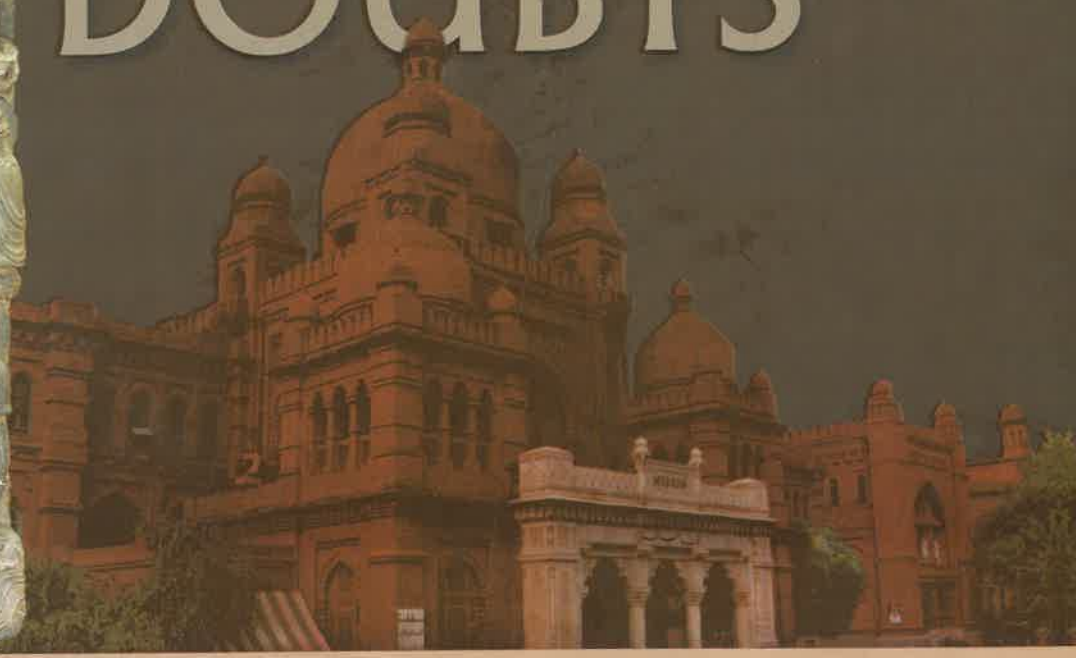


DUSTING OFF DOUBTS



A Story of Waxing and Waning Fortune of Gandharan Collection in Lahore Museum 1867 – 2007

A Case Study in Museum Documentation



By
Dr. Saifu r Rahman Dar
(T.I.)

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OF
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(1867 - 2007)

(A Case Study in Museum Documentation)

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DUSTING OFF DOUBTS

A STORY OF WAXING AND WANING FORTUNE OF GANDHARA COLLECTION IN LAHORE MUSEUM (1867 – 2007)

(A Case Study in Museum Documentation)

DEDICATED TO

MY COLLEAGUES IN LAHORE MUSEUM WHO TOILED WITH ME FOR ALMOST 24 YEARS (1974-1998)

FOR

RE-BUILDING THIS INSTITUTION BOTH ACADEMICALLY AND SCIENTIFICALLY

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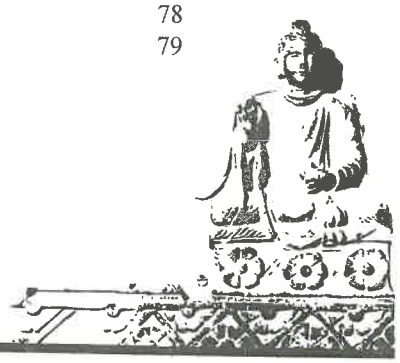
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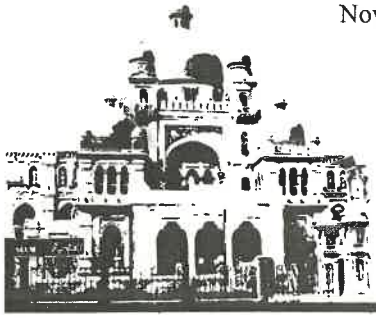
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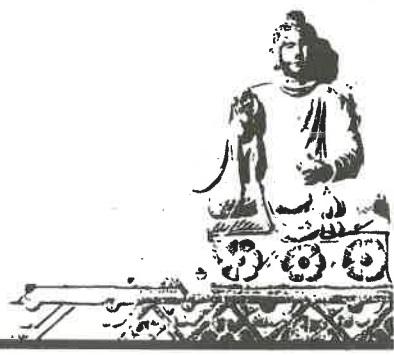
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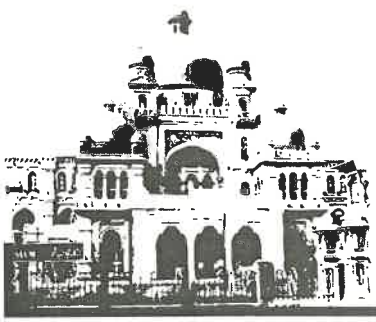
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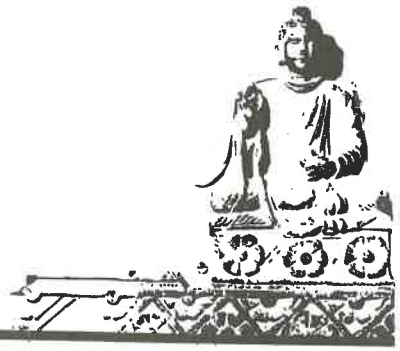
Preface

The present study is actually the culmination stage of a prolonged search that was started in August 1974 for locating archival record pertaining to the collection of Gandhara sculptures and other related material in Lahore Museum. The project proved much more arduous and complicated than what it was envisaged in the beginning. Obstacles met on the way were multifarious but these were not specific to Gandhara objects alone. The situation covered almost all other collections as well in this largest and the oldest museum of Pakistan. Actually, the whole system of museum documentation was found erratic, corrupt and fragmented as I found it in the year 1974 - more than hundred years after the founding of Lahore Museum. This is certainly true about documentation record of Gandhara collection. But I can say with confidence that the situation of documentation record about other collections in this museum is not much different. In this study, however, I have restrained myself to the problems related to Gandhara collection

