut off. The roundish place where the penis is cut can be easily seen between the legs of both figurines. There is no difference in this respect between the male and female figurine. If the case is the same for W. 8 (KK. 11), then it would possibly mean that it had also another female counterpart which stood opposite to him. However, the figurines have neither the additional projecting part at the back (scrotum?) nor the bowed legs.

The connecting object between the male and female figurines is a very proper place for grasping the chair, especially to stand behind it. Around this piece the hands fit very properly. Possibly it had this function of holding hands there, but why then is not the place of this long object elsewhere? It seems to be doubtless that the object stood for a penis, but whether it is the same in the case of W. 8 (KK. 11) is a problem worth of giving careful consideration.

Between the legs of each figurine there is an object which is identical in formation and vertically parallel to the legs. The figurines seem to be astride this object, which is fixed in the stand on the side of which the feet of the figurines are posited in a frontal position as with the feet of KK. 1, KK. 2, and KK. 3. Who astride a goat: Her feet are not placed on back of the animal, but, as with the feet of W. 8, they are placed on the stand for the goat. However, they have difference in another respect. The angles formed by the leg-joints of W. 8 are of the obtuse type, but those of the legs of W. 9 are in the right angle form. Another question, regarding the matter, would concern the absence of legs or their impression for the remaining part of the horse. To show the possibility of such a state, I again refer to the image W. 9. The goat on which the woman is astride has no legs, but only the stand.

The place of origin for this image might be beyond the Kushtegi-gram in the Parun Valley.

W. 9 (KK. 11. A): This is the image of a woman astriding a goat. Morphologically, her image is exceptionally close to reality considering the rest of the images in hand. The proportionality of her body is well kept, except in her shield-shaped·face.

It seems like she is wearing nothing on her head. She has packed her hair on the back of her head. This custom is pointed out elsewhere
before also. The packing is depicted by a design which resembles in shape the petal of a rose. The edge around it is projecting out on the three sides, except the lower one which is rather flat and broad. Within the frame there are ten horizontally parallel lines. The design extends from the upper part of her neck to almost the top of her head. Its length is 11.4 cm., on the right and 12.0 cm. on the left side of the image’s head. The breadth of the design at the top is 8.8 cm. and at the bottom 5.0 cm.

At the middle of her forehead is a set of three wide open V-shaped carvings for which the upper tips are curved. From above, there is another set of three V-shaped carvings one within another as the former. In other words, there are two V-designs, one of them is placed upside down over the other one, each is with a double internal repetition. In between the two sets is formed a small lozenge in the center of which there are four dots. This design most probably stands for an ornament, rather than tattooing, which hangs down with three parallel lines from the top of the image’s head.

The image has bowed brows and a rather well-formed nose. The center of her protruding eyes is dugout and refilled with dark color glass or mica stone. Her mouth is represented by an open cavity, but the teeth are carved for it on her upper lip. The face as a whole is rather long and conical with a round chin. The ears are of an oblong shape, cut in a flat form on the surface of the sides of her head.

The neck is of normal size in relation to her body. There are two parallel rows of small holes around her neck in which small white stones are fixed, representing a strange necklace. On her right wrist she has two bracelets, but only one on the left wrist.

Motamedi is of the opinion that this is a newly formed image. Because it shows neither damage nor any other chronic sign of deterioration. Therefore he suggests two possibilities: 1) There may be some people who still practise the religion of their forefathers. 2) It is possible that the image is brought from remote parts of the Hindu Kush in Chitral (Motamedi and Edelberg 1968: 5).

In the first place, as far as my knowledge is concerned, the image was discovered within an interior house-wall in Shtevgram, Parun, in 1963. The discovery was reported by some Nooristanis to Snoy and myself, when we were carrying out ethnographical and linguistic field research in the Munjan Valley. Thenceforth we received sorts of information, i.e. breaking it to pieces, burning it down; throwing it away for being nasty, and carrying it away to Chitral. By this time we were in the nearest village to Shtevi, i.e., Niva, Naw, the upper most village of Munjan, settled by Nooristani men. In the meanwhile we were trying to obtain the image even in return for a good payment. The obscure existence of the image, as well as high price
for securing it, and that also in advance, made us decline. After this I used the official channel and wrote to Mr. Motamedi, Director in General of the Afghanistan Museums Department, to save the statue in a suitable manner for further investigation (confer Edelberg 1968).

In the second place, we cannot give the least consideration to the proposition that the image W. 9 (KK. 11: A) was probably brought to Parun from Chitral. In this respect there are the following reasons. First, the style of sculpturing images in Parun and Chitral are quite different matters. They do not have any similarity and any relation with one another. (See “Z” category of images). Second, the Paruni polytheism was much different from that of the Kalash, and the names of their pantheon deities were different. In such a case, it is questionable that the idol of an eastern cults was worshipped in a western cult. The idol of a community is only significant to the people concerned. Besides, the Kalash are now in such a state that they themselves do not have idols (See Idol).

In the third place, I agree with Motamedi that the image is newly sculptured. The reason for this is not only her body state which shows that it is well preserved. Besides this the Shegram image is realistically so much advanced, relatively speaking, that its equivalent has never been described or observed in the whole of Kafiristan. This style of sculpturing is not the conventional one even for the Prashungal. For this reason I can say that this is a lately developed style of forming images. This image is the representative of an evolutionary stage in the art of sculpturing. ...

The newly formed status of this W. 9 image does not mean that it was sculptured in Islamic era, but rather in the late Kafir times. To find out the exact time of its cutting and formation, one can apply the tree-ring method of dating. We know that the year for cutting the tree was chosen for the particular purpose and even worked roughly right on the spot (See KK. 9). By implying the method of dendrochronology carefully we can even find out the area from where some of the obscure images have originated.

From the status of W. 9, we learn that Idols were also newly sculptured which either replaced the older ones or found place in the recently founded temples. This latter case is the result of some social changes in the community.

W. 10 (KK. 4): This image is a man seated on a stool. He is wearing a beehive dome-type cap with a knob on top of it. The features of his face are not visible, but the whole part seems to be hanging down from his helmet-type cap. The manner of sitting on the stool and the placement of his feet over the stand of the stool are similar to the sitting position of V. 2. In other respects, they are different from one another.
Fig. 11: W. 8. Chair from Waigal
The image W. 10 has rather a colossal bottom and narrow arms. The man is carrying a quiver tied on his back by a leather strap, which has a projecting shape and is decorated with a couple of lines, each parallel to the rim of the leather strap or belt and other short vertical parallel lines in the middle of the two. This attribute of carrying a quiver on his back makes us hesitant to decide on his birth place to be Parun. If we consider this image to be the effigy of a warrior, we know from Robertson that, "In Prasungal there are no effigies erected to deceased relations," (1896: 315). On the other hand, to consider W. 10 to be Gish, the war god, on the basis of present data would be premature. Robertson has not mentioned even the existence of his name in the Parun Valley. As the sculpturing style of W. 10 (KK. 4) is related, more or less, to the V-category of images, then the following two propositions can be posited. One is that the image comes from a warlike community in the neighborhood of the Prasungalalis where it could had been either an idol or an effigy. Another proposition is that the image has originated in Parun, but neither as the idol of Gish nor as an effigy, but rather as the idol of deity hero in the war against giants, demons and others of the evil principle. Here we need the mythological literature of the people.

... W. 11 (KK. 10): This image is of a standing man, and the only example of this type. The man has a conical face which is extended by his narrow beard hanging down only from his chin. The trunk of the man is much longer than the length of his legs. In relation to the trunk his arms are so short as to hardly be able to reach his waist. The eyes for the man are not visible, because of the fat and other sacrificial material applied to his whole body. This status of the image shows it to have been considered by the Kafirs as an idol.

Edelberg writes about its identification. "There is a certain similarity between KK. 10 and KK. 11, and I have vague feelings, that these statues originate in Parun. If it be so, they must apparently have been cut by craftsmen with other traditions than those who made KK. 1-8, (1960: 275). If the broken part, at front of the image W. 8 (KK. 11) is discovered to be the sexual organ, then image W. 7, will have a standing position similar to that of W. 11, but not a seated or astride position which is so far characteristic of the W-category. The existence or non-existence of sexual attributes can be generally understood as the striking criterion for indicating the cultural attitude of one community in opposition to another one. On the basis of his W. 11 (KK. 10) could be in no way a Paruni image, unless its place was in the menstruation house, Pahar. The possibility of this latter status decreases when we consider the association of an axe with the man. From the literature we do not have any evidence about such an association.
The description given above shows that the image is not from Prasungal, but possibly from somewhere in mid-south Kafiristan, i.e. Waigal or its neighborhood. The turban for the man is marked with long oblique lines slanting from right to left of the image. It is placed quite over the brows, as for a priest in the Kunar Valley. Robertson writes, "the priest...have a wisp of cotton cloth twisted round the head coronet-wise, or they use some other kind of distinctive head-dress," (1896: 506).

W. 11 is similar in one respect to W. 7 (KK. 8) and W. 8 (KK. 11), and that is the placement of head-dress over the brows. W. 11 has no other similarity with any of the W-category of images. Their differences can be pointed out as follows:

| W. 1. With no conical face. | 1. With conical face. |
| W. 2. Additional head-dress to turban. | 2. Only broad turban. |
| W. 3. Short and thick trunk. | 3. Long and slender trunk. |
| W. 4. In seated position. | 4. In standing position. |
| W. 5. Free hand placed by navel. | 5. Free hand hanging down. |
| W. 7. With no or narrow belt around waist. | 7. Thick round girdle around pelvis. |

(To be Continued)
The Background and Beginning of the Afghan press system: part Nine

By Mohammad Kazem Ahang

Mooref-i Maaref:

Detailed information about the dailies and periodicals has been presented in previous parts of this series. This article, however, will deal with a publication as a specialized publication of the period between 1919-1929. It was a magazine published by what was then the Ministry of Education (1) This is evident that at that time attention was given to publishing not only newspapers and periodicals of general interest, but also specialized magazines and periodicals. Let me mention in passing that Aina-i Erfan, later on replaced Mooref-i Maaref as another specialized publication of the Ministry of Education. Surwat, Majmooa-i Sehhiya and Majmooa-i Askariya were other specialized magazines of this period.

Mooref-i Maaref began publication as a pocket size magazine in 1921 (Sonbola 1, 1298) in Kabul. It was a monthly magazine edited by Mohammad Hosain, who was the president then of Teaching Department, Ministry of Education.

Although Mooref-i Maaref had the size and format of a pocket-size magazine, its content and goal was not that of a pocket magazine, Today’s pocket magazines are concerned mostly with topics of general interest, but Mooref-i Maaref dealt only with educational topics. It mainly concerned topics related to the Ministry of Education, teachers, students, and officials of the Ministry.

1) Mayel Harawi, (Introduction to Dailies, Periodical and Magazines) writes that it was published by the students. This writer has not found any document to confirm Mr. Mayel’s statement. Furthermore Mohammad Hosain, then president of the Teaching Department, of the Ministry of Education, clearly was working as editor of the magazine (published by the Ministry of Education), so it is unlikely that it was published by the students. However, the students may have worked as reporters for the paper.
Content:

As Mo'ref-i Ma'aref was a specialized magazine, its content was mainly topics of educational interest, e.g. educational news, the relationship of the educational organisation to those of other governmental offices, scientific articles, etc. The issues in my possession contain the following articles: (2)

Necessity of discussion in the schools: Unity, Science, Establishment of a School for the Office workers, Mathematics Problems (published in no. II, Vol. I); the Principle of Capital. Commemoration of Discussions and others Speeches, etc. (in no. IV, Vol. II); Travels of Students, Articles about Natural Science, Daily School-Advice etc. (no. 9, Vol. II) and Reasons for Students' Trips to the West, Thoughts and Facts etc. (no. 12, Vol. II).

Besides the topics mentioned in the above paragraph, each issue had some poems also. Official speeches were also carried in Mo'ref-i Ma'aref. However, everything published in the magazine was directed to the students, teachers, educational staff, educational organizations and the officials of the Ministry of Education.

Mo'ref-i Ma'aref was then a magazine published to help the students to enlarge their knowledge and improve their information. Generally speaking, the main goal of the magazine, from the view point of a medium of mass communication, was to educate and inspire (animate).

