

# INDIRAN

*The newsletter of the Ancient India and Iran Trust*

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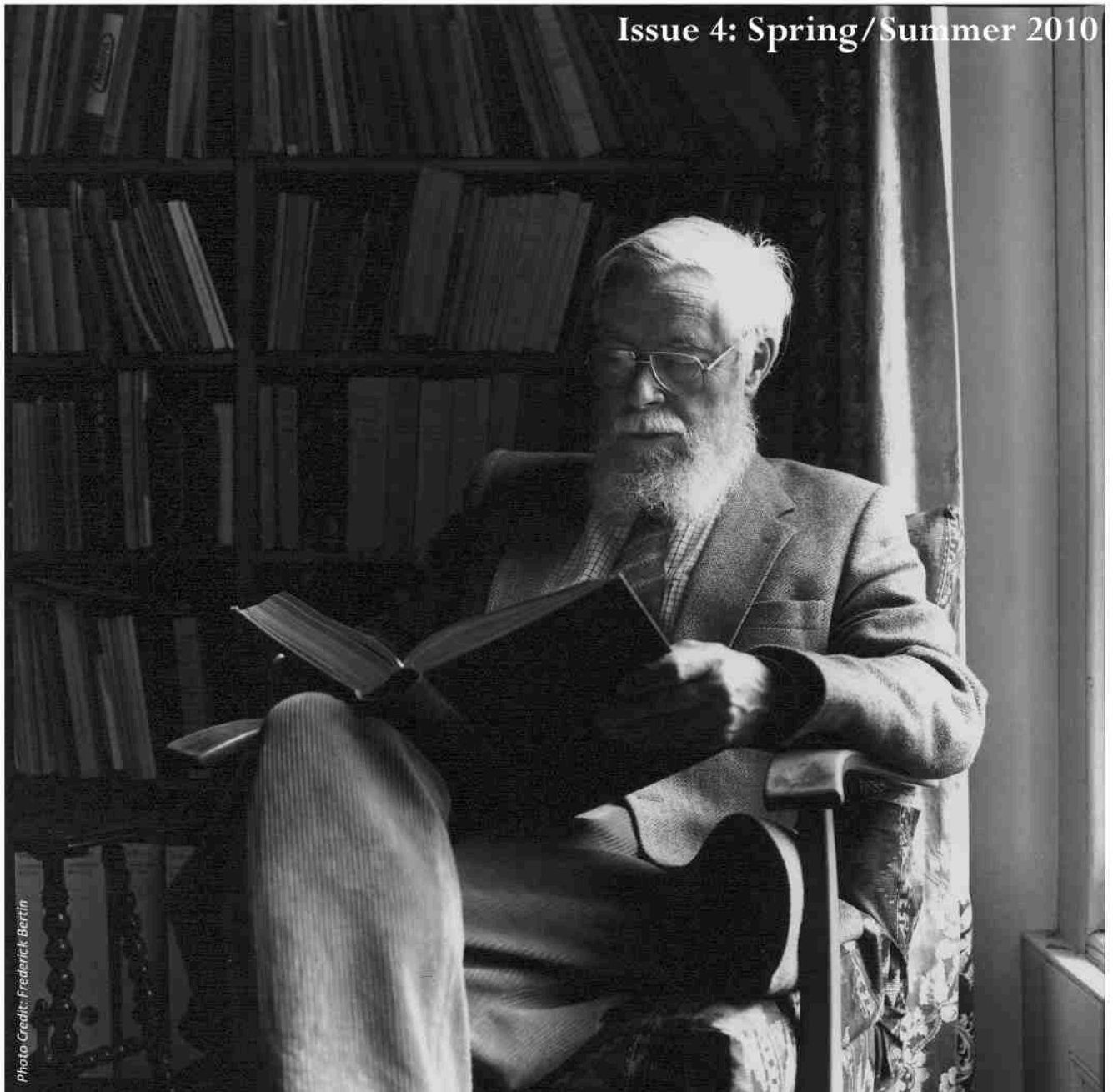


Photo Credit: Frederick Bertin

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# Obituary: Dr Raymond Allchin FBA

## *Founding Trustee and legend of Indian Archaeology*

**RAYMOND ALLCHIN**, Fellow of the British Academy and Reader Emeritus in Indian Studies at the University of Cambridge, has died at the age of 86. Successfully manoeuvring against the threatened extinction of the academic study of South Asian archaeology in the UK in the aftermath of Independence, he recruited and educated generations of the most able lecturers, field archaeologists and curators across the UK and Asia. That South Asian archaeology now forms part of the teaching and research portfolio at Cambridge, Durham, Leicester, Oxford and UCL, is a direct result of Allchin's success and his dedication to his field.