This is a case study in museum documentation. But, it is not a book on Museum Documentation in the real sense of the word. Instead, it is a book about history of documentation of a specific collection in a specific museum in Pakistan . This is the ever-first book of its type and about museum material i.e. Gandhara Collection in a Pakistani museum . A small part of this study was published in 1992[1]. At that time my major concern was to ascertain what archival material still survives in the Museum records. After the publication of this paper, it did not take me long to realize that even a more serious core-issue awaited my attention namely to ascertain what happened to this wonderful collection after it crossed the threshold of Lahore Museum for its permanent residence here from August 1867 onward

Several eminent personalities had held charge of this museum in varying capacities and lengths of time. Fingers can easily be raised against many of them for malfunctioning of the system on one account or the other. But this has not been my intention - never. The present study is neither a blame nor a bluff game. It neither intends to issue a charge sheet against any one nor to cover-up shortcomings of another. Similarly, this is neither a book of panegyrics nor that of calumnies. It is indeed an objective study as to how this wonderful collection grew, how its documentation record was maintained from time to time, how persistently and regularly the physical verification of the collection was carried out and how did the controlling authorities reacted whenever any irregularity was reported. An attempt has been made to maintain a complete impartiality while investigating such cases. Sources, wherever these are available, have been quoted. Conjectures, wherever felt necessary to make, have been kept to the minimum. Sincere efforts have been made to keep facts and figures distinct from assumptions and speculations.

1 Dar 1992, 19-44.



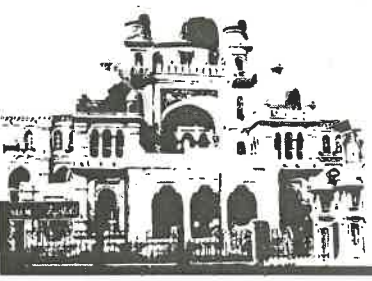
I do not claim to have settled all questions that bothered me during my investigations. I have only tried to dust off doubts that have been raised in the past by different factions of the society where ever I found them beyond the bounds of facts regarding the integrity and originality of the collection. I am not sure how far I have been successful in this effort. Readers are the best judges.

Despite my best efforts, I am sure, there are still some gray areas where future work and research may bring out quite different results than what I have proposed . More particularly, the reserve collection of Lahore Museum needs to be revisited more thoroughly than it was possible for me during my post-retirement period and the collection needs to be reviewed afresh on more scientific lines. Especially, the records in the Punjab Government Archives, and the archival record of the Punjab Irrigation Secretariat, Lahore, the Archives of the National College of Arts and Archives of the KPK Government, Peshawar need to be revisited more thoroughly than I have been able to do with my limited resources. In any case, husk must be separated from the hay.

For personal reasons, I have not been able to stretch these studies beyond 2007. Actually, since 1998, administrative control of the Museum has been gradually slipping out of the hands of the professionals. With this, the academic environment of the Museum is rapidly deteriorating. Among officers willingness to cooperate is still there but you are not always sure about it. Some programme to improve and update the documentation system and training of new staff for it is already in hand. But the nature, extent and scope of this programme is not fully revealed. However, I am optimistic about its outcome in near future.

I was director of Lahore Museum for a pretty long time from August 1974 to April 1998[2]. During this period I was fortunate to get assistance from all and sundry in my extra-administrative activities - especially this documentation project This cooperation continued even after my retirement. I always got the fullest possible cooperation from all the curatorial staff incharge of Gandhara collection - particularly from Miss Humera Alam, a long time keeper-incharge Gandhara Gallery and the ex-director, Late Mr. Ashfaque Cheema, research officer and incharge Reserve Collections, Mr. Muhammad Mujeeb Khan, the present keeper, PIC and Mr. Ahtesham Aziz Chaudhry, the present officer-incharge of the collection on display. The former photographer Late Mr. Ihsan suffered a lot along with me and Miss Humera Alam in getting the entire collection in the reserve photographed during 1985-87. His successor, Late Mr. Muhammad Iqbal and the present museum photographer Mr. Badshah proved equally cooperative and helpful to the author whenever their services were needed. M/s Muzammal Hussain, former stenographer (now assistant public relations officer) and Mr. Tariq Mahmud, former stenographer (now computer programmer), also worked very hard in the then inhospitable working conditions in putting the widely and badly scattered Gandhara collection in the godown in an intelligible way that enabled me to prepare the first draft concerning Gandhara collection in Lahore Museum..

2 With the exception of two years (16th August 1993 - 31st July 1995 when I was on deputation to the Directorate General of Archaeology, Government of the Punjab as its founder Director General of Archaeology for four years i.e. 1991 -1993 - holding dual charge & 1993-1995 - on deputation).

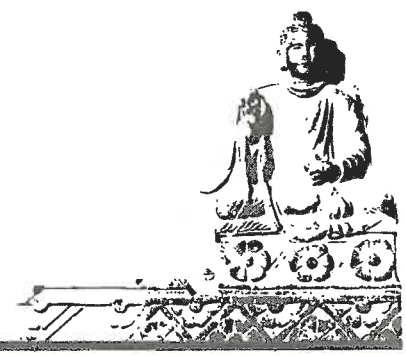


At the end my gratitude is due also to M/s. Muhammad Asghar and Late Mahmud Ahmad Yazdani, the former librarians and Mr. Bashir Bhatty, the present chief librarian, and Mr. Iqbal Butt, the ex-deputy librarian of the Museum Library for always helping me in locating references needed for my study.

This study was undertaken keeping all these factors in view. This study is confined to Gandhara sculptures alone. I decided to take up this collection because it is one of the most sensitive collections in the museum and that for this reason the danger to museum's reputation has always remained imminent. The path was slippery, period involved was long and collection to be investigated was huge and sensitive whereas genuine tools of research were few and fragmentary. Several years back when I had almost finished the first draft of this book – I submitted a part f this study - only a text of some 30 pages, for publication in one of the forth coming issues of Lahore Museum Bulletin as sister article of my previous one published in the same journal in 1992. But, by this time this had already become quite irregular and hence this paper could not be published. In the meanwhile, I had also abandoned the idea of pursuing this study any further. But in the winter of 2010-2011, I was in New York for about four months. to spend some time with my daughter Dr. Saadia Saif Dar. It was an exceptionally cold winter in whole of the USA – but particularly so for the New Yorkers. They have never seen such a heavy and prolonged snow fall during about last half century or so. This forced me to stay at home for most of the time. I made use of my spare time to work on the draft of this book. Here I had all the time to myself. With no body at home and nowhere to go, I worked on the new draft with a peace of mind and concentration that I never had before for my research. The entire project was reframed with the intention to merge all the previous studies into one. This could never have been done while in Pakistan because of multifarious activities and obligations there. Fortunately, the present study has ended with a happy note. I hope my endevours have been helpful in correcting some of the distorted perceptions current in our society since some time in the pasta bout this wonderful collection.

