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Islamic Ghazni

An IsIAO Archaeological Project in Afghanistan

A Preliminary Report (July 2004-June 2005)

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Two Islamic buildings were excavated in Ghazni between 1957 and 1966 by the IsMEO (today IsIAO) Italian Archaeological Mission in Afghanistan⁽¹⁾, and a rich documentation including drawings and photographs is preserved in the Centro Scavi of the IsIAO. In Summer 2004, Maria Vittoria Fontana, in charge of the realization of the projects concerning Islamic archaeology within IsIAO, has entrusted the author with the direction of the work of study and final publishing of these past excavations. A research team for 'Islamic Ghazni. An IsIAO Archaeological Project in Afghanistan' was thus established⁽²⁾ within the frame of the activities of the IsIAO Italian Archaeological Mission in Afghanistan directed by Anna Filigenzi.

The aim of the project is the historical reconstruction of the palace built by the Ghaznavid sultan Mas'ūd III (1112)⁽³⁾ and of a large private house named 'house of luster-wares'⁽⁴⁾ (12th-13th century) which represents a unique example of domestic architecture in Afghanistan. The palace, built for the most part in unbaked bricks and pressed clay, with selective use of baked bricks, offers an important illustration of building techniques and civil architecture of the Iranian area. Raised on a quadrangular plan, the building is organized around a large rectangular central courtyard, with four axially opening *iwāns*; the *iwān* at the north entrance and the one preceding the ceremonial area show larger proportions than the other two. The great central courtyard, paved in marble and enriched by a marble dado frieze bearing an important Persian inscription, was the heart of the complex. The large *iwān* at the

⁽¹⁾ Excavation campaigns were started by Giuseppe Tucci and, during nine years, were directed by Alessio Bombaci, Umberto Scerrato and Dinu Adamesteanu. See A. Bombaci, 'Introduction to the Excavations at Ghazni. Summary Report on the Italian Archaeological Mission in Afghanistan', *EW*, 10, 1, 1959, pp. 3-22; U. Scerrato, 'The First two Excavation Campaigns at Ghazni, 1957-1958. Summary Report on the Italian Archaeological Mission in Afghanistan', *EW*, 10, 1, 1959, pp. 23-55; D. Adamesteanu, 'Notes sur le site archéologique de Ghazni', *Afghanistan*, 15, 1, 1960, pp. 21-30.

⁽²⁾ The research team is composed of: Simona Artusi, Gabriella Di Flumeri, Michael Jung, Maria Antonietta Marino, and Martina Rugiadi. Other participants in the Project are: Livia Alberti (restorer), Cécile Bresc (numismatic), Lisa Di Marco (architect), and Maria Vittoria Fontana (archaeologist).

⁽³⁾ The ruins of the palace were found c. 300 m east of the minaret built by the same ruler Mas'ūd III (1099-1115).

⁽⁴⁾ The name is due to the finding of a perfectly preserved assemblage of intact luster pottery in a niche of room II. The building has been found c. 200 m west of the funerary monument of Sebükhtigin, in a site indicated by historical sources as a residential district for court dignitaries.

south of the ceremonial area leads into the probably once domed throne room, which rises on a square plan and shows a rectangular niche at its back where the throne was probably placed. The ceremonial areas showed walls covered by rich marble friezes, and gilded and painted panels. Following a time-honored practice, the apartments of the private area, which repeat the same *four-ivāns* scheme of the central courtyard, ran alongside the throne room. Owing to fires and pillages, the palace had probably already gone to ruin during the first half of 13th century and the rooms in the oriental section were for the most part completely destroyed⁽⁵⁾.

The excavations revealed a sheer quantity of elements from a rich architectural decoration in marble, alabaster, baked brick, stucco and plaster and a very large number of almost always fragmentary finds – including pottery (glazed and unglazed), metalwork (most of them in bronze), glass and stone (particularly steatite and schist). The finds are stored in Kabul and Ghazni, Afghanistan, and in Rome, Italy⁽⁶⁾. They are as yet mostly unpublished. The critical political situation of Afghanistan during the past decades required the emptying of the museums for security reasons, an operation carried out in the 1980s. The items from the old Rawza Museum of Islamic Art in Ghazni (some thousands of finds) have been divided into two lots, one of which was stored in a building that was to become the Museum of Pre-Islamic Art of the town⁽⁷⁾, while the other one was moved to Kabul where it is now temporarily stored in the National Museum. The Project team had the chance to carry a preliminary examination of both these lots of finds coming from the old Rawza Museum⁽⁸⁾. Yet to be determined, on the other hand, is the current location of c. 180 finds of the Ghazni excavation belonging to the recently restored but still in refurbishment National Museum of Kabul⁽⁹⁾.