Raymond Allchin started his field career in Afghanistan under the guidance of Professor K. de Burgh Codrington of London University but his first independent field project tackled the problem of the interpretation of the ash mounds in the south Indian provinces of Mysore and Andhra Pradesh. These enigmatic circular mounds survived up to 10 metres in height and were known to be formed of alternative layers of ash and vitrified materials. Previous investigators were baffled, with some suggesting that they were the sites of mediaeval iron-working but Raymond selected one of the best-preserved, Utnur, and began excavating. In a single season in 1957, he cut through metres of cinder and ash and discovered that the mounds were formed by series of superimposed burnt circular stockades. Disproving the mediaeval hypothesis, he dated them far earlier to the Neolithic of South India (c. 3000 BCE) on account of the associated polished stone axes and interpreted them as annual cattle camps, whose accumulations of dung were burnt at the end of each grazing season, thus creating a regular sequence of ash and cinder. This discovery allowed him to distinguish a distinct cultural sequence for Peninsular India from its Neolithic to its Iron Age megalithic cemeteries as well as providing him with material for the distinctive opening to his 1963 report on his excavations with the words "This is a book about cow-dung, or rather the ash of cow-dung".

Later in his career, Raymond developed a keen interest in the archaeology of the

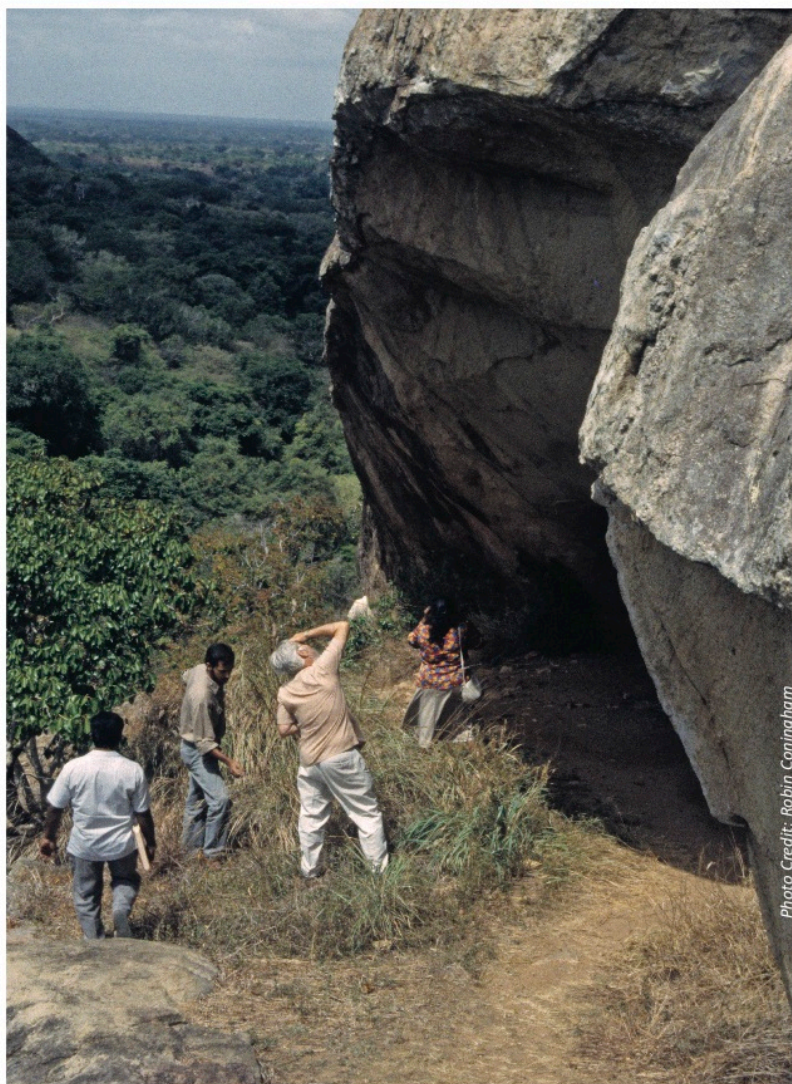


Photo Credit: Robin Coningham

Early Historic period of South Asia (c. 900 BCE - 350 CE) and particularly in the question of whether the Persian Empire had founded the region's earliest cities in the sixth century BCE, a model favoured by Sir Mortimer Wheeler. He began to concentrate on the early urban evidence from Northwest Pakistan and focused on the cultural links between the Valley of Taxila's sequence of three great Early Historic cities, The Bhir Mound, Sirkap and Sirsukh, and the earlier series of megalithic cemeteries in the northern valleys of Swat, Dir and Chitral, collectively termed the 'Gandharan Grave Culture'. Despite the clear later links between Taxila and those northern valleys, as