An example of the first goal, education, would be the mathematics problem published in No. 2, Vol. I p. 46. An example of the second goal, animation, is an article by Ali Mohammad Khan, published in No. 2, Vol. I pp 13-19: "knowledge, which is becoming a decorative title page of pride, gives birth to light and solves problems. The recognition of God... is not possible without knowledge, and a person who is without knowledge would not be called a good Muslim."

To further illustrate the content of the magazine, here is an item which was published in no. 9, Vol. II p. 2:

**Student-Trips**

Those going on this trip are not buying with half a grain of barley
Merely the satin garment of the one who is without knowledge.

"To acquire knowledge, it has been a custom from ancient times that students go abroad and to far away places. Also at

2) Four issues of his magazine (Nos, 2, Vol. I, No. 4, Vol. I, No. 9, and No. 12 Vol. II) have been put at my disposal by Najibullah Mo'nis whom I thank very much.
present this custom is actively in practice. A number of students have gone to Russia and India to study telegraphy and will soon return. A great number of students, perhaps 30 persons, are going to Europe to study electricity”.

The writers of Mo’ref-i Ma’aref were: Mir Gholam Mohammad, Mawlawi Mohammad Sarwar, Ali Mohammad Khan, Sayed Qasim Khan, Mohammad Amir Khan, Sultan Ahmad Khan, Abdul Hadi Khan and others.

MAKE-UP:

The most interesting thing about its make-up is its good format. Its format looks the same in the first and the second year, which show clever planning by its publisher and editor in its make-up. Its format is $6\frac{1}{4}$ x 4 inches.

The first page of its cover was at the beginning organized as follows:

In the upper middle side of the cover is a drawing of a mehrib (sanctuary) and a member (pulpit) surrounded by elliptical rays of light. On two sides of this drawing are numbers and volumes of the magazine. Underneath the mehrib was the name of the magazine, written in the Nashti style of writing, under which the date of its publication was recorded. Below that the sign of the Ministry of Education, consisting of a sword, a book and an inkpot surrounded by a wreath of leaves and flowers, was situated. Underneath all this there is a verse from the Holy Quran.

The second and third pages of the cover are entirely white and without any writing on them. But its fourth page contains the following sentences: “The magazine is published monthly in the Mashine Khana (Printing Press)”.

The first page of the cover, we can see, changed in the second year, i.e. besides the items already present, some new phrases such as subscription rate, editor’s name, etc and a photo of the king of Afghanistan were also printed on the cover.

Numbers 9 and 12 of the magazine show that Mohammad Hosain was its editor and Hafez Amir Mohammad was its copy editor. Its subscription rate was as follows:

<table>
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<th></th>
<th>Yearly</th>
<th>Half yearly</th>
<th>Quarterly</th>
</tr>
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<tr>
<td>In the country</td>
<td>Rs. 6</td>
<td>Rs. 4</td>
<td>Rs. 2½</td>
</tr>
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Out of the country: Postage was added to the above prices.

One issue: One Qeran (half of a Rupee).

The content pages have normally one column 3 inches wide and 4½ inches deep. The issues in hand show that the upper margin of pages has been separated by a ruler over which the page number and volume number of the issue have been recorded.
Concerning its typography, no variation is evident. Even its headlines are set in the same type faces as its content. It is printed mainly with typography process, with some pages lythographed.

ETTEFAQ-I ISLAM:

In the course of press development during 1919-1929 Herat does not lag behind the other provinces of Afghanistan. At the beginning of fall 1920 (Sonbola 1, 1299) a weekly, called Ettefaq-i Islam, started publication in Herat.

The first editor of this paper was Abdullah Qane’ during whose time the paper was published by the lythography process. From the 6th of Jaddi, 1299, (Winter 1921) Mirza Abdul Karim Ehrari was appointed as its editor. Beginning with no. 13, Vol. II, Abdullah returned to this job for a second period.

The job of publishing the paper of 9th of Aqrab, 1301, beginning with number 9, volume III, was entrusted to the educational department of the province of Herat for which Mawlavi Salahuddin Saljuqi took over as editor. This was when the name of the paper was changed to Faryad instead of Ettefaq-i Islam. After one year the job was given for the third time to Abdullah Qane’. Beginning with no. 18, of the year 1308, Sarwar Joya was appointed as editor. He changed its name, Faryad, back to Ettefaq-i Islam. (3)

With the same and title, Ettefaq-i Islam was also published during the 9 months of upsurge and tension in 1929. During that time Mr. Joya, the editor of the paper, suffering from an injury, went abroad, and the assistant editor of the paper carried on the job as acting editor. Afterward, other persons were placed in this job of whom mention will be made in the second volume.

As was mentioned, Ettefaq-i Islam, was from the very beginning published in lythographic process. However, on Mizan 18, 1307 H. beginning with the first issue of the seventh year, the letter printing process was used for printing the paper. At that time it was printed in the Danish Printing Press in Herat.

CONTENT:

Generally speaking the content of the paper at that time was more or less similar to that of others—that is, Aman-i Afghan and other papers of the time had more or less the same kind of content. Since the contents of Aman-i Afghan and other papers have already been discussed in detail,

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we can surmise something about the contents of Ettefaq-i Islam also. However, it is worth mentioning that such main headlines as “Home News”, “Foreign News”, “Literature”, “Telegraph News”, etc. were noticeable in various issues of Ettefaq-i Islam.

The issues available to this writer (4) show that, from time to time, it published several Nezam Nama (laws) as well as treaties signed with countries of the world friendly to Afghanistan.

There were also feature articles such as “the splendour of Islamic Nations during Ancient Times”, and “Afghanistan and Her Present Development” etc.

Besides feature articles and news items, Ettefaq-i Islam also ran advertisements, e.g. one advertisement concerning government affairs and another, a personal advertisement from a dentist who had recently opened a clinic.

From these examples we see that Ettefaq-i Islam had an organized plan of arrangement for fulfilling its journalists role as a newspaper.

Ettefaq-i Islam, besides acquiring its articles by consulting other papers, had a number of correspondents also. As an example, a news item was published in the paper about the match factory in Kabul. This news item was sent to the paper by its correspondent as follows:

“A reliable letter from our correspondent in Kabul says match production is improving so well that there is no difference between the matches produced in Kabul and those produced in Sweden. The matches in Kabul are even better than the ones from Sweden”.

The news item closes by supplying more information about the cheapness and quality of the matches.

As an example of Ettefaq-i Islam’s foreign news we present an item which was published in no. 28, volume II:

“In January a great fire occurred in London, which burnt in a few moments 60 residences. Sixty persons lost their houses and the fire claimed one million pounds damages”.

MAKE-UP:

The first Ettefaq-i Islam was published on yellowish paper, with each page in two columns. Its nameplate was as follows:

4) Nos. 12, 22, 26, 28 and 30th of Vol. II is available in the library of Kabul University and No. Vol. II is with Mr. Sarim, former director of the provincial publications, Ministry of Information and Culture. And I am grateful for being able to use the mentioned copies for my research.
Afghanistan

In the middle its name was calligraphed as Ettefaq-i Islam in the Solsi style of writing. On either side of the name the following couplet was inscribed:

What makes a nation happy is,
Unity, concord and unity.

On the right hand side of the nameplate, after the names of the editor and copy writers, the following sentences were published:

All editorial affairs should be addressed to the editor and copy editor. Publication will be each Monday.

On the left hand side of the name of the paper, after the number of the issue, its subscription rate appeared as follows:

Herat city and surrounding area 5 Kabuli Rupees
Provinces 6 K. R.
Foreign countries 6 K. R.

Six months in the country or abroad 3½ K. R.

Under the nameplate, the dateline of the issue of the paper is given in Hejra Shamsi, Hejra Qamari and A. D. For example dateline of no. 13, Vol. II was recorded as follows:

"22 of Aqrab, 1300 H. Shamsi, 13 of Rabi‘ol-Awwal, 1340 H. Qamari, November 14, 1921 A.D."

Ettefaq-i Islam had four pages, and its format was 14 x 8½ inches. Each column was 12 inches deep and 4 inches wide.

At the beginning, Ettefaq-i Islam was inscribed by Mirza Shir Mohammad Tabib (4). However, issues of the second year show that by that time Mullah Fattah was inscribing the content of the paper and preparing it for lithography. A person named Mohammad Karim was working as printing supervisor and the lithographic process was done under the supervision of Abdullah Khan.

Ettefaq-i Islam is still publishing under the same name and title in Herat. Information about the later development of the paper will be presented in the chapter where current papers are discussed.

5) Ettefaq-i Islam, No. 19, Vol. X.
HAJI MIRWAIS KHAN
A HISTORICAL PLAY IN 3 SCENES,
17 ACTS

By A.G. Breshna

Translated into English By:
Nurullah SahraiI

1. NASER KHAN .............. A GHILZAI CLAN LEADER
2. QAIS ......................... HIS SERVANT
3. MRS. SHAIDAL KHAN . A WINDOW
4. JAMALI .................. A YOUNG MAIDEN
5. HAKOBIAN .................... A GEORGIAN OFFICER
6. GORGIN KHAN ........ BEGLAR BEGI OF KANDAHAR PALACE
7. SHAIBANI .................... AIDE DE CAMP TO GORGIN KHAN
8. BARTOKIAN .................... OFFICER OF THE GATE GUARDS
9. BEHMAN .................. FIRST LIEUTENANT
10. QABIN .................. SECOND LIEUTENANT
11. HAJI MIR WAIS KHAN. GHILZAI CLAN LEADER AND KHAN

SCENE ONE ACT ONE

Scene:

In a room decorated in the 18th century style with high shelves containing valuable crockery, and a carpet on the floor, a white bearded respectable man is lying on a bed (Char Pahii) with a few pillows set behind and around him. The sunshine enters the room through the old fashioned Afghan window (Ursi). He wears white clothes and a white cap.

(Qais his servant enters the room)

Naser Khan: (In a heavy voice):
—"What do you want Qais? I am not asleep!"

Qais: "Your friend Mir Wais Khan has returned from the Holy Mekka and wishes to meet you."

Naser Khan (pushing himself up a little): "Who? Mir Wais Khan? Tell him—May God bring you here, May God bring you here, I am so pleased Get him in and then prepare some nice tea for us."

Qais leaves the room. Naser Khan puts his palm on his forehead).—Now he is a Haji. He had told me that he would first proceed to Ispahan, thence to Bahraini and Qatif through Sheraz and from there to Mekka by sea.”

(He sits on his bed leaning against the pillows) —Maybe he has brought some interesting news with him. Mir Wais is a sensitive wise man.”
The widow of Saidal Khan brings her complaint to the Ghilzai leaders.
Qaise enters and holds the certain up).

Mirwaise Khan—"Salam Alaik", (After a pause he adds: "What's happening? I hope you are not sick"?) Naser Khan, "Welcome, Mirwaise Khan, may you not be tired." (They both shake hands). How happy am I to see you.

(Naser Khan adjusts himself in a comfortable position to say):
—"My son, to tell you the truth, it is rather painstaking for me to be still alive, and you, however, express worry about my sickness. What can I do? Life and death, both are the intention of God."

Mir Wais Khan: "I know, I know it very well Sir. These cruel, merciless Christians are committing all kinds of cruelty and indecency at a degree which make use feel ashamed of our lives. Indeed, the toleration of such baseness is far worse than to die."

Naser Khan: "What is the use of weeping and crying like widows. Now tell me about you travels and what you have seen. Did you see Sultan Hussain while in Isphahan?"

Mir Wais Khan, "I wanted to, but I saw him only from a distance. And without having said a word I was pulled out."

Naser Khan, "What? Do you want to say that you did not speak with Sultan Hussain?" Mir Wais Khan, "Many an important man can not get an opportunity to speak to him, never mind a poor pilgrim like me. I could only contact with Mahmood, Master of the Khwaja Sara, who was a very cunning fellow and a very close aide to the king. The gifts which I presented to him to be given to the king, I don't know whether he took them for himself or..."

Naser Khan. "What kind of place or position does this Master of Khwaja Sara possess?"

Mir Wais Khan, "They say that he is in charge of the royal possessions. Indians call him Mir Saman, And these Khwaja Sarais are the only liaison between the people and the King."

Naser Khan. "Yes, they say that the sound of a drum is only pleasant from afar". Mir Wais Khan. "I didn't get your remark."

Naser Khan. "If you see a drum from near, it is nothing but a big billied thing empty and hollow inside. But the sound it makes reaches the ear as very loud."

Mir Wais Khan, "You are perfectly right. Uncle Naser Khan. The Safavid dynasty indeed has been getting empty inside after Shah Ismail and Shah Abbas. All these apparent glitterings are nothing more than mere surface shining."