My daughter Professor Dr. Rifaat Saif Dar, incharge-faculty, Institute of Visual Arts and Design and head of the Fine Arts Department, LCW University, Lahore and her husband Jamil Hussain, a prominent ceramist, a renowned designer and proprietor LEO PLUS, have helped the author in more than one way - particularly in the initial layout of this book. The beautiful title of this book and whole lay-out of the book are all due to his interest and effort. The typeset and the in-design work is by Mr. Azhar of Leo Plus. I am thankful for Mr. Jamil Hussain and his staff at the Leo Plus for all they did to make this book as it is in your hands.

(Saifur Rahman Dar)
3702, Marble Cove Court, Grand Lakes,
Katy, Houston Texas, USA.
Dated the 30th September, 2016



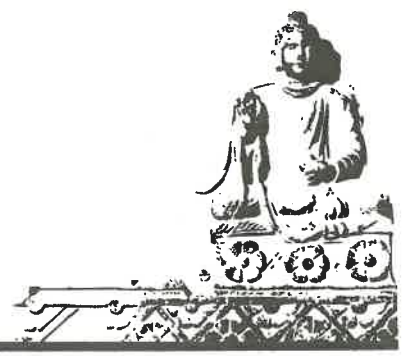
Abbreviations

AIIS	American Institute of Indian Studies, Ramnagar, Varanasi
LAGBG	A. Foucher, L'art graeco-bouddhique du Gandhara. Paris, 1905. Vol.I , Vol II.
A/R	Annual Report
ASI	Archaeological Survey of India
BEEO	Bulletin de l'Ecole d'Extreme-Oriente, Paris,1901.
CML	Central Museum, Lahore
CSR V	Alexander Cunningham, Report of a Tour in the Punjab in 1872-73, Vol. V, Calcutta, 1875.
CSR XIV	Alexander Cunningham, Report of a Tour in the Punjab in 1878-79, Vol. XIV, Reprinted at Varanasi, 1970.
Dar 1992	Saifur Rahman Dar, "Documentation Record of Gandhara Collection of Lahore Museum", LMB, V, 2. July-December 1992, 19-44.
Dar 2000	Saifur Rahman Dar, "The Sikri sculptures: prolegomena on an exceptional, but unstudied, collection of Gandharan art in Lahore Museum". In: Silk Road Art and Archaeology, Journal of the Institute of Silk Road Studies, Kamakura, No.6: Papers in honor of Francine Tissot, Edited by Elizabeth Errington and Osmond Bopearachchi, Kamakura, 1999/2000, 19-44.
Dar 2006	Saifur Rahman Dar, Historical Routes Through Gandhara (Pakistan), 200 B.C - 200 A.D. Lahore, 2006.
Dar 2007	Saifur Rahman Dar, "Seeking the Eastern Cultural Boundary of Gandhara Art. Some Fresh Evidence from the banks of the River Jhelum and the Chaj Doab in the Punjab", Gandharan Studies, Vol. I, 2007, 45-60.
d.n.k.	Date of publication not known.
fn	Footnote
GAP	Gandharan Sculptures in Pakistan by Herald Ingholt, New York, 1957.
GR	Gandhara Reserve No.
GS-NMP	Gandhara Sculptures in National Museum of Pakistan, Karachi, 1956
Humera-1988	Humera Alam, "*Akhnur Terracottas in Lahore Museum*, 'LMB, I, 2, 69-92.
Humera-1990	Humera Alam, "Collection of Stucco Sculptures from Rokhri, District Mianwali", LMB, III, 1, Jan.–June, 43-51.



Humera–1994	Humera Alam, "The Sikri Stupa in Lahore Museum - A Fresh Study of" its Reliefs", *LMB VII, 1-2, 103-126.*
JA	Journal Asiatique
JCA	Journal of Central Asia, Islamabad (now named as JAC)
JAC	Journal of Asian Civilizations, Islamabad (formerly known as JCA)
LCM	Lahore Central Museum
LDM	Lahore District Museum
LML	Lahore Museum, Lahore.
LMB	Lahore Museum Bulletin. Biannual Research Journal of Lahore Museum.
LMCR	Lahore Museum Collection Register
MDC	Museum Development Committee for Lahore Museum
NMP	National Museum of Pakistan, Karachi
p.n.k	Place of publication not known.
RoR	Register of Registers
RWCML	Report on the Working of the Central Museum, Lahore
SAA	South Asian Archeology, 1987.v.q. Variously quoted

***



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BLACK & WHITE

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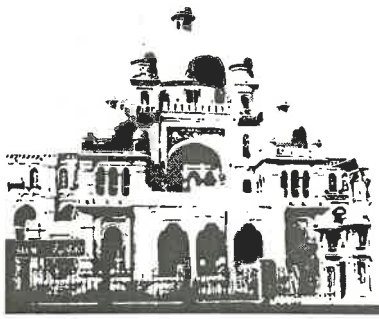
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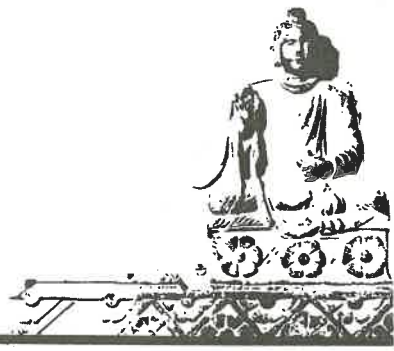
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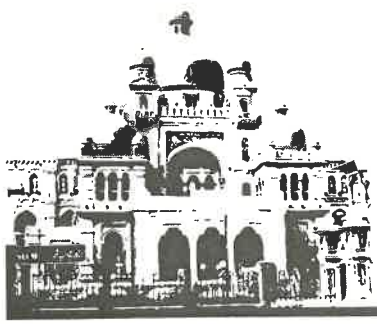
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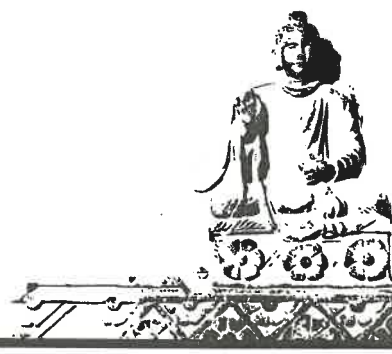
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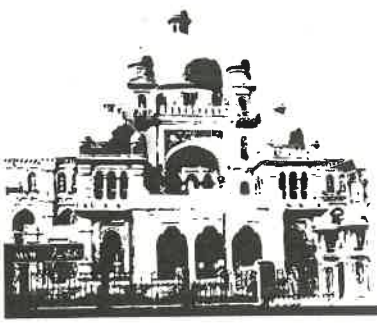