epitomised by its shared Buddhist Gandharan sculpture style, earlier evidence remained elusive until Raymond and Bridget, his wife, wandered out eastwards from the Taxila site museum one February morning in 1980. During their walk, they discovered numerous sherds of a distinct highly burnished red ware in modern disturbance at the foot of a spur called Hathial. Raymond immediately recognised that these sherds belonged to the corpus of 'Burnished Red Ware', associated with the 'Gandharan Grave Culture' of the northern valleys, and dating to the very beginning of the first millennium BCE. Subsequent field walking and excavation demonstrated the presence of a substantial



settlement at the site, allowing Raymond to state that the urban sequence of Taxila, and South Asia by extension, could now be extended back far beyond Persian contact, back to the region's own late Chalcolithic and Iron Age cultural sequences.

*"This is a book about cow-dung, or rather the ash of cow-dung"*

In addition to his fieldwork, a major part of Allchin's success in making South Asian archaeology accessible was his raft of sole, joint and edited publications. Whilst the early volumes focused on the direct results and interpretation of his pioneering fieldwork in the Deccan Neolithic (Piklihal 1960 and Utnur 1961 & 1963), he published the first overview of prehistoric and protohistoric archaeological evidence set within the historical framework of the subcontinent with Bridget in 1968. This synthetic volume, *The Birth of Indian Civilisation*, set such a successful and popular model that it was only later superseded by their Cambridge University Press volumes, *The Rise of Indian Civilisation in India and Pakistan* (1982) and *The Archaeology of Early Historic South Asia* (1995). Allchin's own research interests were to remain, however, far broader than archaeology as illustrated by his critical translation of Tulsi Das' Hindi classic Kavitavali and scholarly papers on subjects ranging from epigraphy to the Indian origins of distillation.

Not only did these publications firmly propel South Asia into the mainstream of the English-speaking archaeological world but they also attracted research students and postdoctoral fellows from across the UK and Asia to Raymond's office in Sidgwick Avenue. One of his strengths as a supervisor was never to be surprised by new (and unexpected) archaeological results, which would swiftly be reviewed and either assimilated or rejected. This is the trait which, in combination with his suspicion of theoretical trends, also allowed him to update his publications and rethink his sequences as he

acknowledged major discoveries such as the pre-pottery Neolithic sequence at Mehrgarh or the presence of pre-Asokan Brahmi at Anuradhapura. Tutored and tested by Allchin amongst sherds, sculpture and a particularly large and animated scene of an Indic hell, today

these individuals form a formidably broad and diverse cohort of academics,

keepers and curators of archaeology, ancient history, art and architecture, including Director-Generals of Archaeology in India and Sri Lanka and at least one Vice-Chancellor.

Born in Harrow in 1923, Raymond Allchin was educated at Westminster and had enrolled at the Regent Street Polytechnic to train as an architect but was posted to India with the Royal Corps of Signals towards the end of the war. Intrigued by the context of his surroundings and character of his south Indian troops, he quickly switched interests from architecture to the cultural history of South Asia and returned after the war to register for a BA in Hindi and Sanskrit at the School of Oriental and African Studies. This was swiftly followed by a PhD, which was completed in 1954, and his confirmation as Lecturer in Indian Archaeology at SOAS. He moved to Cambridge in 1959 and, following a career of fieldwork and research across India, Pakistan, Nepal, Bangladesh and Sri Lanka, retired from Cambridge University with the title of Emeritus Reader in South Asian Archaeology in 1989. Distinguished by his appointment as a Fellow of the British Academy in 1981, it remained a puzzle to many of his colleagues and former students outside Cambridge, why he was never elevated to a personal chair.

Allchin remained concerned with the vagaries of continuing university funding for minority subjects and, now freed from administrative burdens, committed the next twenty years to enhancing the research profile of South Asian archaeology through the Ancient India

and Iran Trust. Founded in 1978 by Raymond and Bridget Allchin, Professor Sir Harold Bailey, Professor Johanna van Lohuizen de Leeuw and Dr Jan van Lohuizen, the Trust amply replaced his Sidgwick Avenue office and provided visiting academics and students with open access to the founders' libraries, specialist seminars and lectures and tea parties of varying cleanliness. Debate and tea at the Trust would often be followed by supper at home in Barrington, where 'Uncle' and 'Auntie', as Raymond and Bridget were affectionately known across South Asia, would entertain as diverse a party as their own research interests. A legacy of enduring impact, the Trust continues to host academics from across Asia and independently champion South Asian and Iranian studies within the UK.