Naser Khan. "My son. Mir Waise Khan", (He sits on his bed and his eyes shine with a strange light). "You already know this, but still are sitting idle. Don't you see that this Georgian minority, these fanatic Christians assigned over us are committing severe crimes and cru-
elties against our Moslem peoples. They kill our men and are aggressive against our daughters.”

Mir Wais Khan, “It is true, Sir. What you say is the fact. But we must see that nothing can be done with mere expression of sensitivity and emotion. Gorgin with his eight thousand strong Georgin army is master and ruler of the strong fort of Kandahar. Also some of our strategic centres such as Zamindawar, Qalai Bost, Shal, Qalati Ghilai, and Qalati Banjara of Baluchistan up to the border of Farrah and Asafzar are under their occupation. If we risk ours and our people’s lives without gaining anything, what would they call this move but a stupid act of madness?

Naser Khan. “Oh, this situation and this baseness is far severer than death. You know very well, Mir Wais Khan, that the Ghilzai clan would go anywhere without reluctance if I tell them, and they have no fear of sacrificing their lives and their property.”

Mir Wais Khan. “My relatives and I too are ready to sacrifice our lives upon your instruction provided this sacrifice could result in the emancipation of our country. I am asking you. Is it possible for us to break through the seven strong stone forts of Kandahar with our bare hands and nails? What can our swords and spears and bows and arrows do against the heavy guns and rifles of the Georgian army?”

Naser Khan. (After some thinking), I know you from your childhood, Mir Wais Khan, and several times I have praised your intelligence and your ideas. I am sick and hopeless now. Our Ghilzai clan is badly in need of a wise, thoughtful leader. And you are the only one being capable of this and able to direct your people towards liberty and prosperity. You must realise that our people are suffering pains of depression beyond the limit and are tired of the cruelties and crimes of Gurgin and his followers.”

(Qais brings the tray containing tea and puts it in front of Mir Wais Khan). Qais: “Sir, there is a woman outside who wants to see you.”

Naser Khan. “A woman? Didn’t she tell you her name?”

Scene one—Act three

(An old suntanned woman enters the room without knocking and drops herself at the foot of Naser Khan).

The woman (crying). “They have ravished my daughter. Please help me. They kidnapped my only daughter and the sole fruit of a miserable widow.”

(She continues to cry).

Naser Khan. “Speak frankly. Who took away your daughter?”
The woman, choked by weeping, "You are our Khan and our leader. You must, like a shepherd, keep watch over us helpless sheep. How is it that wild wolves enter our houses to ravish our children?"

Mir Wais Khan. "Mother, why don't you tell us exactly what has happened. How can the Khan know who is the lamb and who is the wolf?"

The woman unveils her face to look at Mir Wais Khan).
—"O Haji Mir Wais Khan, it's you!"

Mir Wais. "Aren't you the wife of Saidal Khan?"

The woman. "It's better to say the mother of Mahmood, because, thank God, Mahmood is alive while Saidal Khan has passed away."

Mir Wais Khan. "Yes. That's true. You have fed Mahmood, my son, with your milk, so you have the right of elderliness on us. Now tell us, who is it you are complaining about?"

The woman. "My husband Saidal Khan died four years ago and left only one daughter for me in this world. I didn't have any son or brother to take care of my five Jeribs of land. Last night five armed Georgian soldiers came to my house asking for five years of taxes. I told them that we did not have any one to make use of the land, so, it is lying in waste. They said that they didn't know about any of that. They told me to either pay the money or else they would take me to Gorgin Khan in Kandahar. I asked them to give me some time so that I might sell the land to pay its tax. But those cruel fellows grabbed me by arm and dragged me out to carry me to Kandahar. At this moment my daughter, Jamali, with her scattered hair and bare feet ran after me and dropped herself on my arms. She shouted, "Where are you taking my dear mother? What has my mother done?" ..."

Mir Wais Khan interrupted slowly, "Curse to cruelty where ever it may be."

Naser Khan added, "And cruelty to a woman, a widow who has no man and no helper!"

The woman. "I wish they had taken me and hung me. When those infidels saw the pretty face of my daughter they left me alone and took her instead. One of them said that he had not seen such a beautiful girl before. The other said that the Bilgar Begi would lose his mind to see her, and would give them a good reward. Only one of them opposed the others in my favour but they wouldn't give in."

Mir Wais Khan faces the sky and says. "O God, Thou help us! (turns his face towards the woman), "Mother, it is no use to cry. Just wait for God's justice."

Naser Khan, "So they finally took away your daughter?"

The Woman. "Yes. They took her away without taking the least notice of my demands. I ran after them to embrace my daughter but
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one of them punched me on the temple, and I fell to the ground and fainted.” (She points to her left temple which is bruised and swollen). She continued, “When I recovered there was no sign of my beloved daughter. They had taken her away. I was madly running and wandering around in search of my daughter and enquired from every one every where. Finally I took the way to your house.” She shouted and dropped herself at the foot of Naser Khan, “Please help me father, and secure my child from these bloody barbarians.”

Naser Khan, (strikes her head gently with her palm) “My girl, go and pray for God’s help. And as Mir Wais Khan told you, be hopeful for God’s mercy and will.”

Mir Wais Khan takes her arm and accompanies her to the door.

Scene One—Act Four

Naser Khan. “Well my dear, Now you can see it by yourself what is happening to your people and how they are living. They are in need of a wise and sympathetic leader, to the orders and directings of whom they will sacrifice their lives.”

Mir Wais Khan. “During my stay in Medina and Mekka I talked with several leaders and elders of the Abdali, Kakar, and Balouch tribes. They too are worried about the cruelty and oppression of the Safavid rulers. They are fed up with them. When I returned to Isphahan and noticed the condition of the court I realised that the king was entirely unaware of the condition of the people and army-men. The execution of work is in the hands of a band of Khwaja Sarais headed by Mahmood Aqaa who has no alike in flattery and baseness before the king and the princes. Amirs and soldiers have not the least interest in their works. They simply suck the blood of the people while Khwaja Sarais suck theirs. From the corp to the corporal and the officer, no one has the least knowledge of the art of fighting and are entirely unaware of any order and discipline. With the help of some gifts and presents including cash I could obtain some recommendation letters to Gorgin Khan. One of these recommendation letters is signed and sealed by Shah Hussain. I intend to leave for Kandahar tomorrow to see from the inside the fort which is a nest of these harmful animals”

Naser Khan. “Go ahead my son. May you face success and happiness.” (He looks up at the ceiling). May you be successful. Will I be alive to see once more my country and my people free from the yoke of Outsiders’ slavery. “O, my God!”
Scene One—Act Five

(The sound of the knocking the door is heard.)
Naser Khan; “Seems that Qais is gone somewhere again. I don’t know who it is knocking at the door this time.”
Mir Wais Khan. “Let me go and find out who is at the door.”
He leaves.
Naser Khan, (alone) “Mir Wais wants to go to the palace of Kandahar. In other words he himself is going to risk his life. As far as I know him he never carries arms, thinking that his logic is his best weapon. I do not think that logic and reasoning would serve any purpose among harmful animals...Let me see!” He thinks to himself, “I have a sword which was presented to me by the Khan of Zamindawar. It has a thin but strong sword inside which nobody knows of. If I give him that sword as a gift he would certainly take it.”
(He gets up while trembling and takes the sword out of its box.) “Yes, this is a fine invisible weapon which can greatly help its bearer when needed.” (Lies down again on bed).

Scene One—Act Six

(A bearded man with a dirty shawl on his shoulders and an Oqal round his head enters the room behind Mir Wais Khan).
Mir Wais Khan. “This man says that he come on important business. Do you know him?” The man looks at Naser Khan and says:
“Of course not. Not with this beard and such an appearance. But I know you both very well. You are Naser Khan, leader of the Ghilzai clan. And you are Mir Wais Khan, just returned from Mekka. It it right?”
Naser Khan. “You are welcome, sit down please.”

Mir Wais Khan: “Too bad, we didn’t recognise you. All right, Now that you have come here and say that you know us you better introduce yourself to Khan Sahib, so that we may know who we are talking to.”
Naser Khan. “One must know his friend and foe. Since you are now under this ceiling we consider you a friend even if you may be an enemy. As a guest your life will be safe.”

Bartokian. “I wouldn’t come here with a changed appearance. alone without arms had I not considered myself a friend. I would only like to know whether there is any one else here apart from you.”
Naser Khan: “There is no one else here except Qais my servant who has dwelt here and has lived with me from childhood. At this moment he is not here other wise Mir Wais Khan would not have opened the door to you.” (Bartokian removes his false beard and his dirty clothes and Oqal).
—“My goodness! What do I see? You... You... are Captain Bartokian, aren't you? Aren't you the chief of the gates of the Kandahar Palace? You must forgive me if my eyes cannot judge properly. But my memory is all right and I remember that I had seen you at the court of Gorgin Khan when I had come there for petition”. Bartokian: “You are perfectly all right.”

Mir Waise Khan: “My God; Chief of the gates of Kandahar Palace!”

Bartokian: “You want to know how the Chief of the gates of Kandahar Palace has come here with a changed appearance? And I am sure, that you take me as one of those assigned to you.”

Naser Khan: “I told you just now that you will be safe in my house no matter who you are. Not the least harm will reach you as long as you are here.”

Bartokian: “Yes, I know. And I am quite familiar with the customs and habits of your people. I am far safer here than in the seven citadel palace of Kandahar and its Iron gates. Because, there I shall be among a minority of extremists while here I find myself among men of generosity and high character.”

Mir Wais Khan stands in front of Bartokian and looks him in the eyes. “Aren’t you one of those Christian Georgian extremists assigned to us?” Bartokian: “I am Iranian and a Moslem, But they do not know me well because my father took me to Batoom when I was a child and I have grown up there.”

Naser Khan: “Aren’t you named Bartokian?”

Bartokian: “My real name is Hamza Beg and originally I am from Gelan. But there in the Kandahar palace they call me Bartokian.”

Naser Khan: “What is it that we can do for you, Captain? What ever you want will be accomplished here.”

Bartokian: “I had heard many things about your bravery and generosity. But what I see here is far greater than that and more than what I had guessed. (He turns his face to Mir Wais Khan), You Mir Wais Khan have recently returned from Isphahan. And since you have seen from near the conditions and the situation in our courts you can by yourself judge how the country is in the hands of a couple of greedy Khwa'ia Sarais. And you may have recognised that our people are fed up with the situation. Seeing that the people do not like them these Khwa'ia Sarais, Mahmood Aqa in particular, attach themselves to the minorities to exercise their dirty purposes. And such is the way they rule upon the people. Since they see that you people are naturally interested in your freedom, and your people will not bow to the strength and extremism, they have assigned upon you some Georgian Christians who have no mercy towards any body.’
Naser Khan: "I appreciate your feelings, but I don't know... (he thinks.)

Mir Wais Khan: "The Khan doesn't know how to trust a captain of the Gates of Kandahar Palace and consider him his sympathiser."

Bartokian: "I know I know it very well. The Khan has the right to be so. But my life is also in danger, because they are suspicious of me too. For some time they have started watching me carefully."

Naser Khan: "What is the reason for their suspicion?"

Bartokian: "The reason is that I have not welcomed their overdoing things. I have always shown my support to the right and justice. I simply do not know how this cunning Shaibani has learnt about my origin. He often makes remarks on me."

Naser Khan: "Shaibani! You mean that aide to Gorgin who follows him like a shadow."

Bartokian: "Yes, that hornless devil whose callous heart knows nothing of mercy, kindness, concession or generosity."

Mir Wais Khan: "If your words, Mr. Hamza Beg, are based on true and pure feelings of an Iranian Moslem and an Iranian patriot I foresee some hope for the future, and I consider a good omen your coming here."

Naser Khan: "Our cooperation and one mindedness will open many knots and will solve many problems. So come near my son and give me your right hand. (Naser Khan holds Bartokian's hand and puts Mir Wais Khan's hand upon it.) O God, Your hand is above all other hands. You be the saviour of your weak and oppressed servants."

O 'God, you be merciful upon us at this moment of weakness and hopelessness. We have no other support but you. (He turns to Bartokian). Come on you, the man who is directed to the right path, so that I may kiss your face. (He kisses his face.)"

Bartokian: "I'll say goodbye to you now. I would like to return so that my long absence may not cause their further anxiety and suspicion."