During the first year of its appointment the research team checked all the documentation stored in the Centro Scavi of IsIAO in Rome. Seven typewritten inventory registers have been recovered: three of them were compiled at different times between the '50s and '60s and relate to the finds revealed by the excavation of the Mas'ūd III palace; another two of them are concerned with the 'house of luster-wares' finds; one relates to the objects that, though originally belonging to the palace and other Ghaznavid buildings in the town, were reused, at some unknown time, inside the later shrine of Pīr-i Fālizvān; finally, the last register listed the occasional finds and the acquired ones⁽¹⁰⁾. The consignments reports

⁽⁵⁾ The excavation and the following restorations revealed the original plan of the palace, of which a substantial section had been brought to light. The complex was revisited for the first time in October 1999 by Maurizio Taddei who reported its complete destruction (M. Taddei, 'Prof. Maurizio Taddei Visits Ghazni', *SPACH Newsletter*, 6, May 2000, pp. 5-7, in part. pp. 6-7).

⁽⁶⁾ Materials belonging to IsIAO, deposited since the 1960s in the Museo Nazionale d'Arte Orientale 'G. Tucci'.

⁽⁷⁾ The building of the museum, funded by the Italian Archaeological Mission of the '60s and '70, has never been completed.

⁽⁸⁾ Since 2002 Unesco promotes the restoration and refurbishment of this museum by means of a project directed by Giovanni Verardi.

⁽⁹⁾ Between 1996 and 2000 SPACH has inventoried in Kabul 184 objects coming from the Ghazni excavation (C. Grissmann, 'More on Kabul Museum', *SPACH Newsletter*, 7, July 2001, pp. 8-10, in part. p. 9).

⁽¹⁰⁾ In some cases, fragments have been purchased that, combined with others coming from the excavations, permitted the reconstruction of the original shape of certain objects. One of the most significant instance of such cases is the alabaster slab with a *mibrāb*-like carved ornament: some

drawn up on the occasion of the partition of the finds between Afghanistan and Italy at the end of the '60s were looked into. Most of the photographic and graphic documentation (c. 50,000 photographs and a collection of c. 1,000 items including plans, sections, pottery profiles, drawings of inscriptions and architectural decorations) has been reorganized. Furthermore, several copy-books of annotations pertaining to the excavation and to the various types of pottery were recovered.

The data collected through the examination of this documentation have been gathered in a unified database that is currently inclusive of all the inventoried items (7,242) but will comprise also the ones still to be inventoried. Each database filing-card is accompanied by the pertinent photographic documentation that includes both the black and white photographs from the '60s and the digital ones taken in Kabul and Ghazni since 2002⁽¹¹⁾. This database has facilitated the control over the identification and current location of the finds of the old Rawza Museum, almost all of which were preserved thanks to the timely intervention and continuing dedication of Omara Khan Massoudi, General Director of the museums of Afghanistan, of Ghulam Naqshband Rajabi, foreman of IsIAO in Afghanistan and Director of Historic Monuments (Ghazni Provincial Department of Information and Culture)⁽¹²⁾, and of all those that have been taking care of such an invaluable cultural inheritance over the years. The check of the objects stored in the National Museum of Kabul took place during the summer campaign (August 2004) of the Italian Archaeological Mission in Afghanistan (IsIAO), directed by Anna Filigenzi⁽¹³⁾, which counted two members of the Islamic Ghazni Project (R. Giunta and M. Rugiadi) among its participants. It has thus been ascertained that, of the more than 2,000 finds preserved in 134 wood trunks, c. 1,550 bear still legible inventory numbers⁽¹⁴⁾ and that the finds are mostly marble (410), and baked bricks, often bearing inserts in carved stucco (c. 800). Metal, but also glass and wood fragments are in a very bad state of repair. There are moreover five wood trunks containing pottery sherds, hardly any of which had ever been inventoried, that so far could only be preliminary inspected. Another equally preliminary examination of the pottery stored in Ghazni was made possible through the participation of a member of the Islamic Ghazni

fragments come from the 'house of luster-wares' excavation of 1957, another one was purchased by U. Scerrato at the Ghazni bazar at the end of July 1958 (see Scerrato, 'The First two Excavation Campaigns at Ghazni...', *cit.*, pp. 50, 55, fig. 60).