In 1951 Raymond married the Prehistorian Bridget Gordon, and is survived by her and their two children, Sushila & William.

**Professor Robin Coningham, Durham University**

*Front Cover: Raymond reading, 1993*



*Above: Raymond and Bridget on a boat, Bangladesh*

*Left: Raymond examining early Brahmi inscriptions at Mihintale, Sri Lanka*



# The Nightingale and the Rose

Interview with Christine van Ruymbeke, Ali Reza and Mohamed Soudavar Lecturer in Persian Studies and new Secretary of the Trust

IT IS FITTING that Christine van Ruymbeke and I sit under the beautifully-scented magnolia tree in the Trust's garden to talk about her work, as she chose to write her PhD on the references to plants and flowers in the *Khamsa* of Nizami Ganjavi. She has always loved gardening and all aspects of botany, and her study took her through classical pharmacology and the 'four elemental temperaments' in order to form an idea of what a 12th Century poet could know about plants and the natural world. Nizami's 'soft botanical touches' reveal a solid, comprehensive knowledge of the pharmacological science behind the natural images. It is a subject she now believes was far too large to be encompassed by a PhD, one in which a person can become quite lost - but she found her way through, and her book on the topic, *Science and Poetry in Medieval Persia - the Botany of Nizami's Khamsa*, has just been published to great acclaim. Although she remains entangled in the

tendrils of Nizami's gardens, her research has moved on from flora to fauna, and she is currently working on the animal fables that form the *Kalila wa-Dimna*.

Christine has been a Trustee since early 2010, having moved to Cambridge from Brussels to take up the Soudavar lectureship in Persian Studies in 2002. She came to Persian by accident: her early love was Egyptology. Because it required a prior study course in order to take it at undergraduate level, she chose what seemed at the time to be an interesting stopgap. However, as she says, once you start studying Persian, you 'catch the bug'. There is still such a lot to discover, you are an explorer, and Egyptology fell by the wayside. After some years of 'real life' working in a software company, she realised she wanted more challenges

and, unable to resist the pull of Persia again, she returned to university to start her PhD for fun. She never looked back.

Poetry and poetic training, in modern Iran as in ancient times, is absolutely part of education and popular culture: of an evening, a quoted line of Classical Persian lyric will result in a firework display of responses in verse, it is the 'door to the heart of the Iranian people'. This deep knowledge of their own stories and histories extends across the entire demographic, from the most educated city elites to the illiterate rural work-

er. It is an aspect of oral culture and collective memory that most have lost in the West, and means that, although the

*"poetry is an intrinsic part of a civilised person"*

authors of the romances and the epics lived a thousand years ago, their statues and their stories are an integral part of modern Iran. The animal fables of the *Kalila wa Dimna* are well known by most schoolchildren in the Middle East, however, Christine is moving beyond the picture-books to return to the original meanings that are locked in the stories.

In the late 6th Century, an Iranian emissary travelled to India to bring back an important book for his new King, the *Kalila wa Dimna*, a Mirror for Princes. The book was dangerous: in it were detailed the ways a Prince or a King could rise to power, and stay there. It was locked away in a treasury for centuries. The Arab Abbasid dynasty seized power in the 8th century, and, with their strong interest in philosophy and science, they ordered the translations into Arabic of many works of Greek, Indian and Persian sages, including the long-hidden *Kalila wa Dimna*.

Centuries later, in Herat in the 15th Century, the grandson of Timur, Sultan Husayn Bayqara, ordered a copy of the *Kalila* to be rewritten, in Persian. It was called the *Anvar-i Suhayli*: meaning 'the lights of the star Canopus'. It was an immediate best-seller, considered to be a beacon of knowledge and the best example of Persian prose, until the 19th Century, when Christine's predecessor at Cambridge, Edward Granville Browne, declaimed it as impossible to read. It has lain forgotten for over a century, until now. Christine is reviving the text and 'discovering incredible things', analysing content, style, and asking why it was rewritten, and what the older Persian version did not provide.