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Pl. XXXVI	Three fully are partly preserved gables.
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Pl. XXXVIII	Found and Lost/Lost and Found. Two photographs of the same panel with scene of Extinguishing Fire in a Hut. In one photo a part of the scene is now lost. From Naogram.
Pl. XXXIX	Found and Lost/Lost and Found. Two Panels with some parts in each is now missing. From Sikri.
Pl. XL	Found and Lost: Two friezes from Charsadda one showing a part of it now missing
Pl. XLI	Palace Scene. From Jamrud.
Pl. XLII	A vertical panel and three door jambs. From Naogram/Ranigat, Karamar and Muhammad Nari.
Pl. XLIII	Four panels each with a different scenes. From Sikri and unknown sites.
Pl. XLIV	Four scenes depicting different events of life of the Buddha including one depicting Buddha in the Deer Park on front of a pedestal. Two are from Sikri and two from some unknown site(s).
Pl. XLV	Four scenes including two on front of pedestals. The other two depict Dipankara Jataka and an Acrobatic Scene. All are from unknown sites.
Pl. XLVI	Four panels each depicting an event of Buddha's Life. The last two panels on the right actually are two photographs of the same panel one representing Siddhartha exchanging his clothes with a grass-cutter, with a part of the original now missing. It is from Sikri.
Pl. XLVII	Four Scenes including two depicting the Buddha in Indrasaila Cave. All four from unknown sites.
Pl. XLVIII	Four Scenes including two depicting the Scene of Buddha's Horoscope and Conquest of the Cobra. All from Unknown Sites.
Pl. XLIX	Three Stele each with more than one story from Buddha's Life arranged in vertical formats and one horizontal panel depicting hired persons attacking the Buddha. From Sikri and unknown sites.
Pl. L	Four panels all showing Scenes with City Gates. From Sanghao, Sikri and two unknown sites.



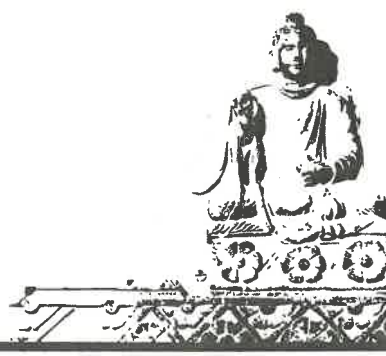
Pl. LI	Five panels depicting different stories of Buddha's Life including two depicting Homage to the Buddha by Nagaraja Kalika and his Wife. From Babuzai, Swat, Nathu (Koi Tangai), Mardan and an un-known site.
Pl. LII	Four panels - two depicting different stories from Buddha's pre-natal and post-natal Life and two depicting lotus flowers in different forms. From Karamar, Sikri and Charsadda.
Pl. LIII	Three Relic Caskets - two with inscriptions are from Swat and Shah Dheri (Taxila).
Pl. LIV	Four Pillars and Pilasters each with standing male and female figures on their front sides.
Pl. LV	Two Corinthian Figural Capitals - one with seated and the other with standing figure of the Buddha in the foliage of each capital. From Jamalgarhi.
Pl. LVI	Three rare stucco heads including one with painted face - all from Rokri.
Pl. LVII	Six stucco heads - three from Rokri and one each from Muhammad Nari, Sikri, and Koi Tangai.
Pl. LVIII	Eight Terracotta heads from Ushkur, Kashmir.
Pl. LIX	Two terracotta moulded plaques of 2nd Cent. BCE from Peshawar Valley acquired before 1922.
Pl. LX	Two Toilet Trays of first century BCE From Gandhara acquired prior to 1974.





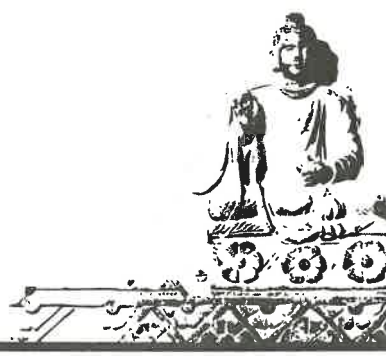
CHAPTER ONE

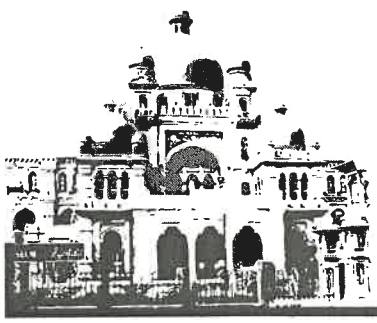
Background Of This Study



CHAPTER ONE

Background Of This Study





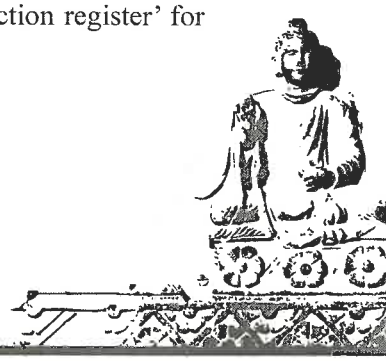
Background Of This Study

Lack of precision and proper management of documentation of museum properties seemingly has always been ominous and persistent in developing countries like Pakistan. The problems becomes all the more serious if record of collections is as old as that of Lahore Museum that was founded in 1867. We are aware that back in the middle of the 19th century, neither the science of museology had developed enough as to expect from curatorial staff to ensure documentation of new arrivals on modern lines as laid down by International Council of Museums (ICOM) working under UNESCO. Similarly, during the same period i.e. 19th century, modern rules and regulations controlling exploration and excavations had not yet been formulated nor based on scientific techniques of digging ancient settlements have been introduced. This is why we occasionally meet serious objections on the techniques of excavations followed by renowned archaeologists like Sir Leonard Woolley, and Sir John Marshall of the first quarter of the 20th century. Thus while dealing with the documentation record of an old museum like Lahore Museum we cannot apply modern rules of museum-documentation on the record management initiated in the middle of the 19th century.