⁽¹¹⁾ The first check of the state of repair of the materials in the store-rooms in Ghazni has been carried out in 2002 by the Italian Archaeological Mission (IsIAO) directed at that time by Giovanni Verardi who kindly supplied the photographic documentation.

⁽¹²⁾ We take the chance to thank Omara Khan Massoudi for his generosity and kindness on the occasion of the recent Italian missions (IsIAO) in Afghanistan and Ghulam Naqshband Rajabi for his continuous collaboration since the Italian Archaeological Missions to Afghanistan in the '60s.

⁽¹³⁾ The campaign aimed at completing the census and related inspection of the materials that had been started during the 2002 Mission, in order to establish the exact number and condition of the finds revealed by the excavations made by the Italian Archaeological Mission both in the Islamic site of Ghazni and in the Buddhist site of Tapa Sardar.

⁽¹⁴⁾ On the other objects the inventory number is either not clearly recognizable or completely absent. In some cases the objects might be identified through the provenance that is occasionally written on the objects themselves. An investigation into the photographic archives of the '60s kept in Rome at the Centro Scavi of IsIAO will be necessary in order to trace back all the inventory numbers.



Fig. 1 - Marble slab with a zoomorphic motif and an Arabic cursive inscription ([...] *amīr al-mu'minīn*, [...]), 'Commander of the Believers' [...]). (National Museum of Kabul. Digital photo by M. Rugiadi).

Museum of Kabul, in the store-rooms of Ghazni, in the Museo Nazionale d'Arte Orientale in Rome and in the Centro Scavi of IsIAO in Rome make a total of 1,467 items (525 inventoried)⁽¹⁶⁾. They are mostly dado panels (412 inventoried)⁽¹⁷⁾, screens, doorsills, archivolts, basins, column bases, paving slabs and other elements of architectural decoration, but there are also about 100 tomb elements⁽¹⁸⁾. Panels and slabs iconographic repertoire includes epigraphic, vegetal and geometrical elements; a few specimens also show zoomorphic and anthropomorphic motifs (Fig. 1).

The original inventory registers comprise 731 inventoried objects: 39 alabasters and 692 marbles. The inventory check of the objects screened and photographed between 2002 and

Project (M. Rugiadi) in IsIAO-SPACH (Society for the Preservation of Afghanistan's Cultural Heritage) mission of February/March 2005⁽¹⁵⁾. The boxes containing pottery were then counted (349) and distributed according to their archaeological findspot. Furthermore, a map of their current locations has been realized.

The following are the first results of the Islamic Ghazni Project, which are presented in collaboration with the scholars in charge of the main research fields.

Marble and Alabaster (architectural features: Martina Rugiadi; funerary elements: Roberta Giunta)

According to the most updated checks, the marble finds kept in the National

⁽¹⁵⁾ Within the broader project for the new inventory of the Kabul National Museum the SPACH has assigned to the Islamic Ghazni Project team the task of cataloguing the items coming from the old Rawza Museum of Ghazni and currently stored in the National Museum of Kabul according to the format of the Kabul Museum data sheet. More than 1,000 cards and photos have been printed and collected in 16 folders that were given to the Director of the Museum; SPACH and Museum collaborators subsequently translated the cards from English into Dari.

⁽¹⁶⁾ The check of the finds either located in Afghanistan or kept in various museums, and sometimes already published, is still to be completed.

⁽¹⁷⁾ A preliminary catalogue of the dado panels (200 items) was completed as part of the Archeozone project (CISA-Inter-departmental Centre for Archaeological Services, and the Università degli Studi di Napoli 'L'Orientale', 2003), and is now included in a special section of the Archeozone website/portal (www.archeozone.it).

⁽¹⁸⁾ The funerary material currently stored in the National Museum of Kabul and in the store-rooms of Ghazni will be examined in an appendix to the volume devoted to the epitaphs of Ghazni. See R. Giunta, *Les inscriptions funéraires de Ghazni (IV^e-IX^e/X^e-XV^e siècles)*, Università degli Studi di Napoli 'L'Orientale', Dipartimento di Studi Asiatici, Series Maior, VIII-IsIAO, Roma-Fondation Max van Berchem, Genève, Napoli 2003.