She tells me a fable from the *Anvar-i*



Photo Credit: Anna Collar



# Cataloguing Penelope Betjeman's Himalayan Photographs *Christophe Roustan Delatour*

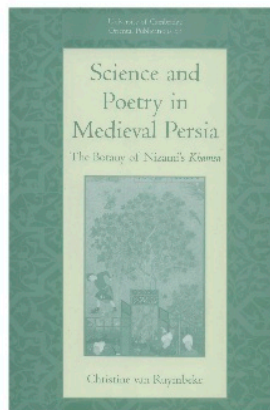
*Suhayli*: the Lion and the Hare. In a beautiful forest paradise, animals live happily together. Happily, save one thing: a terrible tyrannical lion also lives there, brutally slaughtering the animals to feed his insatiable hunger and thirst for blood. Life is impossible, until the animals ask audience with the lion, and strike a deal. They ask him to stop his merciless rampages, and offer him instead one sacrificial animal a day, chosen at random from amongst their number. He agrees, and the animals draw daily lots for death, until the hare pulls the short straw. The hare has a plan - to save himself and destroy the tyrant. He ambles through the forest, taking his time, arriving late at the lion's door. The lion, beside himself with hunger, is furious, and about to rescind on his promise to the animals. The hare begs his forgiveness, telling him that, on the way, the sacrificial hare he was accompanying was captured by another lion, an imposter, a false king, who proudly declared himself unafraid to steal the old, has-been king's intended supper. The lion, incensed with rage and blinded by hunger, demands the hare lead him to this pretender. The brave little hare leads him to the deepest well in the forest. In it, the lion sees not only the false king, but also the hare he has captured. He roars in fury and dives straight in, to his watery doom, and the hare, we must suppose, lives happily ever after.

Christine wonders about this strange story. A real fable must have no moral, but here, there *are* moral lessons - perhaps the most striking to us now is that if you are brave and clever enough, you can surpass tyrants - our hero is the hare. However, it also advocates the murder of the King, and this tale, it must be remembered, is taken from the *Mirror for Princes*. This is a story no ruler will want servants or enemies to read about. From another point of view, the lion has not ruled wisely, and suffers the consequences. From yet another, he has made the mistake of listening to his subjects, and agreeing to their demands: they no longer fear him. The tale is richer than we realise, and teasing apart the multiple layers of meanings, lessons and perspectives brings the richness into full

view.

Canopus, one of brightest stars in the night sky, is known by the Chinese as the 'Star of the Old Man'. With Christine's new book on the lights contained in the *Anvar-i Suhayli* to be published by Brill next year, this name now seems rather inappropriate.

*Far Left: Christine van Ruymbeke in the gardens at the Ancient India and Iran Trust.*



Above: Christine van Ruymbeke's recent book, *Science and Poetry in Medieval Persia - the Botany of Nizami's Khamsa*, is published by Cambridge University Press. It was one of the winners of the Islamic Republic of Iran's World Prize for the Book of the Year in the field of Iranian Studies 2008.

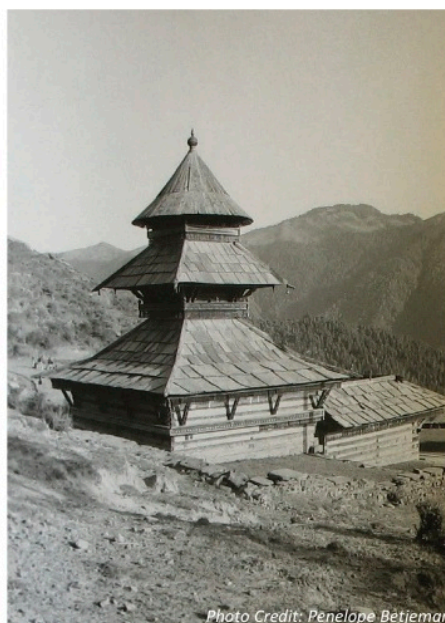


Photo Credit: Penelope Betjeman

**IN 1928, PENELOPE BETJEMAN**, née Chetwode (1910-1986), followed her family to India; where her father would soon serve as Commander-in-Chief. While residing in Shimla, summer capital of the British Raj, Betjeman often toured the hill districts with her parents, nurturing her twin passions: horses and Himalayan architecture. Camera in hand, she journeyed as far as Kashmir, the desolate Rohtang Pass (1931) and the secluded valley of Kathmandu (1934), before settling into married life in England with the poet John Betjeman.

Thirty years later, retracing her steps beyond the Shimla hills (now part of Himachal State), she returned to the Indian Himalayas in search of ancient temples and remote villages. During the next two decades, she photographed the region extensively, becoming an authority on its ornate, timber-framed architecture, and publishing an account of her travels (**Kulu: The End of the Habitable World**, 1972) as well as several articles.