Mir Wais Khan: "God be with you Mr. Hamza Beg, We will soon meet again."

Naser Khan: "Go on my son, may you face happiness. Taking his false beard and clothes Bartokian leaves the room."

**Scene One—Act Seven**

Naser Khan: "You see my son, God is with us."

Mir Wais Khan: "We better stop being too optimistic and leave our judgment for the future developments."
Naser Khan: “I have always been a sensational person. But I notice that your brain is stronger than your emotions. And this is a sign of victory. Come then, and take this small gift from me.”

(He picks up the stick from beneath the bed and gives it to Mir Wais Khan).

Mir Wais: “I never use a stick. And I am sure you have never seen one in my hand”.

Naser Khan: “If I ask you to accept it as a gift from me would you still refuse it?”

Mir Wais: “Not at all. I will make it an ornament of my hand with all its honors.”

(He kisses Naser Khan’s hand and takes the sword), “As you said earlier, God’s hand is above all the hands. We are hopeful of his mercy and kindness. Permit me now, Khan Sahib, to leave. After this long journey I wish to visit my relatives too.”

Naser Khan: “Go on my son, God be with you. Kiss for me your son Mahmoud. I had seen a wonderful dream a few nights before his birth, and I take it for a good Omen. Goodbye my son. God will help all of us.”

Scene Two—Act Eight

Scene: A great luxurious hall with forty pillars having intricate designs. In the front two big windows in the medieval style can be seen. Between them is placed a high seat finely designed and decorated, with numerous plain seats on either side set in rows five metres apart. A number of military officers of different uniforms and ranks are seated. Two Georgian maids dressed in their national dresses distribute wine to the audience from silver decanters. A light Armenian music fills the atmosphere.

Hakobian: “I swear in the name of Virgin Mary that if I were in power I would have given a lesson to these proud, unappreciating people. Patience and tolerance against these people means cruelty to ourselves.’

Shaiban: “You are perfectly right Captain Hakobian. If I were in authority I would have beheaded them all but two groups alone. That’s all.”

Hakobian: “Which groups are these?”

“Shaiban: “Seventy or eighty years old people who can hardly move around. And the small children who do not recognize their right hand from the left.”

(Laughter breaks out in the hall).
Bartokian: “It’s wrong, You are wrong. I am entirely against your views.” (He drinks another glass).

Hakobian: “Seems that our friend is out of his mind. The girl has done her work.”

Shaibani: “Please, Mr. Bartokian, tell us your wise opinions.”

Bartokian: “I am against and fed up with chopping heads. First I want to have an interview with all the young people between the age of fourteen and twenty. Did you understand! Then, I will pardon any pretty young girl where ever I see, and I will send her to her house.” (All voices together).

“—Correct...all right...We all agree. But to our houses so that we may enjoy them.”

Bartokian: (Drinks another glass and wipes his lips with his sleeve, “Long live beautiful girls,” (He faces one of the butler girls)” Come, come to me my pretty moon. Apart from being beautiful you are also tender and soft! You are soft and tender like the petal of a flower. You are shining and transparent like the intoxication of wine.” (The girl fends back his strong hand) “Why! why are you running away from me O my darling? You are shining like the moon.”

Hakobian: “Now, thanks to the wine Bartokian has started getting crazy. He is reciting poetry too. If you give him two more glasses he will make us escape with his harsh voice.”

Bartokian: (Angrily), “What nonsense did you say? I will break your teeth”.

Shaibani: “They say that a frequently barking dog does not bite.”

Bartokian: “What? Do you mean to call me a dog?” (He pulls out his sword), “You mean bastard”.

Shaibani: Pulling out his sword, “You are only born from a slave and have played sticks with the slaves. But you have not tasted the strike of a man’s sword. Now I shall teach you this lesson.”

Hakobian rushes in between the two fighters and shouts), “Keep off both of you. Begler Begi. Gorgin Khan is coming.” (The fighting stops).

Scene Two—Act Nine

(Gorgin Khan enters with quick steps wearing luxurious suits, and every body stands before him).

Gorgin: (Standing between Shaibani and Bartokian), “I have repeatedly advised you not to practice fighting among a crowd and inside the room. But I notice that my words are less attended to.”

Bartokian: “I had not said any thing to this nonsense Shaibani. But he used hard words against me and insulted me.”
Shaibani: "He drinks more than what is necessary for an officer of your army and is aggressive against the serving maids. We must respect this room which is called the Palace of Zamarrud Shah and is now the residence of our great Beglar Begi."

Gorgin: "Forget it, forget it my friends and do your fighting outside of this fort or against those who mutiny against the government. And show the strength of your arm and your sword to them. This is the place for enjoyment and wines. Let not the sound of your swords hurt the ears in this place which is called the Palace of Zamarrud Shah. The sound of harp and music must tenderly touch the ears and we must enjoy the beautiful movements of dancers here". (With a loud voice), "Where is the music? Where is the pretty butler?" (He sits on his seat) (All voices together): "Long live our great Beglar Begi, Gorgin Khan!" (Four musicians carrying a harp, a drum, a flute and a tambour, a string instrument, enter the hall. They start playing a very sweet piece. Pretty butlers pour wine the goblets and in a moment an attractive dancer starts dancing with the movement of her arms, legs and waist). Then Gorgin Khan gets up from his seat and holds up his glass.

Gorgin: "I drink to the health and prosperity of Georgians who live with me in this unlucky cage. Every body knows that they have forced us in this cage of the eagle. I'll soon turn this dirty fort into a garden for my fellow countrymen and I'll give water to its flowers with the dirty blood of this land's inhabitants."

(All voices together): "Long live our great and beloved Beglar Begi" (A Black slave says something to the ear of Shaibani).

Shaibani: (In a loud voice). "Mir Wais Khan has returned from his tour and wishes to have the honour of visiting our Beglar Begi."

Gorgin: "Tell him to come in!"

(Mir Wais Khan with plain but decent clothes enters the hall. With a movement of his head he first salutes Gorgin Khan and then the officers. Gorgin points to the chair placed at his left. Music and dance start again, but after three seconds stop at the order of Gorgin Khan).

Gorgin: "Dear friends, today we enjoyed enough of the things that can be obtained in this damn country. You go now to your houses to rest."

(All but Shaibani and two guards leave the hall.)

Shaibani: (To Gorgin), "Mir Wais Khan has returned from a trip of Isphahan and the tomb of Sultan Hussain."

Mir Wais Khan: "When returning from Mekka I also stayed in Isphahan for a few days."
Gorgin: “Yes, I know. I know that while in Isphahan you have complained about me to the King as well as to Mahmoud Aqa.”

Mir Wais: “I have not complained but told all the truth”.

Shaibani: “Mir Wais Khan, “You must now your limits. You are speaking to our Beglar Begi as if you are speaking to one of your equals. You are nothing but a group of farmers and shepherds.”

Mir Wais: “You that are an aide to Gorgin Khan must realise that you are shepherds while your subjects are like the flocks. A shepherd is a guardian of the flock”.

Gorgin: “But we will kill a sheep that does not obey and revolts.”

Mir Wais: “Even animals are forced to defend when their females are attacked. You will forgive me Gorgin Khan. For what I say is the result of cordiality and sincerity to the Sultante. After Naser Khan who is now ill I am the chief and the leader of the Ghilzai Clan. And by the assignment of the Creator I am responsible to protect them.”

Shaibani: “You have on your own assigned yourself to this rank. We do not recognize you as such.”

Mir Wais: “You make a mistake Mr. Shaibani! My people has given me this title and Sultan Hussain recognises me as the Khan of Ghilzai. It is not very important whether you recognize me or not.”

Gorgin: “You are frequently mentioning the Sultanate and Sultan Hussain. I think that they too know you well and are aware of your opinions.”

Mir Wais: “Exactly as you say.”

Shaibani: “What do you mean?”

Mir Wais: “I mean that they know me well and are aware of my opinions.”

Shaibani: “Of course in the scale and measure that we know you.”

Mir Wais: “The scale and measure that you have made for me is of less importance to me.”

Gorgin: “Stop being naughty.”

Shaibani: “Permit me to cut off his head like a cucumber.” (He pulls out his sword).

Mir Wais Khan: “Gorgin youths have often warm blood and soon forget themselves. I have to teach you a lesson. (He pulls out a thin sword from his stick and defends his attack).

Gorgin: “My dear, You must rightly give the punishment to this nonsense fellow. You won’t be questioned for his blood.”

(The duel lasts for one minute and then all of a sudden the sword of Shaibani falls from his hand and himself loosing his balance falls back on the ground. Mir Wais Khan puts the point of his sword at his throat and looks up to Gorgin Khan. Gorgin is worried and anxious).
Mir Wais: "Don't worry. I was not thinking of killing this proud youth. I only wanted to teach him a lesson. Here. Take the recommendation letter from Sultan Hussain written by his own hand. ((Gorgin takes the letter)) And this is the letter written by Mahmoud Aqa in reply to your complaints about me." (He hands over to the second letter too.)

Gorgin: (After seeing the letters), "You have promised the King to supply us with three thousand brave youths of your clan for military service and to serve and guard the fort."

Mir Wais Khan: "Yes. Under the condition that Beglar Begi forgets his enmity towards me and the people of this land and trust me."

Gorgin. "I am sorry that you do not drink wine otherwise I would have made a toast to your health. ((Everybody laughs)., Go and get some pure wine Shaibani, so that you and I drink a toast to the health of this man."

(Shaibani goes out. Mir Wais Khan goes towards the window facing outside).

Mir Wais Khan: "Good Lord! No one could imagine how high this Palace of Zamarrud Shah is from the ground. This is the first time I watch down from here."

Gorgin: "Yes, the height of the Palace from the yard of the sixth citadel is seventy metres. And as for the fortification, the fort of Kandahar is unique among the famous cities of Khurasan and Fars and even beyond Oxus."

Mir Wais: "I had only seen this fort from afar and I was surprised at seeing its numerous towers."

Gorgin: "This fort consists of seven strong, wide towers. It is situated in the west at the foot of Mount Lakai. And we are now in the sixth tower upon the same mountain. This building is called the Bacterian Palace of Zamarrud Shah. Some people call it The Palace of Orange."

Mir Wais: "Since I was brought here with closed eyes upon a horse I couldn't see anything.

Gorgin: "Yes, We must be careful. And that high mountain is called the Keetol mountain. The fifth citadel is situated around that mountain. This palace where you are now is the Headquarters of the resident Governor and this palace and tower carry different names. The first fortress is called Sher Haji and is situated around the city. The second citadel is called Dawlatabad by Indians while people in Khurasan call it the Fort of Badan. The third one is named Manadawi and the fourth is called Fort of Arg. The fifth fort is the fort of Mount Keetol. The sixth one is made by Ali Mardan Khan while the seventh fort was built during the reign of Shah Jahan Qleech Khan who built a fort around the Chill Zeena( forty steps)."
Shaibani enters followed by a girl carrying a jug of wine and two goblets and a glass.) Shaibani: “Please Sir, the wine is ready. (To Mir Wais Khan),” For you of course I have brought the juice of pomegranate, a production of your own country.” (They all raise up their glasses).

Gorgin: “To the health and happiness of our friend Mr. Mir Wais Khan”. (They drink their drinks).

A woman with plain local clothes and a black veil on her face walks in followed by two soldiers.

Scene Two—Act Eleven

Gorgin: “Who is this woman and what wrong has she done?”
Behman, the first Lieutenant: “Sir, she has not paid the government taxes.”
Qabin, the second Lieutenant: “They have not paid a penny for five years”.
Gorgin: “Has she any father, brother or husband?”
Behman: “She has only an old mother”.
Gorgin: “Why don’t you pay the taxes?”
Jamali: “Brother, in these four long years after the death of my father we have not sowed any thing on our five Jeribs of land. So we have not obtained anything to pay the tax for.”
Gorgin (nervously), “Whether you have obtained any products or not it doesn’t have any thing to do with the government.”
Jamali: “Brother, in this case give us some time to...”
Shaibani: (angrily), “Don’t you know who you are talking to? Don’t you know that the life and death of all you lies in the hands of Beglar Begi? Sister...sister—What a foolish woman you are!”
Jamali: “Brother, I call all men brother or father. Our life and death are in the hands of God.”
Gorgin: “We can not afford exceptions for any body. The tax to the state must be paid.”
Jamali: “Brother...”
Shaibani: (harshly and nervously), “Again you say brother you miserable...! Wait until I see your miserable face. (He pulls away her veil), “O Goodness What a pretty maid! How beautifully delicate she is! She is really brighter than the moon! I have never...”
Jamali: “Brother, Please have mercy on me and my mother. We have no other person at home with us. I promise that I shall sell my land to pay your debt.”
Gorgin (with a loud laugh), “I promise ...ha. ha ha promise! We never trust to a girl’s promise. We want a guarantor and no one else
can be better guarantor than yourself. We are going to keep you in a very comfortable and luxurious room. We shall release you as soon as we receive the money.”