In this small book, we will be dealing with such material in Lahore Museum that, in the main, was exhumed, legally or illegally, during the second half of the 19th century and thereafter, we will be faced with some of the inherent weaknesses of museum documentation and archaeological excavations and exploration that were in vogue during those days. That is a serious problem when reconstructing the history of documentation of the great collection of Gandhara sculptures and the related material in Lahore Museum that has been acquired over long period of almost one hundred and fifty years (1867-2007).

But that is not all. The malady does not end here. The story of documentation of Gandhara collection of our museum is long and complicated. The story is pitted with curatorial mal-maintenance of relevant archival record, failure to protect it from environmental degradation and harms caused due to improper and inadequate storage space. The story of documentation of Gandhara collection in Lahore Museum is like the story of a man who loves his inheritance and clings to it feverishly but does not know how to safeguard it.

Thus, when I started searching for the this record in 1974, I was set with certain difficulties right from the beginning. What I had before me was at best the fragmented record. That is the reason as to why it took so long to reconstruct it, if reconstruction we can call it. On account of circumstances, too complicated and diverse to be narrated here, most of the original files of correspondence concerning arrival of individual pieces and groups of Gandhara objects and their further movements within and outside the Museum were found missing. There was neither any main accession register for the entire Museum from 1965 onwards nor we have been able to trace out any 'section register' for



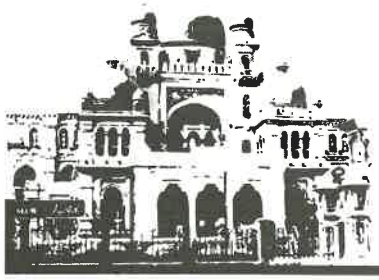
Gandhara collection[3], if ever one was prepared prior to the same year. Even when the new gallery register was started in 1969, the larger part of Gandhara collection, then lying in the reserve, was left unlisted. Worst of all, when the new documentation, started as a consequence of reorganization in 1969, all objects were allotted new numbers without any reference to the old ones as well as the provenances of objects – except in some rare cases. No attempt was made to preserve the old numbers scribed on the objects. In majority of cases old numbers had been rubbed off partially or completely due to improper storage. Ever since then, this has always been a problem when locating an object in our collection with reference to the provenance of its discovery, or its old accession number or the date of its arrival in the Museum.

The present study, beside this introductory chapter, in the main, is divided into two parts. In Part I i.e. Chapter II: Building the Gandhara Collection, I have aimed at tracing out chronological evolution of various minor and major 'lots' of Gandhara sculptures received from time to time in our Museum, their relevant entries and the size or volume of each 'lot' received. For this purpose the major 'research tool' comprised a small number of such main accession registers and section registers that have survived the ups and downs which this Museum has witnessed through past one hundred and fifty years of its history (Appendix 'F': Archival Record). In Part II or Chapter III: Waxing and Waning Fortune of the Collection, however, I have opted for a much wider canvas of research with a totally different approach. Here, I have dealt with Gandhara collection in Lahore Museum as a whole and have tried to trace out its waxing and waning fortune through various periods of its existence in this institution. For this purpose, a larger number and varied types of sources – both archival and printed – have been used as much as I could lay my hands on with limited resources.

As I have said in the preface that this book is a case study in museum documentation. But, it is not a book on the Science of Museum Documentation in the real sense of the word. Instead, it is a book about history of documentation of a specific collection in a specific museum i.e. Lahore Museum in Pakistan. This is the ever-first book of its type and about museum material in a Pakistani museum i.e. Gandhara Collection in Lahore Museum. A part of this study was published in 1992[4]. At that time my major concern was to ascertain what archival material still survives in the Museum records. The necessity to survey the archival record, and preserve it, was imminent because some valuable segment of the same had already vanished and what has survived the ravages of time, was endangered for want of a proper inventory control system and, till then, with no appropriate arrangement to store the record scientifically and respectably. The task of tracing different documents dealing with this collection was not an easy one. There was no senior official who could guide the staff to trace out periodical files, main accession registers, gallery registers, movement registers, loan registers, hand-lists, check-lists, physical verification reports, and the sort of things. Many of them had already vanished on account of a number of reasons which need not be expounded here. As part of my aim was partly accomplished by writing a paper in 1992, it did not take me long to realize that even a more serious core-issue awaited my attention namely to ascertain what happened to this particular collection after it crossed the threshold of the Lahore Museum for its permanent residence here for all times to come.

3 The probable exceptions are Register of Register Nos. 100 and 101 listed in Appendix 'F' dating back to 1927-1944.

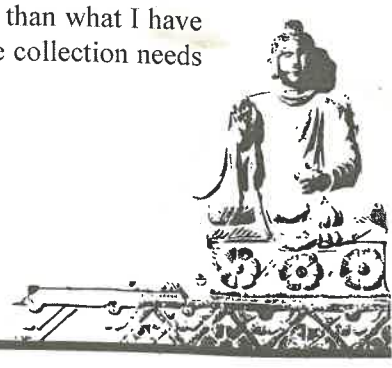
4 Dar 1992, 19-44.