Shortly before her death in 1986, Betjeman bequeathed her photographic archive to the AIIT. Spanning over sixty years, it contains 5,400 prints and slides, documenting nearly one hundred different locations. This material constitutes one of the major resources worldwide for the study of Western Himalayan art. Most of the sites depicted have since been transformed - sometimes beyond recognition - in the wake of recent changes affecting mountain life and landscape. Betjeman's pictures reveal her careful sense of observation, attention to detail and deep appreciation for pahari ('mountain') culture. They reflect the pristine beauty of the hills, the rugged nobility of the people, the fairytale charm of wooden temples weathered by time and constant devotion.

In order to preserve these remarkable images and allow easy access to their content, a cataloguing project (2008-2011) has been undertaken with the help of AIIT bursaries, and additional funding from the French National Research Agency ('Himalart' project).

**Left: Adi Brahma temple at Dhiri Himachal Pradesh, India)**



# Birds, cows & diclofenac:

## *Saving Asia's Vultures*

**VULTURES IN ASIA** have been disappearing faster than the dodo. Anna Collar finds out why, and what conservationists are doing to save these iconic birds from extinction.

In February, the Trust was lucky enough to hear a lecture on the devastating decline of vulture populations in south Asia, given by Rhys Green and Conor Jameson from the RSPB. Vultures in India and Pakistan

examined, it was revealed that over three-quarters died from kidney failure due to visceral gout. Different suggestions were made as to the cause, but it was not until 2003 that the breakthrough came. Researchers from The Peregrine Fund, working in Pakistan, found that the presence of a non-steroidal anti-inflammatory drug, diclofenac, in liver and kidney taken from dead vultures was perfectly correlated with the finding of visceral gout.

and Nepal. However, diclofenac is still legally on sale for veterinary use in India: diclofenac formulated for humans having been diverted illegally into the veterinary market. Preventing the illegal use by vets and farmers is now proving to be a further serious challenge. Various awareness campaigns and education programmes are underway to try to limit and stop the sale and use, and it is vital this effort is maintained.

*“The crisis facing vultures is one of the worst facing the natural world” - Chris Bowden, RSPB (BirdLife in the UK)*

Although vulture populations may never reach the

used to number in the tens of millions, flocking over rubbish dumps, an integral part of daily life. In the last ten years, their numbers have plummeted so fast that three species, the Oriental White-backed, Slender-billed and Long-billed vultures, are now classed by the IUCN Red List (International Union for the Conservation of Nature and Natural Resources) as Critically Endangered.

Bald-headed, bloodied from thrusting their beaks deep into carcasses, vultures are a vital part of the food chain: a flock of vultures can strip the corpse of a cow to a skeleton within an hour. Their role as nature's clearers of the dead is central to maintaining a healthy and safe environment, keeping down populations of dogs, flies and diseases.

In India and Pakistan, the Oriental White-backed Vulture used to be so populous that it was probably the most common large bird of prey in the world: vultures have enjoyed an abundance of food in south Asia, where livestock numbers exceed 500 million. Their numbers were high enough for Parsi communities to practise the sky burial required by their religion with ease. Between 1991-2000, the population of the Oriental White-backed dropped by 96 %; less severe but still devastating declines were also observed in Long- and Slender-billed Vulture populations.

When bodies of dead vultures were

Administered to alleviate pain in cattle or water buffalo, diclofenac had been in use in India since 1994 and in Pakistan since about 1998. Scepticism remained, because the drug disappears completely from the body of a cow within a week of administration. How could something that disappears so fast have been the sole cause of such a dramatic decline? Modelling showed the remarkable fact that, even if less than 1% of livestock carcasses had lethal levels of diclofenac present, this would still be enough to cause the decline that had been observed in the Oriental White-backed. Further analysis showed that, in actuality, 10% of ungulate carcasses had detectable diclofenac and about 1% carried a lethal dose.

Because the drug is no longer under patent, more than 50 companies in India alone manufactured diclofenac, and it was until recently in widespread use. Thankfully, an alternative drug, meloxicam, was tested on vultures, found to be non-toxic, and in 2006, a ban on veterinary manufacture

and use of diclofenac was enacted in India, Pakistan

levels that existed before the crash, their situation is slowly improving - most recently with the news of the successful fledging in 2010 of ten vulture chicks (all three species) at captive breeding centres in India, for the first time. Captive breeding for eventual release into the wild is the only way the total extinction of these majestic creatures will be prevented, and although it is a long battle, it will work - if the use of diclofenac can be entirely eliminated from veterinary and everyday farming practice.