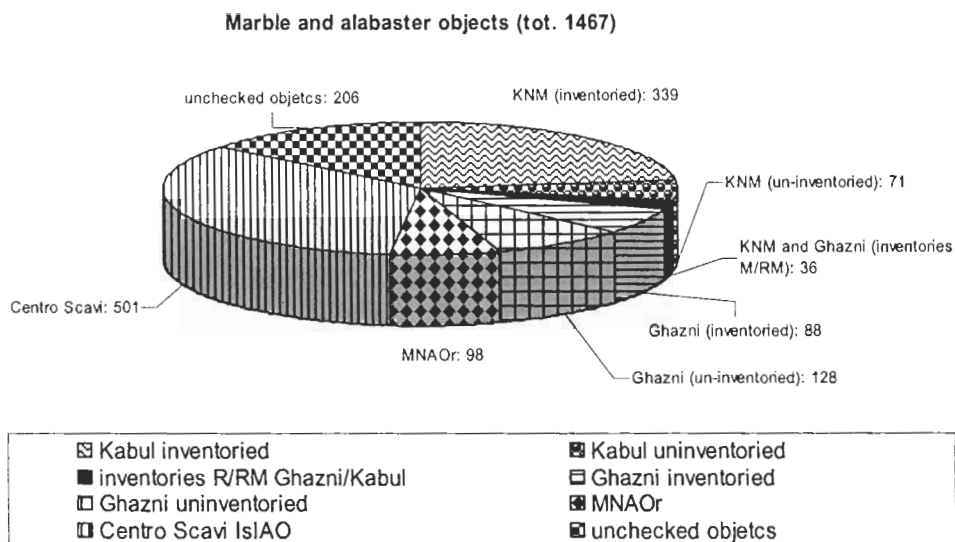


Fig. 2.

2004 has allowed the identification of the current location of 78% of the finds bearing the original inventory numbers (525 items): 339 are in the National Museum of Kabul, 88 in the store-rooms in Ghazni, 98 deposited by IsIAO in the Museo Nazionale d'Arte Orientale in Rome⁽¹⁹⁾. The current location of the remaining 206 already inventoried finds (that is 22% of the total) is still unknown.

In addition to the 525 inventoried finds mentioned above, there are 199 objects not bearing any inventory number that have been photographed over the past three years in Kabul and Ghazni (71 and c. 128 items respectively); another 36 objects also examined in Afghanistan show an identification number preceded by the abbreviations M and RM, a reference to the collection of the old Rawza Museum of Ghazni. Moreover, 501 uninventoried marble fragments, whose maximum dimensions do not exceed 30 cm, have been located in the store-rooms of the Centro Scavi of IsIAO in Rome (Fig. 2).

The study of the marble architectural features is currently the subject of a Ph.D. research project started by Martina Rugiadi in January 2003. The unpublished documents examined in the dissertation include some slabs of the so-called 'type A' (Fig. 3) that integrate the Bombaci *corpus*⁽²⁰⁾, several 'type B' slabs (bearing Arabic benedictory inscriptions in cursive script) and some panels with octagon patterns, together with the items (screens, doorsills, archivolts, frames, paving slabs and column bases) mentioned earlier.

⁽¹⁹⁾ A survey of these objects still has to be carried out.

⁽²⁰⁾ In 1966 Bombaci published the inscriptions of a limited number of marble finds, including the 115 dado panels (inventoried as 'slabs of type A') that constituted part of the court niches' ornament in Mas'ūd III palace. They show in the upper section a kufic inscription in Persian (A. Bombaci, *The Kūfic Inscription in Persian Verses in the Court of the Royal Palace of Mas'ūd III at Ghazni*, Rome 1966).



Fig. 3 - 'Type A' marble slab bearing a Persian inscription in kufic script. (National Museum of Kabul. Photo by U. Scerrato, Dep. CS Neg. 3927/7).

The examination of the recognizable tool marks on the finds (whose systematic listing by means of a photographic documentation has been started), together with the study of the marble quarrying, cutting and carving techniques and the analysis of the slabs placing (aimed at verifying the use of mortar, wood and/or metal pivots, etc.) will allow to outline the different stages in the marble-working and the tools and techniques employed. Moreover, petrographic analyses will be carried out in order to confirm the marbles provenance from a quarry in the neighbourhood of Ghazni located by Alessio Bombaci during the Italian Archaeological Missions in the '60s.