This study, therefore is the first serious attempt at narrating the entangled history of one of the most significant collections in the largest repository of our cultural heritage namely the Gandhara Collection not only in Lahore Museum but in Pakistan as a whole. This museum was established in 1855 in the Baradari of Wazir Khan named as Lahore District Museum but its exhibits started to be registered properly only in 1867 with its expanded scope under the title: Lahore Central Museum. The first artifact that was entered in the maiden accession register on 23rd April, 1867 was "Base of a Greek Column (Ionic) found at Shah ki Dheri supposed to be the ancient Taxila" i.e. part of a stone column of Gandhara origin. Latter entries in this register were, more often than not, brief and confusing for a modern curator. Actually, later half of the 19th century witnessed an era of craze for rediscovering the classical or Greek influence on the civilization of the Sub-continent through the remnants of the Buddhist art of Gandhara. Most of the objects discovered were dispatched to various destinations in Europe and a few selected cities in the present day India. It was quite late in the second half of the 19th century that some of the discoveries were deposited in local museums. The Lahore Central Museum, as Lahore Museum was then called, being the only museum then functioning with in the territory of ancient Gandhara - then part of the larger province of the Punjab, was the recipient of lion's share of such Gandharan objects that were discovered during the second half of the 19th century and retained in the land of its discovery. Of course, a large share of new discoveries also continued to go to other museums in Britain and rest of India – particularly, the Indian Museum, Kolkata. This policy continued until Peshawar Museum was established in 1907 - in place of an earlier local museum in Peshawar (precise location not known) and where now all new Gandhara discoveries were deposited. That is how Lahore Museum and Peshawar Museum became the two richest repositories of Gandhara art in the Sub-continent. But by this time much of Gandhara treasures had already gone out of this country

The Gandhara collection accumulated during 1867 1nd 1894 was for the first time displayed mainly in parts of the central and eastern halls of the old Punjab Exhibition Hall that has already been designated as Lahore Central Museum. Unfortunately, no visual of this earliest display of Gandhara material appears to have survived.

Through this study an attempt is being made to dust off doubts that have been raised in the past by different factions of the society - including at times members of the museum staff with myopic vision, regarding the integrity of the collection vis-à-vis thefts, burglaries, pilferages, willful neglect and insufficient and inappropriate security measures. The conclusions that I have arrived at are based on counting and recounting of number of sculptures and other related objects from often conflicting and unconfirmed reports and poorly maintained registers and files – mostly prepared and maintained by inexperienced staff. At places, where proofs and evidences lack completely or contradict with one another, I have been obliged to use my own judgment in making deductions which may not always be perfect. But I have concealed no fact, put forth no misconstrued evidence and shown no malice against any individual – past or present. I strongly believe that whatever short comings I have been able to point out are only a part of the system and I have no right to hold any individual – high or low - responsible for it unless crystal clear proof points towards a specific direction or individual(s). Despite my best efforts, I am sure that there are still some gray areas where future work and research may bring out quite different results than what I have suggested. More particularly, the reserve collection needs to be revisited and the collection needs



to be reviewed afresh on more scientific lines. Punjab Archives, recently reorganized Archives of the National College of Arts (former Mayo School of Art) and Archives of the KPK Government, Peshawar need to be more thoroughly consulted than I have been able to do with my limited resources. Husk must be separated from the hay. As far collection of Gandhara sculptures in Lahore Museum is concerned, completely waste material must be separated from what is on display and/ or research-worthy. Preserving totally waste material is a great liability on the curators and often a source of mismanagement and misuse in the hands of some miscreants. But, this itself is a moot point and must be thoroughly debated before an action is taken in favor or against the solution proposed.

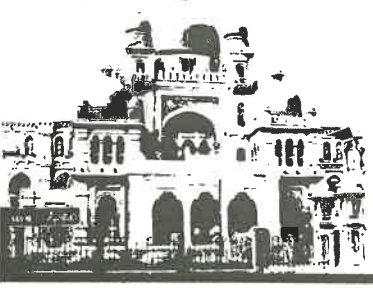
Despite my best efforts I have not been able to make my studies up-to-date. Since 1998, administrative control of the Museum has been gradually slipping out of the hands of the professionals. With this, the academic environment of the Museum is rapidly deteriorating. Therefore, with all intents and purposes I have concluded this study with the year 2007. Willingness to cooperate is still there but you are not always sure about it. Happily, after this year there have been taken some positive measure as regards documentation of various collections in Lahore Museum. To the best of my knowledge this, in the main, comprises digital photography of all the collections in the Museum – including Gandhara collection (Project: Development and Up-Gradation of Lahore Museum Building and conservation facilities - 2013 - 2018). I do not know if it is complete and of an acceptable quality? and hence I am reluctant to pass any judgment on it. I only hope that the administration will not redo the old mistakes when every new edifice of documentation was erected on the graves of the preceding ones. In the science of museology old is always gold and hence considered more important than the newer one – particularly when this adage applies to documentation. Whatever has survived out of the old record must be held sacred and preserved. Whatever new system and practice may be adopted, the evidence of the old must be preserved along with the new one. Objects are bodies, whereas documentation is their soul. In a museum, objects without their documentation are like dead bodies without their souls.

In the study that follows hereafter, I have endeavored to remain impartial - both personally as well as professionally and build up the following case:

> *"To retrieve archival records from all possible sources, and rehabilitate the documentation with the help of published account, discarded and forgotten reports, damaged and partly preserved albums of photographs and negatives, official memos and files, published books and articles and, above all, the study of photographic record in whatever forms and from whatever sources these may be retrievable".*

I was director of Lahore Museum for a pretty long time (August 1974 to April 1998)[5]. No doubt during this period I always had an easy access to all the surviving records but it was a hard job to locate and retrieve old record from forgotten and forsaken heaps of old files and registers dumped

5 With the exception of two years (16th August 1993 - 31st July 1995 when I was on deputation to the Directorate General of Archaeology, Government of the Punjab as its founder Director General of Archaeology for four years i.e. 1991 -1993 - holding dual charge & 1993-1995 - on deputation).

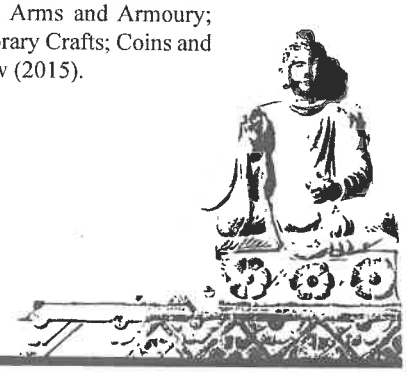


away most irreverently in most unhygienic storage conditions. Although, during this period, I never held the physical charge of any of the collections, but I always remained pre-occupied with searching and retrieving the old record of its different collections and took measures to restart the same wherever, for one reason or the other, I failed to trace out the original or found it in an imperfect or derelict condition. Gandhara art and coins and medals, in particular, and traditional crafts, in general, being my first love in this museum, I devoted each and every minute of my spare time, on-and-off-duty, towards tracing the origin and history of these collections. Some of my colleagues helped me a lot in this work. Finally, I decided, as my first priority, to work on Gandhara collection. In this, I always got the fullest cooperation from Miss Humera Alam, then research officer, later keeper-incharge of this collection (and ultimately the director for a brief period). After my retirement, I got all the cooperation from all those who held the charge of this collection one after another - though at time willingly and at times reluctantly due to changed academic environment.