Photo Credit: Vibhu Prakash/Bombay Natural History Society



## Focus on: Sri Lanka

*Report from a one-day conference held at the Trust*

ON THE 15TH MAY, the Trust hosted an extremely successful one-day conference on Sri Lanka. Sir Nicholas Barrington welcomed everyone into the India Room - full to bursting - and explained his own love of the island, describing it as 'the jewel on the necklace of India'. We began with a pair of talks about the Sri Lankan collections in London's major museums: one by Trustee Richard Blurton (British Museum), the other by Rosemary Crill (V&A). The British Museum's collection began with Sir Hans Sloane's 'Ceylon goddess in onyx' - kept in a drawer of geological samples - but now ranges from prehistory to the modern day. The highlight is surely the exquisite, nearly life-size solid bronze statue of the goddess Tara - too heavy to have left the British Museum more than once. Rosemary Crill's tour of the V&A's collection showed us a panoply of objects from across the range of Sri Lankan artistic and cultural heritage - from decorative arts to photographs, jewellery to wooden gaming boards. The presentation of the magnificent pieces in London's museums immersed the audience in the material traditions of Sri Lanka and prepared us for the rest of the day.

We heard a series of talks on current archaeological researches by Robin Coningham's students at Durham, including the experimental work of Jennifer Tremblay on the fragmentation of goddess figurines, Jo Shoebridge's networks of trade across the Indian Ocean as witnessed by 'Arikamedu Type 10' ware, and an introduction to current work on the settlement history of Anuradhapura, an intensive ransack-walking survey that has uncovered nearly 700 new archaeological sites, as explained by Mark Manuel. Ruth Young (Leicester) added to our archaeological exploration in her lecture on irrigation and society in the dry zone of Sri Lanka. She showed us 'tanks', dug to extend natural reservoirs, and the influence water availability had on Anuradhapura as a settlement site, and resultant population growth due to increased rice production.

A particular highlight was the lecture by David Robson (Brighton), who discussed the Sri Lankan gardens of Bevis and Geoffrey Bawa. Bevis, at 6'8", was described affectionately as a languid, feckless youth,

began developing the gardens round his plantation bungalow at Brief after leaving the army following the Japanese bombing of Trincomalee in 1942, and became garden designer to the Sri Lankan elite. His younger brother Geoffrey fell in love with Italy, but unable to summon funds enough to set up villa there, he returned to Sri Lanka. Bevis' gardens overwhelmed and inspired him: he studied architecture in London, qualified in 1958 (aged 38), and went on to become one of Asia's greatest architects. His creation at the Lunuganga plantation was more extrovert than Bevis' gardens, and he cut swathes of rubber and removed hilltops to create views, inspired by classic English and Italian garden design. The feast of heavy green foliage and glorious tropical vistas brought a heady, exotic note to the India Room - and revealed a side of Sri Lanka perhaps less well known than its archaeological riches.

Similarly new to many, Robin Jones (Southampton) explored 19th century Ceylon furniture. The long history of woodworking in Sri Lanka has been overlooked, and Jones made the case for a more contextualised approach to furniture makers and users. He showed us how details of the iconography of minor elements of furniture were derived from local traditions, and how local elites incorporated English furnishing styles into their homes. The Trust's own Marti Wilson took us through the online Howard Wilson Sri Lankan photographic archive, exploring six Buddhist themes: the Dagaba, one of the most sacred Buddhist pilgrimage sites; the Tipitaka, or scriptures; the image of the Buddha; the Tooth of the Buddha; the Bodhi Tree, a cutting of the tree in India where Buddha gained enlightenment, and the pilgrimage to Sri Pada, the holy mountain of the Buddha's footprint. The wonderful photographs Marti showed us also covered the Arts of the Palaces and the Arts of the Vihara, the monasteries. Marti has worked tirelessly to see Howard's magisterial photographs of Sri Lankan landscapes and objects from across the globe fully searchable online, and the project is nearly complete.