**Mir Wais:** “May I ask what would be the amount for four years of five jeribs of land?”

...Behman, the first lieutenant: “68 toman including charges for the delay.”

**Mir Wais:** “I knew the father of this girl whose name was Saidal Khan. He was willing to sell his land to me and I wanted to buy it but unfortunately death did not give him a chance to make the deal. He died before I could buy the land. Now if the heir to Saidal Khan agrees to sell it to me I shall pay the price in cash. And I will pay the concerned tax to the state too.”

**Gorgin** (with a grim face) “There is another question too which I cannot say clearly right now. You see, this girl must remain in this fort until the end of the investigation.”

**Mir Wais:** “Investigation? Do you think that a delay in paying the tax require any kind of investigation particularly in the case of a lonely orphan girl?”

**Gorgin:** “Please Mir Wais Khan, you are not supposed to interfere in governmental affairs. (In a loud voice), “Take her out.”

**Jamali:** “Please! have mercy on me! Don’t you have any honor of your own?...

**Gorgin:** (harshly) “Take her away”. (The two lieutenants take her by the arms).

**Jamali** fights herself free from them and drops at the foot of Gorgin Khan, —Please Beglar Begi, I am a poor girl without father. Have mercy on me...(She stretches her arms towards him), “My dear mother will die from sorrow. Fear God. And be merciful to me and to my mother!”

**Gorgin** (with extreme nervousness), “This girl makes me mad. I told you to take her away.”

(The lieutenants proceed but the girl escapes toward the window).

**Mir Wais:** “Cursed to the devil. She wants to jump out of the window!” (He rushes towards her).

**Gorgin Khan** “Stop her...she wants to...” (Everybody in the hall rushes towards the window.)

**Mir Wais Khan** “Ah! Poor girl! She dropped herself out of the window.”

Shaibani (indifferently), “Anything dropped down from this height will break into pieces even if it may be a stone. “Seventy metres is not a joke.”

**Gorgin:** “I have never seen so bold a girl before!”
Mir Wais Khan: "After all she was able to escape from your claws: I congratulate your martyrdom, my daughter" (To Gorgin Khan). "Permit me now to leave so that I may comply with my promise in preparing three thousand fighting men for you."

Gorgin (to the two lieutenants), "You two accompany Mir Wais Khan and lead him out of the fort".

(Mir Wais Khan leaves with the lieutenants)

Scene Two—Act Twelve

Shaibani (looking with hatred behind Mir Wais Khan). "Go out you mysterious man! Go out you cunning rebel. I will soon answer your boldness and your insult."

Gorgin: "But we must kill him in a way that no one would suspect us of it."

Shaibani: "Don't worry! I shall dig his grave such that even he himself wouldn't realise how he travelled to the other world. But I feel so sorry for that pretty thing that escaped from us."

Gorgin: "The pride and bravery of this people makes me mad." (He puts his hand on Shaibani's shoulder and together proceed towards the door.) "Don't worry my dear, if the head is there caps can be found a lot!"

(Both of them leave the hall).

Scene Three—Act Thirteen

(The same grand hall in the palace of Zamarrud Shah which is now drowned in deep darkness. Only two dim lights can be seen from the two windows. In a few seconds a man with a trembling candle in his hand enters the hall holding his other hand in front of the candle).

Bartokian (in a low voice), "Behman!...Behman!"

Behman: "Here I am waiting for you." (He comes forward).

Bartokian: "Where is Qabin? I can't see him!"

Behman: "According to your order I told him to ask the guards to open the gates when Mr. Beglar Begi and his companions arrive."

Bartokian: "Did you tell him exactly my instruction as I had told you? Repeat them once to me."

Behman: "I told Qabin to instruct the guards of Fort Sher Haji and Fort Badan and the guards of the Palace to open the gates of the fort at the arrival of Beglar Begi, Gorgin Khan which occurs after midnight."

Bartokian: "Have you given him the night name for both of the gates?"
Behman: "Yes. I told him exactly what I was told."
Bartokian: "Can you repeat?"
Behman: "Gul Anar (Pomegranate blossom) at the gate of Sher Haji, and Parcham (The Banner) at the gate of Fort Badan. In Mandavi Victory and Success, and at the gate of the palace Sabz-war.
Bartokian: "Very well. You are a clever and vigilant lieutenant. You will be promoted a rank higher these days.
Behman: "Permit me to kiss your hands sir," (He goes towards him.)
Bartokian: "Wait; I hear footsteps coming near."
Behman: (In a low voice), "Is that you Qabin?"

Scene three- Act 14

Qabin: "Yes. I am Qabin. Who is that other fellow?"
Behman: "Come near. This gentleman is Captain Bartokian, Chief of the Fort.
(Qabin proceeds nearer and bows)," Captain, Your orders were obeyed. The guards will open the gates immediately after hearing the bugle."
Bartokian: Qabin, I was already told about your fidelity and punctuality in your duty. Behman has told me so. I hope I will propose your promotion to a higher rank and ask the great Chief of the palace to accept it.
Qabin: "By God's willing."
Bartokian: "Are you a Moslem?"
Behman: "Thank God, he is a Moslem."
Bartokian: "Where do you come from? I mean where is your home?"
Qabin: "Sir, I am a citizen of Gelan. Please permit me to kiss your hands." (He kisses his hands).
Behman: "Come here Qabin and tell the Captain the story which you have told me two nights before."
Qabin: "If Beglar Begi hears it he would skin me alive."
Bartokian: "He will never hear it.
Qabin: "When that decent and honorable girl jumped down the window preferring death to a shameful life I ran up to collect her broken and torn body. I held it in a safe place to bury them together with some other Moslem bodies here."
Bartokian: "I believe you too like Shaibani were attracted and charmed by her."
Qabin: "No. Brother, I consider myself a cooperator in committing this crime and to think of that makes me mad."
Bartokian: "What do you mean by this crime?"
Qabin: "I was with the group of the tax collectors who grabbed her from her mother by force and brought her here. But I swear that I was not pleased with it. I asked several times not to ravish her but they wouldn't listen. (He covers his face with his hands)."
Bartokian: "God is kind and merciful and will forgive us for our sins if we repent. But Shaibani is not responsible for her death. I was there at that moment.

Qabin: "He may not be responsible for the death of that girl but he is responsible for the death of thousands of innocent men, women and children."

Bartokian: "Which innocent men and women? You better tell me the real events."

Qabin: "In the night of that unlucky day Shaibani summoned me to his room and asked me to ride to Nawar by horse on that same night and tell the Chief of the fort in Nawar to start the work. He also gave me a gold ring to hand it over to the chief of the Nawar fort."

Bartokian: "Did you understand what he meant by saying start the work?"

Qabin: "He meant to order that five hundred Georgian troops in changed clothes ambush the poor toiling Kakar tribe at night. They did, and left widow or orphans hundreds of women and children."

Bartokian: "And described this ambush as mutiny and rebel of the Kakar clan!"

Behman: "When the brave Kakar noticed the situation they attacked the fort but couldn’t do anything."

Bartokian: "In order to call it a mutiny, Gorgin Khan and Shaitani went there to beat Kakars and took with them Mir Wais Khan and his there thousand Ghilzai soldiers."

Behman: Yes. They took him in order to light the fire of war between two brother clans and to sow the seeds of enmity and hatred between them.

Qabin: "They also wanted to kill Mir Wais Khan during the fighting and blame the Kakars for his death."

Bartokian: "That is what they call 'Two goats in one chain'. What do we think and what do the heavens do!"

Behman: "They also intend to bring back with them the body of Mir Wais Khan to bury him with honor next to the tomb of Baba Waly or Hasan Abdal."

Bartokian: "There is no doubt in this of course. They intend to show themselves friendly with the Ghilzai clan and the Kakars. And at the same time to light the fire of enmity and antagonism between two clans... Listen... Listen... the sound of the bugle!

Behman: "You are right! It is the sound of the bugle but coming from a distance."

Bartokian: "Go on brothers, and see the grand proceeding of Gorgin Khan from near. I shall applaud for his victory and success and his wise,
cunning adviser from here. (Behman and Qabin go out. The dim light of the early dawn enters the hall).

Scene Three-Act 15

Bartokian alone (monologue). "Two great, warlike clans of Ghilzai and Kakar fight each other, and take revenge from one another. Haji Mir Wais Khan the most administrative and the wisest man of Ghilzai dies. Gorgin and his devil aide succeed in performing their plan, In Kandahar, the palace gates will open to their faces. A big feast is to be made inside the fort. The smell of roasted partridges and deers will fill the air and the wine made of Kandahar raisins will take them out of their minds. In Isphahan too they would celebrate this victory. And the Khwaja Sarais will congratulate the King. The poets in the court will recite long poetries in praise of Gorgin Khan. This is victory and this is succeeding in one's aims. (The sound of the bugle is getting more clear). Please excellency! Come in, we are all waiting to participate in your great victory and your great honor. The heavens will be filled with shouts of long live and so forth. (He starts laughing loudly and continuously), Be generous and get in because the house is yours... (laughter). He goes to the window and stands there. The red color of the dawn falls on his face. He describes slowly what he sees outside). They reached the gate of Sher Haji. The gate is opened for them. The state of Mir Wais Khan is in front of them while riders enter the fort behind it. (The sound of the bugle is heard more clearly).

Now the riders reached the gate of the second fort. The infantry soldiers reach the first gate. The iron gate opens to their face too. The cavalry are hurrying towards the fort of Mandavi and the Palace fort. The infantry soldiers disarm the guards. But...strange enough, they aren't showing the least resistance." (The sunlight enters the hall and makes it bright).

Scene Three-Act 16

Hakobian enters hurriedly, "Oh Bartokian, you are here. Don't you see that the infantry on the rear are disarming the guards and appointing new ones instead of them."

Bartokian: "I was also noticing that situation. But I think that Beglar Begi is suspicious of the guards. That is why he is assigning new ones in their place. Any way! He is the great boss, he can do what ever he wants".

Hakobian: "I wonder and I am surprised of the short sightedness of Gorgin Khan."
Bartokian: "There is no place for wondering. Our wise Beglar Begi and his experienced Aide both know what they are doing."

Hakobian: "Loo! They are disarming all our Georgians. (With surprise)," Jesus Christ! What do I see? Where is Gorgin Khan? Where is Shaibani?"

Bartokian: (mockingly), "You are sure to met them both in the hall."

Hakobian: "There is no place for jokes at this time. I see that the situation is different."

Bartokian: "You will soon find out that I am speaking seriously and I am not joking."

Hakobian: "Look! they are dismounting the horses. Their faces are covered with turbans. But I can't see Beglar Begi and Shaibani among them! O "Mary, I seek refuge in you."

Bartokian: "I told you just now that you will not see them in this world."

Hakobian grabs the collar of Bartokian with anger; "What nonsense you are talking?

You should think before you decide to speak!"

Bartokian drops him on the floor with one jerk. "I do not want to pollute my hands with your blood."

**Scene Three—Act 17**

The armed men enter the hall and stand in a line. They have armored suits. Mir Wais Khan enters followed by Behman and Qabin.

Haji Mir Wais Khan: "Ah, my friend Hamza Beg is also here. Come to me you faithful and honest man so that I may thank you an Iranian Moslem on behalf of my people. (He embraces him)."

Hakobian: "Hamza Beg? But he is Bartokian! the Captain of the palace guards."

Mir Wais Khan: "I know him better than you, because we are brothers and equals. We will stand by each other in the dooms day." (Hakobian leaves the hall).

"Friends, brothers! The gates of the strong Kandahar fort are now open to us. Gorgin's army partly escaped and partly surrendered. But I advise you not to be proud of this victory. We are still far away from victory and success. In the name of the oppressed people of this land I thank my Iranian brothers who themselves oppressed by the cruelty of the Georgians have helped us to our victory."