Using the information contained both in the general database of inventoried objects and in the one used in the Archeozone project, a specific database for marble and alabaster has been developed. Another database, connected to this one and currently under construction, will include the data and the digital photographs of all the mason's marks on the dado panels⁽²¹⁾ and on the paving slabs⁽²²⁾. Upon a first examination, the incisions intentionally made on the dado panels seem to function as guides for the succession and positioning of the slabs themselves, while the signs made on the paving slabs could be real mason's

marks, that is symbols identifying the daily work of each stone-cutter or team of workers. Studying these marks could then result in useful information about the organization of marble workers in force at the time and the role of masters and 'architects'.

Investigations by means of a Wood's light have been started on the fragments stored at the Centro Scavi of ISIAO in order to detect the eventual presence of any covering (paint, lime...) on the marble surfaces and are documented by digital photographs⁽²³⁾.

⁽²¹⁾ The list of mason's marks compiled by A. Bombaci is incomplete (see Bombaci, *ibid.*, pl. XXXVI).

⁽²²⁾ Unpublished documentation.

⁽²³⁾ Archaeometric analysis will be necessary due to the substantial difficulties experienced in using only the Wood's light.

Baked Brick and Stucco (Simona Artusi and Michael Jung)

Baked bricks were characterized by a rich decorative repertoire of geometrical, vegetal and epigraphic motifs⁽²⁴⁾ and generally formed variously sized panels and frames (Fig. 4) that show different processing techniques. There are also pillars, small columns, drums and upper part of columns, cubical elements and a huge number of bricks coming in various dimensions. A preliminary study, started in May 2005, allowed the tracing of the main processing techniques, all of which occasionally showed bricks set on edge. Some of these techniques are furthermore combined with the use of stucco and plaster, both of them painted. Carved stucco tiles of polygonal shape were used on large panels to fill the spaces between baked bricks set on edge; carved bricks with vegetal ornament combined with unusual stucco honeycombed pattern, often coated with fine painted plaster, also formed large panels (Fig. 5). Together with the marble slabs and panels, baked bricks adorned the walls of the palace, resulting in entirely decorated surfaces. The traces of pigment both on the brick and on the marble decorations strongly suggest that the surfaces were significantly polychrome. During the 2004 Italian Archaeological Mission in Kabul, a preliminary analysis has been carried out on five baked brick items in order to identify the nature of the mortars and the pigments.

Due to the fragmentation of great panels and the ensuing presence of a sheer number of finds (sometimes quite big) devoid of any identification number, bricks represent the most conspicuous but also the most complex section of the documentation about architectural decorations. Furthermore, almost all of the finds need restoration.

A database surveying revealed that there are at the moment 1,642 inventoried finds (most of them coming from the palace excavations): 463 stored in the National Museum of Kabul, 115 in the store-rooms in Ghazni, and 736 deposited in the Museo Nazionale d'Arte



Fig. 4 - Rectangular frame in baked brick bearing an Arabic kufic inscription (*al-mulk*, 'Sovereignty [is God's prerogative]'). (National Museum of Kabul. Digital photo by M. Rugiadi).

⁽²⁴⁾ About ten fragments show a zoomorphic decoration as well.

