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3. J. M. CASAL — *Fouilles de Mundigak*, 2 vols; *Memoires de la Delegation Archeologique Francaise en Afghanistan*. Tome XVII. 140 Figs. 45 plates. Paris, 1961.

Mundigak lies 55 km. to the north-west of Kandahar in a valley separated from that of the Arghandab by a chain of small hill. It was the first prehistoric site to be excavated at some length in South Central Afghanistan, thus providing an important connecting station between the prehistoric sites in Iran and Southern Pakistan. The excavated materials are of the greatest value to us as they provide a time scale for interlinking the bronze age materials from Pakistan with those of Iran found here together in the different periods. Unfortunately the radio-carbon dates published by Casal (P. 258) have little value as the inconsistencies in the dates suggest that there must have been some mixing in the samples. Notwithstanding this defect in the report it is possible to arrive at some chronological fixation on the basis of the wealth of materials produced.

The excavator himself has distinguished seven periods in the history of Mundigak with many sub-periods recognised on the basis of different building phases. According to him there was an interval between periods I and II and again between periods IV and V. But the general description of the author suggests four main phases in the development of Mundigak.

Phase I, which includes his period I, is a nomadic stage in early levels but shows some structures in the later levels and painted pottery tradition which the author compares with Susa I and Uruk. The nomadic stage is, however, to be compared with Rana Ghundai I and Deh Morsai Ghundai I. The structural remains, which begin in sub-period four of his Period I, continue in Period II, with of course a "break" or probably invasion of a new people who used coarse pottery.

Phase II represents the village culture of Mundigak which should include the different building phases of the structural remains in the author's period I (sub-period 4 to 5), II and III. The intervening Period II, which shows retardation in the cultural growth and a complete break in the other site at Deh Morasi Ghundai (see review above), appears to be a local affair. But the main development in this phase is seen in the author's period III. Here the

comparable materials may be seen in the Quetta, Nal and Zhob cultures of Baluchistan. In all these phases similar village cultures developed. It is also possible to trace some distant connection with the village cultures of Sind, as can be gathered from some painted designs and microliths. *Pipal* leaf design appearing on a pedestalled cup (Fig. 59 No. 116) in period III becomes more common (see Fig. 64) in the next phase. This leaf is typical of the Indus Civilization. This period must be considered co-eval with the early phase of Rana Ghundai III but the latter site could not grow beyond the stage of village culture most probably because of its environmental condition. The same is true with Deh Morasi Ghundai, in which case its period II should equate with Mundigak III.

However, Mundigak Phase III, which includes Casal's periods IV and V, represents an urban development where the author has been able to identify rampart wall, palace remains and temple ruins. Period V is distinguished from period IV in so far as the earlier buildings no longer remained in use but instead a massive monument was observed. There is also a deterioration in the art of ceramic painting. This urban development in Mundigak is partly co-eval with Rana Ghundai III, as the author himself believes. Among other parallel materials the most important is the "Zhob mother-goddess" found here — a fact which now proves a wider circulation of this figurine type. Similarly it has been recognized by Piggott that the Harappan contact was established in Rana Ghundai III phase. Thus here we see Rana Ghundai III connecting two urban developments — one in the Indus Zone and the other in the Arghandab valley of South Central Afghanistan. The two developments were not the same but each must be explained in its particular environment.

The last phase in Mundigak, which includes Casal's periods VI and VII, was again an age of cultural retardation in which the massive constructions came to an end. Old ceramic types survived for some time only to be replaced by unpainted coarse ware. This decay of the old ceramic painting art is also seen in Rana Ghundai IV which should be co-eval with this last phase of Mundigak. Fairservis in his report (see review above) sees some connection between this period of Rana Ghundai IV and Jhukar phase in Sind. This last phase of decay need not be due to an invasion. It must be connected with the drying up of those resources on which the urban development at Mundigak was founded. Unfortunately there is no clear picture of these conditions of living in the report. Mundigak ruins stand alone to tell the story but the story has to be understood in the wider back-ground of contemporary life in the area, for which we have still to work more and more there.

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