Bartokian: "Please Mir Wais Khan, just tell me what fate did Gorgin and Shaibani have? I didn’t see them among your company. Did that state belong to Gorgin? I mean the one which was brought in before you in to the gate. I really can not understand this puzzle."
—Gorgin says: "Who is this lady?"
Mir Wais Khan: "I received your letter in Nawar. I was indeed happy to see that you were glad to hear of our victory and that you ordered the guards to open the gates to us. The rumour that I was killed and Gorgin had won the battle and the rumour that there was fighting between Ghilzai and Kakar clans were all propagated in Kandahar and inside this fort by myself. The rumour that Gorgin Khan would bring my body in here was also originated from there. Gorgin and his aide were killed in the battle."

Bartokian: "You are really wise and have good farsightedness. We must arrange a big celebration here."

Mir Wais Khan "No, tomorrow I must attend the condolence ceremony of the great Khan of Ghilzai, Naser Khan who unfortunately could not see the victory of his people as he was wishing. You see Captain, how good it is said by Mawlana Of Balkh:

Although the wall throws a long shadow,
Yet that shadow returns to it again,
This world is a mountain, our deed is an echo,
To each sound comes back echo after echo.

(These verses are heard in the voice of a girl from a distance accompanied with the flute.)

Mir Wais Khan: "Do you hear my dear Hamza Beg? It is the voice of that same innocent girl..."
A Partially Annotated Bibliography on Afghan Linguistics

by Don L. F. Nilsen
Fazel Nur and
Sajida Kamal


This book deals with the study of language, the pronunciation of difficult words, dictation, composition, styles of writing, vocabulary, letter writing, and literature.

Dari Orthography:


See Safa for a rejoinder.

Alimshahi, Sayed Mohammad Ebrahim. "The word is not Correct", Adab, 5 & 6, pp. 102-104, Hut 134.


There is a transliteration table for Persian and Pashto orthography on pages 483-485.


He talks about the difficulty of spelling and gives examples of common misspelled words with their correct usage.


He talks about the correct spelling of the word "aristocracy" and some other Dari words.


Jawid, A. Ahmad. "A Discussion about the letters " " and in Persian", Adab, 1, pp. 6-10, Jawza 1333 (1959).


This book is designed for the use of the Faculty of Letters.


Neghat, Hohammad Nasim Saydi. **A New Style in Dari Spelling**, Bekhan wa Bedan (Read and Learn), No. 8, 1343, 21 pp.

"Slight condensation and revision of the Institute of Education publication by the same author; note change in title.


This article investigates the basic differences between the rather frozen printing style, and the free cursive style of Dari orthography. It also investigates some letter confusions that are possible in both printing and handwriting.


This article discusses the misspellings on English signs in Kabul, and attempts to explain why the misspellings have occurred.


See also Alimshahi.

**Dari Lexicography:**


Tabaqat-ul-Sufia, the famous book of Khoja Abdullah Ansari, a religious leader of Herat, is a reliable source of the Herati dialect. Two Herawi words and their old forms of usage in this book are mentioned here:
Afghanistan

/gazyargah/, and /Xudaban/. In the north of Herat there is a religious place called /gazergah/. This name repeatedly appears as /gazyargah/ in Ansari’s Tabaqat-ul-Sufia, as /każerkah/ in Saifi Herawi’s History of Herat, and as /karbarkan/ in Tabaqat Ebni Rajab. The author concludes that the most reliable spelling is /gazyargah/.

A famous place in Herat is called /xyaban/. This word appears as /xudaban/ in Tabaqatul Sufia. It appears as /xudaban/ in Baihaqi’s writings, and as /xyadwan/ in Sifi’s History of Herat. The author concludes that in the ancient manuscripts it was /xudaban/ and /xyadwan/ and in 800 Hejri it was written as /xyaban/.


This article discusses some errors that Dari speakers make in English, and some errors that English speakers make in Dari.


This short article discusses some restrictions placed on Dari first-person expressions that are not present for the same second-person and third person expressions.

Nilsen, Don L. F. and Sajida Kamal. “Some Metaphors in Kabul Dari”, in A Linguistics Reader for Afghan Composition Students, Kabul, Afghanistan: Faculty of Education, Kabul University, ditto; also in Adab Vol. XVI, Nos. 5-6 (Dec.-March 1969), pp. 7-14.

This article investigates metaphors relating to body parts, animals, plants, and weather.

See also Reshteen’s “Pashto Words in Persian and Urdu”.

Salim, Naik Mohammad. “A Comparison of the Expressions in Kabul Dari and Iranian Persian”, Paris, France: PhD Dissertation at the Sorbonne in process:

Bibliography on Afghan Linguists...


**Dari Morphology:**


The article tells of the similarities and differences between negation in English and Dari, telling how nouns, verbs, adjectives, and adverbs, as well as sentences are negated in the two languages. There is also a discussion of semantic negation, and various kinds of restrictions and ambiguities that are related to the negative.


**Dari Syntax:**


Saidi, Noghhat, “Different Types of Phrases in Dari”, Adab XVI (Dec-Mar. 69), 52-60.


**Dari Dictionaries:**

See also Abdullah Afghani-nawees’


Raverty, Henry George. A Dictionary of the Puk'hto Pusto or Language of the Afghans; with Remarks on the Originality of their Language


This book has taken Joan Underwood's English-Korean Dictionary as a model. There is an introduction, a guide to pronunciation, and a brief grammar in addition to the dictionary itself. The dictionary contains those vocabulary items that are of high frequency in common, everyday speech.

See also Said Bahadur Shah's *Paxto Zafar-ul Lughat*.

**Dari Reading and Composition:**

Faroq, Mohammad Taher. *Rhetoric*.


He describes some techniques of good studying habits and concentration.


This article discusses the importance and techniques of studying faster.

Jawid, Abdul Ahmad. *Dictation and Composition*, Kabul, Afghanistan: Kabul University Faculty of Letters.


He gives the correct orthography of a few words with the common incorrect usage.


The author indicates that language is the nourisher of the feelings, and stresses using correct syntax and orthography in the teaching of language, using correct orthography and composition, and the development of the power of reading and studying.


This book talks about the problems in Persian script and writing, punctuation, the written language, the spoken language, and parentheses dealt with in the Language Institute of Afghanistan.

He gives the correct orthography of a few words and compares them with the incorrect spellings of the words which are common among the people.


Neghat classifies writing into four categories:
1) expository,
2) descriptive,
3) narrative, and
4) argumentative; and he discusses these.


This article discusses: good writing principles, kinds of debates, and has examples of debates.


He talks about "ilm e adab"—i.e. the science of clear writing; its definition, natural or inborn writing talents and acquired ones; the purpose of the science of writing, its advantages; the division of the literary sciences; and the principles of clear writing.

History of Dari:

Adara. "Aryan Languages", Aryana Volume 1, Number 6, 19, pages.


Mr. Bivar describes the inscriptions in Uruzgan as being in a Hephtalite Greek script which had continued in use in Afghanistan until after the Muslim conquest, and which had come from the script of the Greek kingdom of Bactria in the second century B. C. The inscriptions are shallow, but show up well because they are made by removing a very dark patina to expose a very light under-layer. Although two of the words are Middle Persian, these are both titles, and he feels that the language is definitely not Middle Persian, though he doesn't know what it is. There
are two inscriptions, one on a jeep-track, and the other on a caravan track—both of these tracks lead to Urugzan. Mr. Bivar translates the inscriptions, and indicates that they are in praise of King Zabil, and therefore concludes that Urugzan must have at one time been very important—possibly a capital—and that further stones might possibly be found in the future in the Urugzan area. By using linguistic and historical evidence, Mr. Bivar dates the inscriptions at about 500 A.D.


In 1951, an inscription on a Greek manuscript was discovered in the Sorkh Kotal of Baghlan in the Takharistan Province by French archaeologists. These French archaeologists also found the remains of a fire temple and sacred fire which believed to belong to the first era of Koshani Dynasty and which were burned in 240 A.D., six or seven centuries after Zoroaster. The European orientalists who have studied this inscription believe that the language of it is Bakhtari. Since Baghlan is located in Takharistan, it is better to call that language Takharai. We can also call it Koshani. This language is considered to be the mother of Dari of today. This language, as is inferred from the analysis of its words, has a strong relationship with the Dari and Pashto languages of Afghanistan. In addition, its roots can be found in ancient Parsi, Pahlavi, Sogdhi, Khoti, and some other dialects of Afghanistan.


The word Hazara means thousand in Persian; therefore many people have speculated that the Hazaras, since they have Mongoloid features are descendants of Ghengis Khan, and that the word is derived from the fact that he set up groups of soldiers in thousands. Mr. Hussain Shah says that it would be impossible for settlements of one thousand each to have become the Hazara tribes in such a short period of time, and he therefore looks for a better etymology for the word. In 644, Tsu-Ko-Cha refers to a place called Ho-sa-la, and Ptolemy also mentions a place called Ozala very early, and this place is probably in Hazarajat. Mr. Husain Shah then traces the phonetic similarity between Hazara on the one hand and Ho-sa-la,
and Ozala on the other, and concludes that they could have the same phonetic origin, and he further indicates that the word is made up of two parts, Ho (meaning good) which cognates in Persian, Pahlavi, Paxto, Avestan, etc., and (Sala/Zala) which would be Chinese for Zara, meaning heart, which has cognates in Paxto, Armani, Kurdi, Baluchi, Sarikly, Manji, etc.


This article discusses the importance of the Sorx Kotal inscription, and the linguistic ramifications of the coin-room, the ethnographic room, the Room of Islamic Arts, the entrance lobby, the store room, and other places in the museum.


This article discusses the language, the orthography, the date, and the location of the important linguistic inscriptions in Afghanistan, such as those in Baghlan, Jalalabad, Kabul, the Ghor Valley, Kandahar, etc.


There are many different opinions about the origin of "adab." Dr. T. Hossain, in his book **Aladab-ul-Jabili**, refers to the Italian orientalist, Nilino, and writes. "The word 'adab' comes from the word "adab" which means habit." He thinks that this word comes from the plural from. Thus the word "adab" meaning habit is made plural as "adaab". Then there is an inversion in the word and it changes from "adaab" to "aakab". The Arabs took this word as the plural from and thought no inversion had occurred in it. From it they derived the singular form "adab" not "adab." This word used to mean habit for a long time. Some scholars believe that the word "adab" comes from the word "adab" meaning an invitation to a
meal. Some others think that the word “adab” comes from the word “adab” meaning surprise. In conclusion, the word “adab” was used in the Arabic language before Islam and has repeatedly occurred in the Koran.


See also Henry George Raverty.


See also Q. Tsarkhwal’s “A 2500-year old Paxto Poem.”

Dari Proverbs and Folklore:
Ansary, A. “The China Goat,” Adab, No. 6 (1346).
Ansary, A. “The Three sons of Mohammad Yar, Adab No. 5 (1346): also in Kabul Times.


This is the first of a series of articles on the folk literature of Herat, and is concerned with Folk Plays. After explaining how and why folk literature developed in Herat, Mr. Baghban indicates that these plays are performed on happy occasions, that they are performed outdoors in the villages, that people see the same play over and over, that they take place at night, and most often during the months of August, September, and October (the harvest season), and that they are usually a series of one-act half-hour plays lasting from 8 p.m. until at least 1 a.m. in the morning. Mr. Baghban describes the actors as being all male of varying ages, who have lives similar to other members of the community except that there is a taboo against marrying an Osta (actor), and they are richer, but less respected than other members of the community. Mr. Baghban describes the theater as being a large compound, with four pillars at the corners of the stage and burning logs on top. The actors partly are their own costumes and partly wear what’s available, but all of them have their faces powdered white. The guests consist of those who are invited and those who have just come, with the better seats going to the oldest and most respected people. During intermission there is dancing, drumming, and fluting. The plays are designed to both teach and entertain, and the play remains in the minds of the audience long after it has ended.

Bibliography on Afghan Linguists...

Except for a few stylistic changes, this article is the same as the article entitled "An Overview of Herat Folk Literature," in Adab, except that the last section, on the function of folk plays, has been condensed. The article in Afghanistan also goes on to discuss folk stories by saying that there is less specialization of folk story-tellers than in folk actors, and that these story tellers are not motivated by money. More stories are told at night than during the day, and more during the winter than at other seasons. Males are usually the story tellers, but not always. Some people feel that it is beneath them to tell stories, but nevertheless they enjoy hearing them. Usually, people take turns, but sometimes an unusually good story teller will take up all or most of an evening. The stories are told for the morals they contain, and also for entertainment. This series is also to be continued in future issues of Afghanistan.