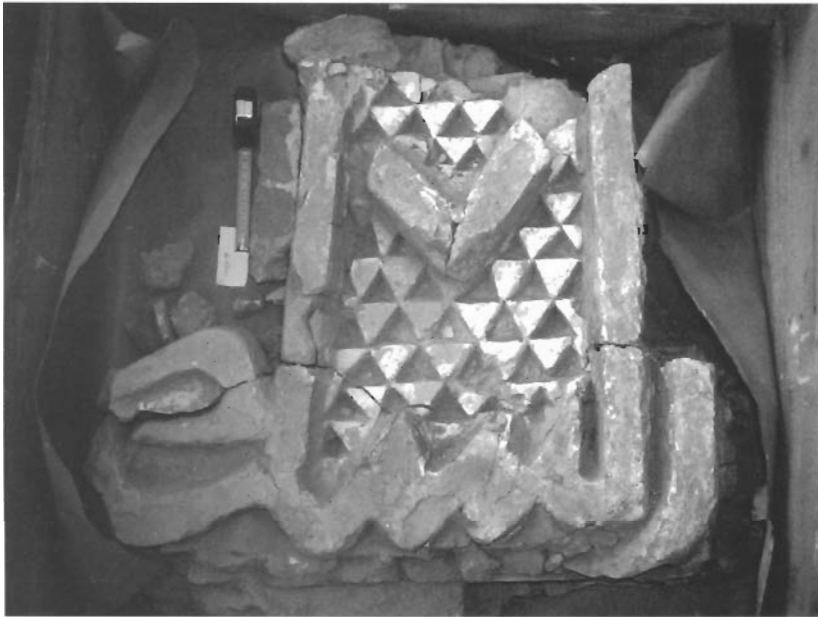


Fig. 5 - Panel in baked brick and stucco with an Arabic cursive inscription (*al-sultān...*). (National Museum of Kabul. Digital photo by M. Rugiadi).

Oriente in Rome. The location of the remaining 328 finds is still unknown. However, during the last campaigns, nearly 3,000 and a few more than 200 finds devoid of any inventory number have been examined and photographed in Ghazni⁽²⁵⁾ and Kabul⁽²⁶⁾ respectively.

Pottery (Maria Antonietta Marino)

During Ghazni excavations a large number of glazed and unglazed pottery fragments dating from the 11th to the 13th century has been recovered. At present time the ceramic finds are kept in the store-rooms of the Museo Nazionale d'Arte Orientale in Rome (23 boxes containing mainly glazed pottery), in the exposition rooms of the same museum (126 items), in the store-rooms in Ghazni (349 boxes), and in the National Museum of Kabul (5 trunks). Another consistent part of the pottery finds is housed in the Centro Scavi di sIAO in Rome; in the '80s Alessandra Bagnera reorganized these sherds in 315 boxes, arranging the material according to their archaeological findspot, and separated the fragments of painted unglazed pottery on which she carried out a preliminary examination of the decorative patterns. From

⁽²⁵⁾ Fragments of panels, decorated bricks and drums for the most part.

⁽²⁶⁾ Mainly frames and decorated bricks.

April 2005 Maria Antonietta Marino has begun to work on the ceramic material stored in the Centro Scavi. A database with records of sherds and their respective archaeological findspot has been created and digital photographs have been taken. The glazed ceramic has been subdivided in types according to fabric, and decoration technique. The main fabrics are mostly fine earthenware and fritware. The earthenware group is represented by monochrome and polychrome ware (slip-painting related to Samanid ware, *graffita*, *champlevé*, Fig. 6). The fritware includes monochrome and polychrome ware and lusterware. A first study of unglazed pottery resulted in the identification of coarse, medium and fine pastes, with different shades of red, buff and grey colour. Macro photographs have been taken of selected samples.

Monochrome ceramic glazed tiles with moulded decoration were also found in the excavation of Mas'ūd III palace (Fig. 7) ⁽²⁷⁾.

Metal Finds (Gabriella Di Flumeri)

The original inventory registers include 135 metal objects, two thirds of which delivered in the 60's to the Rawza Museum of Ghazni and to the National Museum of Kabul. The remaining 45 inventoried items are deposited in the Museo Nazionale d'Arte Orientale in Rome.

At the present, the only very few metal finds preserved in Afghanistan are stored in the National Museum of Kabul in a very bad state of repair ⁽²⁸⁾. As a consequence, the study of the metal objects will be possible almost exclusively by photographic and graphic documentation of the finds once kept in Afghanistan and through the finds deposited in the Museo Nazionale d'Arte Orientale of Rome. A first check of the finds kept in Rome, started in May 2005, ascertained that they are mostly bronze, copper and iron: jewels (chiefly rings), inkwells, small vessels, spoons, knife blades, cattle bells, roundels, fragments of plaques, as well as of oil-lamps and small trays, bases of lamp-stand, handles (of oil-lamps, of strainers, of spoons), links of chains and components of locks. The archaeological provenance of 29 of these items is the palace, while 9 of them belonged to the 'house of luster-wares'. The 7 remaining items are sporadic finds.

Coins (Cécile Bresc)

The reports found at the Centro Scavi of IsIAO state that almost all the coins (116 specimens out of 141), mainly bronze, most of which from the palace excavations, have been delivered to the National Museum of Kabul ⁽²⁹⁾ in December 1963: as yet their current

⁽²⁷⁾ See also U. Scerrato, 'Islamic Glazed Tiles with Moulded Decoration from Ghazni', *EW*, 13, 4, 1962, pp. 263-87.