Since the publication of my first paper on documentation in Lahore Museum in 1992, I have been able to collect some more information which proved vital for correcting the distorted perception which some scholars and miss-informed professionals have about the security and safety of this one of the most important Gandhara collection in the world. I therefore felt it my duty to share my findings and information with the scholars and my co-professionals. I am glad that the present study has ended with a happy note. It has helped to correct some of the distorted perceptions which some scholars and a few professionals too, have had about one of the largest and finest in the world. There is no denying the fact that neither the Gandhara objects in Museum collection were excavated scientifically nor were these documented adequately after arrival in the Museum. Besides, on account of a number of reasons, whatever documentation record was prepared, today it is preserved only partially in the archives of the Museum - though officially there is no section of this nomenclature. The collection definitely waxed and waned at different occasions. For rebuilding the history of this collection the grounds are slippery and the tools of research are blunt. The ball of research is covered with the dust of uncertainty. Nevertheless, I have succeeded in discovering a few fixed datum lines and, by taking my arguments forward or backward from these fixed datum lines, I have been able to rebuild the history of Gandhara Collection in Lahore Museum. However still there are some gray areas here and there. But now I can write with full confidence that among the huge and varied collections of Lahore Museum – 21 sections[6] in all - if there is one single collection that has never suffered any major or serious defalcation, discrepancy and theft, particularly after 1947, it is our collection of Gandhara art. I only wish that other important collections in Lahore Museum may also be probed and their present status evaluated for the guidance of future generations.

During last 150 years Lahore Museum has witnessed dramatic additions in its collection of Gandhara Art. But at other times it has also suffered from traumatic fragmentation, division and

6 These sections/galleries, as in 20071, included: Miniature Paintings; Gandhara Art; Hindu, Buddhist and Jain Sculptures and Inscriptions; Pre-historic and Proto-historic Antiquities; Muslim Arts and Crafts; General Gallery; Contemporary Paintings; Manuscripts and Calligraphies; Jain Mandir and Woodcarvings; Arms and Armoury; Ethnology; Sadequain's Paintings ; Freedom Movement; Pakistan Postage Stamps; Contemporary Crafts; Coins and Medals; Swat Gallery; Fabrics and Clay Models, etc. The situation is somewhat different now (2015).



damage through curatorial negligence, security lapses, improper storage and faulty and unscientific documentation right from the beginning. No doubt the curators, at different times had always bestowed, and are still bestowing their best attention on its public display but its reserves, by and large, have always remained neglected mainly due to lack of adequate space for storage. However, despite these frailties, the curators have always succeeded in guarding the collection from pilferage and theft. During the long history of this Museum, there have been reported several incidences of theft, burglary and pilferage in different sections of the Museum but none in the one pertaining to Gandhara [7]. No doubt at different times there have been reported certain defalcations in this section too but these were due to some technical faults rather pilferage[8]. At best, the collection on the whole can be termed as having been 'kept intact' though 'not 'well-maintained'. The author is ready to share this blame with other curators though despite the fact that he never held physical charge of this collection - or for that matter any other collection, But this is not the place to offer any personal defense against this charge nor to shift the responsibility on to someone else. This research is neither a game of bluff nor that of blame. Our purpose is to find out actual reasons of lapses which resulted into certain defalcations and to dust off doubts that we may meet on our way of research into the complicated history of this great collection. We do not intend to blow hot or blow cold over administrative and/or curatorial lapses. Our intention, on the other hand, throughout this research has been to present our data in true perspective so that it highlights as to how this wonderful collection has grown out of a void of the 19th century and how it has fared during last almost 150 years without the help of proper mechanism and adequate professional skill (due to lack of proper service structure for its employees of all tiers as well as tight control of bureaucracy, etc.).

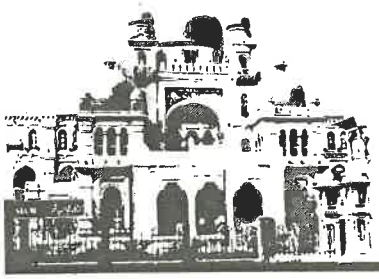
SOURCES OF OUR COLLECTION

Material discussed in this study mainly comprises sculptures and reliefs that hailed from countries of ancient Gandhara .i.e. Mardan, Peshawar and Malakand divisions of Khyber Pakhtunkhwa (KPK) (former NWFP) and the tribal belt between Pakistan and Afghanistan. Beside, material from some sites in the areas east of geographical but within the cultural boundaries of Gandhara (such as Taxila, Manikyala, Attock, Rokhri, Akhnur and Ushkur) is also included in this book. Most of the objects in our collection have come to us as a result o unscientific excavations, chance discoveries, (as treasure troves) or as part of family heirlooms. Almost all earlier excavations were conducted unscientifically, documented imperfectly and dispatched to this museum without comprehensive lists that usually lacked fundamental details. If any 'record' accompanied these collections, in almost all cases these are not available today in Museum archives[9] nor these are truly reflected in the entries in the relevant available accession registers. It is common to see entries like "dozens' and 'hundreds', of sculptures and bags, boxes or trunks full of antiquities received

7 For some serious defalcations in this section, though not directly related with Gandhara sculptures, see page 19-20. But we are not sure if these defalcation are as result of some theft, pilferage or written off as a result of breakage or loss on any unrecorded reason.

8 For the largest defalcation ever reported in Gandhara section in the year 1942, see Appendix 'H'. Out of the total 327 objects declared as defalcated, 215 were actually plaster copies (of original in other museums), 39 were the duplicate entries which were canceled and only 73 original sculptures whose only old accession numbers are mentioned but no details are mentioned.

9 See footnote 19 below.



from "Mr. so and so", "from such and such institutions" or "on such and such date", etc[10]. The very first major collection of more than 500 sculptures was received in 1860 from a temporary museum in Peshawar (not the present day Peshawar Museum which was established in 1907) but without any accompanying list - at least no such list has ever been mentioned in any of the old records nor there is one available in museums at Lahore or Peshawar.