Chris Davies, also at Durham, made some interesting comparisons between Christian and Buddhist monasticism. In the 19th century, one of the purposes of studying Buddhism was to undermine it. Buddhist monasticism was thought by some

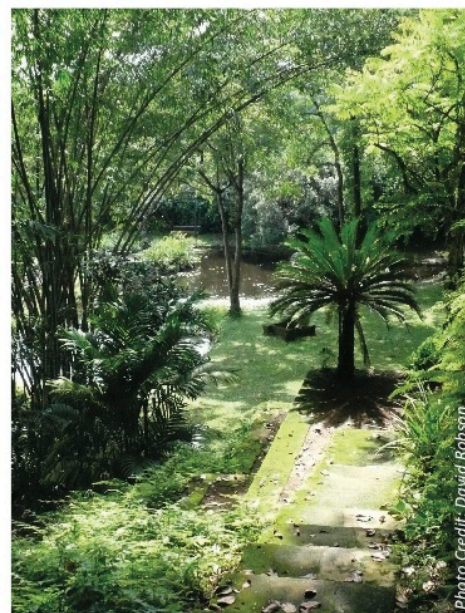


Photo Credit: David Robson

Europeans to be corrupt, dull and uncritical. Prostration, celibacy and mortification of the flesh were compared with degenerate Catholicism - as opposed to rigorous Protestantism. Davies revealed the insidious use of Christian terminology to describe Buddhist architecture, urging us to think again about the way propaganda seeps into language.

Finally, Trustee Robin Coningham (Durham) brought us up to the modern in his discussion of identity and conflict in Sri Lankan archaeology - highlighting the politicised nature of the profession and the way European classifications of the people has defined modern Sri Lankan ethnicities. Archaeological findings have been seized upon to 'prove' claims of rival groups and legitimate violence and destruction. Robin finished with Sri Pada: a pilgrimage site for Tamils, Sinhalese, Christians and Muslims. In other words, the ethno-religious divides are infinitely more complex than the way they have been politicized - and the creation of only two ethnic identities in Sri Lanka is, and always has been, false.

The day was a feast of new information and images. Sri Lanka is firmly on the Trust's agenda - we look forward to more Sri Lankan topics in future lectures and newsletters.

*Above: Lunaganga Eastern Terrace, from 'Bawa - The Sri Lanka Gardens', David Robson & Dominic Sansoni, Thames & Hudson, 2008*



# People at the Trust

## & upcoming events

Despite the changeable weather, we were delighted to welcome over 80 guests to this year's Garden Party on 19th June 2010. Sir Nicholas Barrington said a few words to those gathered, and we raised our glasses of pink champagne to celebrate the life of Raymond Allchin.



Photo Credits: Anna Collar



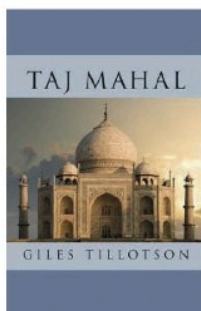
Photo Credits: Anna Collar

In April we were very sorry to say goodbye to James and Grace Rankin, who have given the Trust hours of their time as volunteers. We presented them with a pair of Indian drawings at their leaving party, to adorn the walls of their new home in their native Scotland.

Many of you will also know by now that at the beginning of 2010, we bid farewell to our brilliant administrator of the last four years, Munizha Ahmad-Cooke. Munizha has gone on to build her career in charitable work, but stays in regular contact with the Trust and helps out with questions and queries when necessary. The Trust flourished under her capable administration. We miss her, and wish her all luck for her future endeavours!



Photo Credits: Andrew Ahmad-Cooke



**TAJ MAHAL**, by Giles Tillotson. Now published in paperback. Former Trustee of the Ancient India and Iran Trust, Giles Tillotson, examines the monument that for many people is the symbol of India. Completed around 1648, the Taj Mahal, in Agra, is the tomb of Mumtaz, Shah Jahan's most beloved wife. This book explores the context and architectural environment of this most instantly recognisable of buildings, and the politics, history and romance behind it.

## Upcoming Events

**15th October:** Prof. Charles Melville: *An Illustrated Shahname*

**29th October:** Lecture at the Trust by Roger Cooper: *A New Look at the Sikhs*

**12th November:** an evening to celebrate the life and work of Raymond and Bridget Allchin. Lectures by Prof. Robin Dennell (Sheffield) and Prof. Robin Coningham (Durham)

**24th November-8th December:** *Lasting Impressions: Seals from the Islamic World* (Exhibition on loan from the British Library) with accompanying lecture on **26th November**

**10th December:** Harold Bailey Memorial Lecture, by Prof. Frantz Grenet (Paris) at the Faculty of Asian and Middle Eastern Studies

Keep up to date with events at the Trust at <http://www.indiran.org>

## CONTACT DETAILS

**Dr Anna Collar**, Administrator  
23 BROOKLANDS AVENUE, CAMBRIDGE, CB2 8BG  
Tel: 0044 (0)1223 356841 -Fax: 0044 (0)1223 361125  
email: [info@indiran.org](mailto:info@indiran.org) - website: <http://www.indiran.org>  
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