

## Note of the Editor

In consultation with Salwa Hauptmann and in agreement with colleagues in Heidelberg, the study has been preserved in the form in which Harald Hauptmann [HH] left it. Stylistic interventions were limited to correcting factual errors, eliminating repetitions forgotten in HH's last revision, and those that the linguistic revisers "imposed" for a better rendering of HH's thought. The structure of the text has therefore not been changed, the illustrative apparatus has remained the one chosen by HH, and taken care here by Martin Bemann. The contents of the study have remained the same, only a few points that were left open were integrated.

For Buddhist terminology and architecture, I referred to Faccenna – Filigenzi 2007, Faccenna – Spagnesi 2014, Hinüber 2016, Olivieri 2022a. Terms largely used (see Griffiths 1981), as for example stupa and jātaka, were not italicized (unless jātaka is part of a title); stupa is spelled without a diacritic, unless it is within quotations. Most archaeological regions and sites are also written without diacritics (e.g. Gandhara, Swat, Sanchi, Mathura, etc.). In order to update the structure of the text, centuries are expressed in numerals (ordinals), and not in Roman numerals (as sometimes used by HH), while it was decided to keep the notations B.C. and A.D. as it was in the manuscript. Abbreviations for Classic sources follow the indications of Oxford Dictionary of Classics.

In very few cases, where necessary, I have modified or arranged the chapter headings differently. However, the structure of the book has not been changed. In addition, it was my decision not to include the chronological table prepared by HH to accompany the volume, because many changes have already been proposed and some dates are newly agreed upon by scholars. It must also be said that the dates proposed in the text respond to almost consistent and updated criteria, to the extent that I thought the chronological table was written before HH reached the final draft of his manuscript (2018), and never revised by him. This is another element that encouraged me to expunge the chronological table from the present edition.

I also decided not to overload the work with the index apparatus (names, placenames, etc.), which would have been excessively long, considering the nature of the book. Instead, I considered it useful to keep the index of rock-art sites surveyed by the Pakistani-German Archaeological Mission led by HH (who also compiled the index). This index is also user-friendly thanks to the cartographic apparatus prepared by Martin Bemann.

Any additions, or comments, where made necessary by new discoveries and studies, are inserted as footnotes and marked by +, and [+ ...]. Bibliographical references in editorial notes are merged with the general bibliography. As will be clear from the low number of editorial notes, HH's work presented here, which corresponds to the 2018 last draft, was already completed and well updated in terms of bibliography. For further bibliographical updates on the Hindukush region, the reader may eventually refer to *Cultures of the Hindukush after Jettmar. A Bibliography* (Cacopardo 2022).

## Note of the Editor

For a recent bibliography on the languages of Northern Pakistan, the reader may refer to the *Bibliography of Languages of Northern Pakistan* (Baart – Baart-Bremer 2001). Finally, it should be noted that HH had annotated some bibliographical references on the manuscript, that are not included in the text he left us. For the sake of completeness, these references are marked with an asterisk in the Bibliography.

The proverbial accuracy of HH can never be replaced by the effort of an editor. Certainly, the book would have deserved to be read again by the author, the drafts carefully reviewed over and over again with the watchful eye of the one who thought up the structure, the contents, the nuances of each page. Therefore, the book will be less complete than HH would have liked, but I hope he would have appreciated, and with him the reader, the effort to bring to publication what I can simply define a masterpiece of depth of erudition and of historical vision.

Luca M. Olivieri