⁽²⁸⁾ We know that in Kabul, in summer 1996 already, 'bronzes and lusterwares had been mainly destroyed by fire' (C. Grissmann, 'The Recent History of the Kabul Museum', *SPACH Newsletter*, 7, July 2001, pp. 5-8, in part. 7).

⁽²⁹⁾ Consignment report dated 4 December 1963, compiled and signed by Umberto Scerrato and Rauf Wardak, then a functionary of the National Museum of Kabul.



Fig. 6 - Glazed pottery samples. (Centro Scavi of IsIAO, Rome. Digital photo by M.A. Marino).



Fig. 7 - Moulded glazed tiles with vegetal and zoomorphic motifs. (National Museum of Kabul. Digital photo by M. Rugiadi).

location has not been verified. Fortunately, the Centro Scavi keeps a copy-book containing details of the weight and dimensions of 139 coins and a collection of c. 80 coins casts realized between 1958 and 1963. A very preliminary check suggests that a third of the coins does not pertain to Islamic dynasties ⁽³⁰⁾.

Epigraphy (Roberta Giunta)

The author has been studying since 1993 the epigraphic documentation gathered both during the Ghazni excavations and during the inspections by members of the Italian Archaeological Mission in the numerous cemeterial areas of the town ⁽³¹⁾. Inscriptions hold a prominent position in the decorative repertoire of Ghaznavid and Ghurid Ghazni and show a huge variety of writing styles, although the formularies are often stereotyped and sterile. Moreover, the oldest testimonies of cursive writing in monumental epigraphy date from the Ghaznavid period, as witness the inscriptions on a Ghaznavid tomb dating back to the first half of the 11th century ⁽³²⁾, and on four tombs dating back to the second half of the same century ⁽³³⁾.

During this first year, the research work aimed at gathering, cataloguing and analysing the content of the epigraphic documents written in the name of Ghaznavid sovereigns. This study permitted to outline the evolution of the formularies of royal inscriptions and, together with the decipherment of the coins legends and with the reading of the most important historical and literary medieval sources has contributed to the reconstruction of the royal titles ⁽³⁴⁾.

⁽³⁰⁾ These numismatic materials and the fragmentary status of the relative documentation are first mentioned in R. Giunta, 'Le monete provenienti dagli scavi islamici di Ghazni (Afghanistan): nota preliminare', *Annali dell'Istituto Italiano di Numismatica*, 50, 2003 (publ. 2005), pp. 183-87.

⁽³¹⁾ 'Ġaznī: Monuments and Inscriptions', in *Encyclopaedia Iranica*, Columbia University, New York, X/4, 2000, pp. 385-88; 'The Tomb of Muḥammad al-Harawī (447/1055) at Ġaznī (Afghanistan) and Some New Observations on the Tomb of Maḥmūd the Ġaznavid', *EW*, 51, 1-2, 2001, pp. 109-26; 'Some Brief Remarks on a Funerary Stele Located in the Ġaznī Area (Afghanistan)', *EW*, 51, 1-2, 2001, pp. 159-65; *Les inscriptions funéraires...*, *cit.*; 'Un texte de construction d'époque ġuride à Ġaznī', in M.V. Fontana & B. Genito, eds., *Studi in onore di Umberto Scerrato per il suo settantacinquesimo compleanno*, Università degli Studi di Napoli 'L'Orientale', Dipartimento di Studi Asiatici, Series Minor, LXV, ISIAO, Roma, 2 vols., Napoli 2003, Vol. II, pp. 439-55.

⁽³²⁾ Tomb of Maḥmūd b. Sebūktigin (d. 1030). See Giunta, *Les inscriptions funéraires...*, *cit.*, No. 2.

⁽³³⁾ Tombs dated to 1055, 1068, 1062, 1078 (Giunta, *ibid.*, Nos. 3-6).

⁽³⁴⁾ The results of this study have been recently published in R. Giunta & C. Bresc, 'Listes de la titulature des Ghaznavides et des Ghurides à travers les documents numismatiques et épigraphiques', *Eurasian Studies*, 3, 2, 2004, pp. 161-236. R. Giunta, 'Testimonianze epigrafiche dei regnanti ghaznavidi a Ghazni', in M. Bernardini & N.L. Tornesello, eds., *Scritti in onore di Giovanni M. D'Erme*, Università degli Studi di Napoli 'L'Orientale', Dipartimento di Studi Asiatici, Series Minor, LXVIII, Napoli 2005, pp. 525-55.