Farooq, Mohammad Tater. A Short Literary History of Persian.


The author indicates that folklore or oral literature is used to describe fiction, proverbs, riddles, dances, superstitions, songs, jokes, customs, etc. from one generation to the other. In general, folklore is a kind of thinking about the interpretation of the objective world and different objective and mental incidents.

Dari folklore includes fiction, jokes, proverbs couplets, songs, customs and habits which can be classified into two categories: poetry (couplets and songs) and prose (fiction, proverbs, etc.). Each one of these can in turn be classified according to different topics: romantic, religious, social, etc. The author then goes into a discussion of quatrains, giving examples of this type of poetry and analyzing the meanings of these Dari quatrains.

Rafiq, Mohammad Bashir, Compiler. Children's Stories. (2 rhymes and 6 folk-tales in colloquial Dari)

Wilson, J. Christy, Jr. "One Hundred Dari (Afghan Persian) Proverbs."


Each of these proverbs is presented in three parts. First there is the proverb written in Dari; second there is a translation; and third, the meaning of the proverb is given. In this third part, a western proverb is sometimes given which has basically the same meaning but may or may not use the same analogy.

**Deer:**
See also Lt. R. Leech

**Degano:**

**English:**

Afghans Learn English, Kabul Afghanistan: Institute of Education, Photo Offset unless otherwise stated.

- Workbook I, 1961-62, for juniors
- Book VI, 1961-62, for seniors (dittoed)
- Book V, 1961-62, for seniors
- Book VI, 1961-62, for seniors

For the rest of this series, look under "Williams," and "Rosman." For a series with the same name, look, under "Canfield."


This book is designed for the twelfth grade students at AIT, and of course is written for that level. Chapter one discusses the parts of speech; chapter 2 goes into detail about verbs, including tense, aspect, and mood, and talks about non-finite verbs. Chapter 3 talks about the sentence patterns of English, discusses sentence types according to their meanings.

Canfield, Robert, et.al. Afghans Learn English, Kabul, Afghanistan, Kabul University's Institute of Education.

Canfield, Robert L., et.al. Afghans Learn English, Kabul Afghanistan; Ministry of Education. Photo Offset.


This book, which provides the basic information necessary for teachers of English was designed for the teacher who had already had some experience in teaching English. The book has been revised by Maurice Imhoof and Abdul Nabi so that it can be used with the inexperienced teacher as well. The book asks, and answers three basic questions: 1. What are we trying to do?, 2. How are we going to do these things?, and 3. How do we know if we have succeeded? The book is presently being used in the methodology section of the English Teacher Training Department.


This book is still in the process of being prepared, and fascicles are being used by the Faculty of Education freshmen English students as they are being prepared. The book is divided into eight units, four for each semester, and in each unit there is a correlation of grammar, literature, and composition.


This book is being used at A.I.T. For Book I, look under “Schottin”.


Throughout books I and II, the aural-oral approach is used. The six books of the English for Afghans series are designed to be used in Afghanistan's secondary school system, grades seven through twelve. English and Dari have been contrasted and in teaching the structures, the most emphasis is placed on those points which are different in English and Dari.


This book contains instruction in handwriting, reading comprehension, and sample tests.


This is a companion book for *Seeing Afghanistan*.


This book is designed for use after the 10th grade.

Hudson, Herman C. *Kabul University Faculty of Letters English Department*, Kabul Afghanistan, Kabul University, ELI, December, 1963, mimeo, 21 pp.

This report discusses the curriculum and special activities of the English Teacher Training Program, and discusses the phase-out schedule of American personnel and take-over schedule of Afghan personnel.


This report discusses the objectives, curricula, and recommended changes for the English Teacher Training Section, and the University English Department. There are excellent charts showing the activities of all CCU participants from 1960 to 1967, and projecting future activities for all of them.


This is a survey of Columbia's involvement in curriculum at the elementary level in the Curriculum-Textbook Project, at the high school
level in the lycee project, and the English programs in the Faculty of Education, both in the English Teacher Training Section, and the University English Section.


Mr. Juarez cites three books that have been published at the UES: Allen Nilsen's An Afghan Reader for Students of English, Edwina Myers' A Picture Approach to Five Basic English Sentence Patterns, and Amir Kaify's (compiler) Idioms and Idiomatic Expressions of American English. He indicated that one of the difficulties of the program is that it has to the widely divergent requirements of the six different faculties it serves, and that another problem was the inadequate staff.


This report, which is available in the TCCU Team office, discusses the history of the English Supervisor-Training Department and some of its accomplishments, including the work with English Department Chairman, Area Supervisors, and National Supervisors; the development of the Afghans Learn English series with supplementary material; the setting up of English Centers; the supervising of teachers and administrators in English, etc.

It also discusses the need for an effective kind of assistance program, and discusses the AID involvement with the National English Program. There is also a full discussion on transfer of the National English Program from the Institute of Education to the Ministry of Education, (or possibly to the Faculty of Education), and indicates how, when, and where such a transfer should be made. He also discusses how the national English program can serve as a model for other national programs, e.g. in the setting up of departments, etc.


Richard C. Yorkey, Director of the English Language Program at AUB wrote about this book, "Though he taught without all of the important facts and insights that contemporary linguistics now offers the teaching of English as a foreign language, Leavitt was constantly aware of the kinds and causes of language-learning problems, and he was constantly experimenting with new ways to overcome them—in the classroom". Since Mr. Yorkey's introduction is dated June, 1964, it is assumed
that the date on the cover (April 1969) of the book refers to the date of reproduction rather than the date of writing. The book contains three major sections: 1. Understanding the task, 2. Suggestions for Teaching the English Skills, and 3. General problems of the classroom.


This book is being used in the University-Wide English Program at Kabul University.

Examples of the five basic patterns taught in the book are: 1. The boys, slept here, 2. The man ate the bread, 3. Aziz is a good child, 4. Aziz is tired, and 5. There is a man in the house. These five patterns, and variations of them (questions, etc) are taught by the use of geometric shapes such as circles, squares, triangles, and lines to represent different parts of speech. The book is currently undergoing a thorough revision.

See also Aileen Nilsen's "Common Problems of Non-Common Languages".

Nilsen, Don L. F. "Long Term EFL Involvement in Afghanistan", A shortened version of this appears in A Linguistics Reader for Afghans, Kabul, Afghanistan: Faculty of Education, Kabul University, ditto.

This article indicates that although there are some problems unique to and even brought about by long term involvement, long-term involvement has nevertheless been absolutely necessary in helping Afghanistan reach its present status in the national English program.

Nilsen, Don L. F., and Aileen Pace Nilsen. The Transformational Approach to Composition, Kabul University Faculty of Education, Kabul, Afghanistan, dittoed 1968.

This book is being used in both semesters of Advanced Composition (for Senior English majors in the Faculty of Education) at Kabul University. A revision is currently underway. The book contains a section on kernel sentences, and then discusses transformation according to what part of speech the result has become. The following sections are in the book: nominalization, verbal expansions, adjectivalization, adverbialization, conjunction, etc.


Bibliography on Afghan Linguists...


This paper sets up a need for two kinds of continuing winter programs for Afghan linguists and English teachers. One of these would be an intensive English course for those people who have a deficiency in English, and the other would be a seminar, conducted for those people who need intellectual stimulation in their subject field. The paper discusses the problems involved in setting up such a program, the advantages of the program, the incentives that could be provided to the students, the curriculum of the two programs, and finally the staffing and material support that would be necessary from the Ministry of Education, AID, and the Faculty of Education.


For the rest of this series, look under “Williams” and “Afghans”. For a series with the same name, look under “Canfield”.


This is a book focusing primarily on the verbs and the prepositions.

This book is organized according to English patterns. It uses the slot-and-filler approach, and drills the patterns by means of pattern practice. The book contrasts Farsi sentence patterns with those of English.


This is a continuation of book one.


This book is being used in the 10th class of the Agriculture School, and at AIT. For Book II, look under “English”.


This reader discusses important places in Afghanistan such as Bamian, Band-e-Amir, the Hindu Kush, Qataghan, Qunduz, Faizabad, Badakhshan, Mazar-e-Sharif, Herat, Ghazni, Qandahar, the Helmand Valley, and many places in between these places. The book is about an American high school student who toured Afghanistan during one summer with his uncle.

USAID/TCCU reports: Garland Cannon, Luis Chevarilla-Aguilar, David Chisolm, Michael Dobbyn, Gerald Dykstra, Miriam Escher, Maynard Eyestone, Reuben Goldstein, Llyod Halladay, Carol Henderson, Michael Henderson, Carlton Hodge, Herman Hudson, Clem Hourican, Maurice Imhoff, Leo Juarez, Lloyd McBeth, Don Nilsen, James Pence, Herbert
Penzl, Jean Praniskas, Charles Sauer, David Trumbull, Albert Wakeman, Donald Williams, and Christy Wilson.


This book analyzes in detail the English program at AIT as it has been, as it is, and as it should be. There is also a bibliography of materials that would be good for teaching English at AIT, which have been prepared in America and England.

Wazir, Mohammad, and Worthylake, Mary Methods of Teaching the Language Arts, Kabul, Afghanistan: Kabul University’s Institute of Education, 1965.

Wazir, Mohammad and Worthylake, Mary. A Revised Version of Methods of Teaching the Language Arts by Krebs and Ayyub, originally Written by Wazir and Worthylake, Kabul, Afghanistan: Kabul University’s of Education Institute. 1967.


For the rest of this series, look under “Rosman”, and “Afghans”. For a series with the same name, look under “Canfield”.

English Phonology:

See also Abdul Aziz’s “The English Sounds Which are a Problem for the Pashtu Speaker, and How to Teach Them”.

See also Mohammad Rahim Elham’s “A Pashto-English Contrastive Phonemic Analysis”.


See also Mohammad Massum’s “The Comparison between the Clusters of English and Pashto”.

See also Don Nilsen’s “The Influence of Dari Phonetic Laws on Borrowing from English”.

English Orthography:


This book is used as a companion volume for Afghans Learn English. The book teaches cursive forms for all the capital and small letters, and numbers in English. In addition, such things as position, paper, paper
placement, and movement are explained in detail. The book is a workbook, and tests are given periodically. The last page of the book is a certificate of achievement to be signed by the director and the teacher, and given to the student.

**English Lexicography:**


This book also contains an appendix.


**English Morphology:**

See also Nilsen and Nur’s “Negation in English and Dari”.

**English Syntax:**

See also Alia’s “A Comparative Study of English Sentence Patterns and Persian Sentence Patterns”.

See also Sharifa Rashid’s “A Comparison of the Basic Sentences of English and Persian”.


**English Dictionaries:**

See also Barbara Hanly’s *English-Pushto Dictionary*.

This compilation is based on Whitford and Dixson's *Handbook of American Idioms and Idiomatic Usage*, but those idioms which would be especially useful to Afghans were selected for inclusion in Kaify's book.

See also S. Sakaria's *English-Pashto Dictionary*.

See also Sadduddin Shpoon's *English-Pashto Dictionary*.

**English Reading and Composition:**


This book contains a section of readings from *Men and Machines*, a section of dialogues, and a section of grammar review sheets related to *English Sentence Patterns*. The materials have mainly been prepared specifically for the use of the Faculty of Engineering at Kabul University.


This book has worksheets to accompany *Frontiers of Science*, review sheets to accompany *English Sentence Patterns*, experiments, and short stories. As much as possible the materials are prepared specifically for students in the Engineering Faculty of Kabul University.


Kabul University Faculty of Engineering n.d., mimeo, 37 pp.

The first section contains reading selections and questions for discussion on current developments in science. The second section is on technical writing, and includes such units as organization, outlining, logical sequence, the first draft and the final draft. See also Betsy Bauer for a continuation of materials on technical writing designed for the junior year of engineering students.


When these materials are finished, they will be a continuation of Linda Abrams' materials on technical writing, to be used during the junior year for students in the Faculty of Engineering.

This book is a supplementary English reader to be used with ALE 2 or 3.


This book is a supplementary English reader to be used after ALE 4.


This book is a supplementary English reader to be used with ALE 1 or 2.

Hulsizer, Allen. *Agriculture Readings*.


This book is being used in the University-wide English Program at Kabul University.

(to be continued)
The Site of Kandahar in Relation to the Overland Routes Between Iran and India.

(Bonner Jahrbuecher, Vol. 167)
("Die Lage von Kandahar an Landverbindungen zwischen Iran und Indien")
(Bonner Jahrbuecher, Bd. 167)

Kandahar is capital of the province of the same name in southwestern Afghanistan. Thanks to its position in a fertile oasis, at the junction of vital routes leading to the flood plain of the Indus, it has been an important place in the history of the ancient Orient, the Mediterranean, India and Islam. As a result of new archaeological finds, it is now possible to locate more precisely the sites of two ruined cities in the vicinity of the present day settlement. The study of all available itineraries from ancient times onward confirms, that at every phase in history, the site of Kandahar dominated the gateway to India. This is a study that has been carried out with exceptional historical and philological thoroughness.

Professor Dr. Herbert Wilhelmy

Investigations of the History of Nomadic Civilizations

("Untersuchungen zur Geschichte der Hirtenkulturen")

This is one of the most important studies of the problem of nomadic civilizations, this being a subject connected with the history of civilization itself. The result is an uncommonly stimulating book which also leads to new results. It is restricted to North Asia and North Europe, but presents beyond its real subject a general cultural history of this area fed from new sources. It is unfortunately not possible to consider the contents and problems even in an approximately exhaustive manner or to consider them in a way appropriate to the importance of this work.
Vajda begins in the first and second chapter with a discussion of the problem of nomadic civilizations and their age in the history of civilization. The two basic questions on this are: "Are the nomadic civilizations... 'primitive', i.e. structures which have arisen autochthonously from primarily hunting (archaeologically: palaeolithic) societies? Or are they of more recent origin than those revolutionary events which led to the formation of farming civilization, and did they arise directly from the latter or through its influence?" (p. 96). Special importance attaches in relation to these questions in Asia to the state of being a reindeer nomad, not least because this was for a long time considered as the model for the origin of the state of breeding cattle which is said to have proceeded from the gradual transition of the reindeer hunter to the reindeer shepherd.

Chapters 3, 4 and 5 deal with this problem (3. Wild and domesticated reindeer, 4. Did the breeding of reindeer arise spontaneously from the hunting of reindeer? 5. The hunting of reindeer in Europe). The reindeer hunters of the late Stone Age do not form a common stratum, even if common features exist in their basic structure. The reindeer disappeared from the major part of continental Europe during the postglacial climatic optimum. The earlier reindeer hunters had to adjust themselves to new forms of life. The assumption of a gradual intensification of the hunting of reindeer to the breeding of reindeer, i.e. such a close "symbiosis" of the hunters of reindeer with the wild herds of reindeer that a domestication could have taken place "on its own", is one lacking any basis in Europe. The civilizations which immediately preceded the breeding of reindeer there were not in any way civilizations of hunters of reindeer.

L. Vajda also comes to similar results in the 6th chapter (The hunting of reindeer in the Urals and North Asia). The hunting of reindeer admitted playing an important role there in the Late Stone Age, but there can be no question of a specialized hunting. A relatively settled state of hunting and fishing determined the character of the neolithic and post-neolithic forest civilizations. The emotionally most important animal that was hunted—as shown by many works of art—was the elk. In no case were there premetallic civilizations whose permanent "symbiosis" with herds of reindeer could have formed the requirement for a spontaneously autochthonous origin of the breeding of reindeer and/or of reindeer nomadism from the hunting of reindeer. Chapters 7 and 8 are amongst the most important in the book, principally because the author here uncovers new, previously unknown relationships of civilizations: the stimulating effects which highly developed civilizations of the South (in connexion with trade in furs) extended to the races of the North (7. The post-neolithic change in civilization in the forest zone and its effects; 8. Beginnings of the breeding of reindeer in the post-neolithic civilizational phase of the
forest zone). The breeding of reindeer of the Sayan groups accordingly goes back to the breeding of horses of the neighbouring Turkish steppe tribes. The Sayan region seems to have been one of the most important (the only?) centres for the origin and spread of the breeding of reindeer. From there Samoyeds and the people of the Yenisey region took over the breeding of reindeer in order to become, in their turn, the teachers of the Voguls, Ostyaks, and the people of the Syryan region. Whether the Lapps developed the breeding of reindeer independently or took it over from the Samoyeds is a question that has not yet been settled. The domestication of the reindeer by the Tungus (probably stimulated by the breeding of horses by the Mongols) became the historical source in relation to civilization for the breeding of reindeer by further East Siberian races, namely for the Koryaks and Tchuktchs. The breeding of horses on the steppes was everywhere the model for the domestication of reindeer, the beginning of which can be placed in the second half of the last century B.C. It is a result of the post-neolithic change in civilization in the forest belt. The effects of the trade in furs consisted inter alia in that both the intensity of the relationships between the steppes and the taiga as well the importance of the problem of transport in the life of the forest-dwellers increased greatly. The first breeders of reindeer were therefore admittedly hunters, but fur hunters whose economy was not acquisitive, but was dominated by bartering. They did not have any agriculture, but without the stimuli, which had proceeded from the sphere of agrarian civilizations and which had been conveyed via the steppe civilizations, the domestication of reindeer would never have come about.

The 9th and 10th chapters finally deal with the individual phases of the “Origin of the breeding of reindeer in the tundra”, and the “Breeding of reindeer and reindeer nomadism in the ethnography of the Lapps”. Vajda comes in the last chapter to the surprising conclusion that the reindeer nomadism of the Lapps arose from the “ruins” of a hunting for furs which had been lost. In an appendix, which is written just as brilliantly and engagingly as the whole book, various individual problems which could not be accommodated in the large chapters are dealt with. Particular reference should be made here to the outstanding section on the “early taming of Cervidae”. All in all, an important work which has brought a major advance in universal history.

Professor Dr. Eike Haberland

Hellenism in Asia

(Paths of Research, Vol. XCI)
("Der Hellenismus in Asien")
(Wege der Forschung, Bd. XCI)
Darmstadt: Wissenschaftliche Buchgesellschaft, 1969; 475 p. 60 ill.
There are few areas of the history of antiquity in which the scientific research in our century has made such great advances as it has in the sphere of Eastern Hellenistic history. Thanks to a subtle interpretation of coins and archaeological monuments, thanks to fortunate new finds of multilingual inscriptions and, not least, thanks to an intensive, international scientific collaboration a wealth of new knowledge has been acquired here. It was, therefore, a very happy idea of the Wissenschaftliche Buchgesellschaft to devote a volume of their successful "Paths of Research" series to this complex of problems and to make some of the most important contributions to the modern discussion of the subject accessible—in some cases for the first time in German—to a larger circle of readers. An initiative of this nature is further justified by the fact that a good number of these studies appeared in very remote places.

In his introduction to this volume (p. 1-18) Joachim Rehork gives a brief outline of the history of Iran and its Central Asiatic dominions in antiquity, as well as a sketch of the ancient sources and the problems relating to them. This is followed by the famous lecture by Eduard Meyer "Efflorescence and Decline of Hellenism in Asia" (p. 19-72) of the year 1925, a lecture which sought to draw, for the first time, a universal-historical balance out of the Hellenistic infiltration of the territories beyond the Euphrates. The next contributor is another leading researcher, W. W. Tarn. From his book "The Greeks in Bactria and India" (2nd ed. 1952) the editors have chosen the central chapter on Euthydemus and Bactria, which offers a masterly synthesis (p. 73-154) based on the few complex and heterogeneous sources, not least on the coins. The article by Franz Altheim and Ruth Stiehl, "The Year of Zarathustra" (p. 155-187), leads us on to quite a different field. In their dispute with W. B. Henning 589/8 B.C. is given here as the year of Zarathustra's first revelation and the lifetime of the prophet is estimated to have been between 599/8 and 522/1 B.C.

The next third of the volume consists of several essays by the Polish scholar Jozef Wolski. What is particularly welcome is the reprint of the profound study "The Collapse of the Seleucid Rule in Iran in the 3rd Century B.C." of the year 1947 (p. 188-254), a work which is mainly concerned with the invasions of the Parthians and with the history of the Graeco-Bactrian kingdom. It is followed by the two shorter contributions by the same author "The Iranians and the Graeco-Bactrian Kingdom" (p. 255-274) of the year 1960 and "The Problem of Andragoras" (p. 275-280) of 1950.

The final part is dominated by Daniel Schlumberger's analyses "Successors of Greek Art Outside the Mediterranean" (p. 281-405). It presents far-reaching views and interpretations of Gandharan art and of Bactrian,
Graeco-Iranian and Parthian art, as well as examinations of the connections between Parthian and Kushan art. The famous bilingual inscription at Kandahar, which was composed by the greatest ruler of Maurya dynasty, Asoka, is the subject of the next two articles: "A New Greek Asoka-Inscription" (p. 406-417) by Daniel Schlumberger (1964) and "On the Bilingualists at Kandahar" (p. 418-431) by Franz Altheim and Ruth Stiehl (1959). The chapter on "The Time and Language of Kanishka" (p. 432-452) from the fifth volume of Franz Altheim’s History of the Huns (1962) attempts to settle the dating of the period of the Kushan ruler Kanishka. A (fortunately) very exhaustive index (p. 453-475) and a magnificent section of illustrations round the volume off.

Professor Dr. Karl Christ

A Cultural History of Hellenism, Vol. I and II
("Kulturgeschichte des Hellenismus, Bd. I und II")

The Speyer theologian who became known in wide circles through his "Geistesgeschichte des antiken Christentums" ("Spiritual History of Ancient Christianity"), which was published in 1954, turns back to Hellenism in his new work. Schneider's book differs from Michael Rostovtzeff's "Social and Economic History of the Hellenistic World" (1941) in that it devotes great consideration to the culture, literature and spiritual history, and it differs from W. W. Tarn's "Hellenistic Civilisation" (3rd ed. 1959) on account of its incomparably larger format as well as its aim to let the sources largely speak for themselves. This is particularly evident in the discussion of the "General Foundations of Hellenistic Culture" (p. 44-156), in which the portraits of the people (especially of the women) of Hellenism, language, education, the new attitude towards nature and the function of speech are treated. The author's specific perspective is also evident, however, in the main part of this first volume, in which Schneider surveys the features of the Hellenistic empires and cities and discusses the developments in the Greek motherland and on the Balkan Peninsula, in Ptolemaic Africa, in the empires of the Seleucids and Attalids, in the Black Sea, region and in Hellenistic Asia. A chapter on the connection between Hellenistic culture and Judaism (p. 864-901) concludes the tour of the East; the volume is rounded off with accounts of the Hellenization of the West. As it is the author's declared intention not to provide "either a reference work or a book about Hellenism" but to draw a general picture of the main trends of the Hellenistic world one can say that this aim has been achieved so far. The second volume centres on the systematic description of Hellenistic culture in all its domains.
The fourth main section of the whole work is on “The Everyday Culture of Hellenism” (p. 1-221). It deals with homes and dress just as minutely as with the world of trades and professions, with festivals, games, travel and death. The author has fully explored the most varied sources, taking account of an amazingly wide range of recent literature in order to offer precise information throughout. Repeatedly, he cites his sources in translation, introduces useful collections of facts (such as lists of comedy titles, of textile dyes, catalogs of dentists’ instruments or of deities), so that his work, though fluent in style and intended for the general reader, is also a reference tool. He thus succeeds in drawing an over-all picture of Hellenistic life whose detail and completeness make it unique.

In the fifth main section on “Objective Expressions of Hellenistic Culture” (p. 223-959), which is equally comprehensive in scope, Schneider discusses the literature, poetry and rhetoric as well as the science, art and religion of the Hellenistic world in their principal categories and manifestations. Here we are particularly grateful to find that not only are the development and achievements of philosophy, jurisprudence and of the humanities in general impressively described but also, and with equal concentration, those of the natural and technical sciences and of medicine, whose advance is among the characteristic features of Hellenism. The wealth of material accumulated and assimilated in this section is stupendous.

These very numerous longitudinal sections of every imaginable field of Hellenistic civilization are followed up in the sixth main section, “Phases of Hellenistic Culture” (p. 961-988), with four general cross-sections offering on the one hand a periodisation of Hellenism as a whole, and on the other an attempt of a comprehensive evaluation. Schneider distinguishes between “Early Hellenism” ending with the Diadochian Wars, “High Hellenism” ending with the outbreak of disorder at the end of the 3rd century BC, the time of the Roman invasion, and finally “Late Hellenism”. Finally he earns our special thanks for his comprehensive bibliography (p. 989-1100) and index (p. 1107-1180) which enhance and complete the work.

Professor Dr. Karl Christ