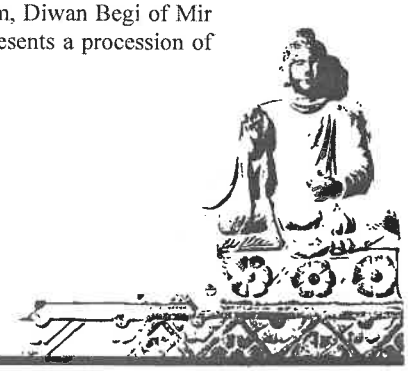
OBJECTS FROM AFGHANISTAN

Although at present our Gandhara Collection mainly comprises objects received from such sites that falls within the territory of Pakistan inclusive of Kashmir. But, this was not so some hundred and fifty years back. Museum record provides us enough evidence that at least three consignments of genuine antiquities or artifacts were received from three different sites in Afghanistan namely Ahin Posh Stupa and Hadda - both near Jalalabad and Bamiyan (Bamian of our record). Beside, Museum also had in its collection of "electric type facsimiles" of two world renowned antique objects namely the ruby-studded Gold Reliquary from Bimaran[11] and the large size silver platter or "paten" from Badakhshan[12] with a procession of Dionysos depicted on it . Among the three consignments of antiquities, was a large box containing some fragments of stucco sculptures from Ahin Posh Stupa received through the courtesy of Mr. William Simpson, a correspondent of Illustrated London News covering wars in northern Afghanistan The collection was received on 7th March 1879 and entered in the Register of Additions - 1867 - 1903, pag.53 at serial number 292. The second consignment, received on the same day from Major Turner, comprised two fragments of light colored stone sculptures found at Hadda. It was entered in the Register of Additions - 1867 -1903, at p.53 against serial number 293. The third consignment from Bamiyan comprised seven *fresco* paintings removed from the monastery of Colossus Buddha at Bamiyan. It was received in Lahore Museum in February 1887 through courtesy of Major Maitland and entered in the Register of Additions - 1867 - 1903, pag.79 at serial number 524. This was a unique addition as Lahore Museum never acquired, before or after this date, any Buddhist painting of Gandhara period. It is quite unfortunate that whereas these paintings are certainly not in Museum collection the other collections from Ahin Posh Stupa and Hadda are no more recognizable in our collection. Same is the fate of two facsimiles from Bimaran and Badakhshan. Since none of these objects from Afghanistan have been mentioned in the Partition on Deed of 1948, we have reasons to believe that all these were lost before that date. But there is no evidence to show when did this happened?

10 See various entries in Appendix 'A' of this book.

11 The original Reliquary was discovered from stupa no. 2 of Bimaran in the Kabul Valley. It was discovered in 1839 by Charles Masson and was described and illustrated by W. Wilson in his book Ariana Antiqua published in 1841 as well as by G. Birdwood in his book Industrial Arts of India. The presence of its "electric type facsimile" was brought to our notice in 1892 by S. M. Latif (Lahore, 1892, p. 351) when it was displayed in the northern aisle of of the Eastern Hall of Lahore Central Museum. We do not hear about it any more after this,

12 This platter wa originally a heir-loom of the Mirs of Badakhshan. It was sold by Atma Ram, Diwan Begi of Mir Mourad Beg of Kunduz. At present it is in the Library of the India Office, London. It represents a procession of Dionysos. S. M. Latif was the first to bring it to our notice in 1892 (Lahore, 1892, p. 361).



ANCIENT JEWELLERY

I am constrained to mention, briefly though, the loss of a small collection of ancient jewellery which was contemporary with Buddhist sculptures from Gandhara. Details are badly lacking S. M. Latif (Lahore, 1892, p. 355).is the first who writes in 1892 about some "ancient jewellery found in the Yusafzai Valley, believed to be contemporary with the Buddhist sculptures" This was certainly the jewellery (contents included: one large gold ear-ring, four pairs of gold ear-rings, two Bactrian coins, one coin-ring, one pendant and a chain) that was purchased for Rs. 230/= in March 1890 and entered at serial no. 710 of the Register of Additions 1867-1903, p. 97. Probably Percy Brown (1908, Guide, Vol. I, p 54, Pl. XIV) , actually talks about the same jewellery. By the time when Percy Brown wrote Vol. I of his Guidebook on Lahore Museum in 1908, this jewellery had assumed a volume which necessitated him to contribute four pages of text plus one full page of eleven items of antique jewellery which were then on display in Case 'N' of the then Gallery of Archaeology and Antiquities - now Hindu Gallery in[13].

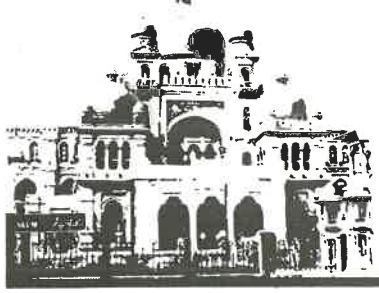
According to him jewellery in Lahore Museum appears to have been received in two consignments. The first lot comprised 9 items of gold jewellery retrieved by Col. A. H. Deane from the dealers and deposited in Lahore Museum. This was part of a larger hoard originally recovered from an ancient site at Tor Dheri near Swabi. Besides, he also mentions about a fresh acquisition of four more similar items from a dealer in Rawalpindi who claimed that these items came from Taxila but which Percy Brown believed were part of the original hoard from Tor Dher. From Hargreaves we have another story. According to him in 1905-06, the Museum received another hoard of small but valuable collection of gold jewellery of Graeco-Buddhist period. For some years it was kept in safes along with coins. In 1905-06 it was decided to display it[14] - by which probably he meant the entire jewellery that was then there. Presumably, Hargreaves is also referring to the old jewellery from Tor Dher and not some fresh acquisition.. In 1914-15, the Museum certainly received another collection of eight pieces of ancient gold jewellery comprising four pendants for necklace, and two pairs of ear-rings dug up as a Treasure Trove in a village of Tehsil Fatehabad, District Hazara, [15]. In addition to gold jewellery, Museum also received in September 1871 two valuable light ring stones from Akra Mound, near Bunnu (Register of Additions 1867-1903, p. 26, s. no. 185) These items have been mentioned only by S. M. Latif, (Latif, Lahore 1892, p. 364). Probably these were lost before even Percy Brown wrote his guide book because he is silent about them.

In any case, it is unfortunate that we do not have a single object from the collection of ancient jewelry present in the Museum. None is mentioned in the Partition deed and thus obviously, the entire collection seems to have been lost before that time under circumstances not mentioned in any of the existing record. We do learn about a 'second theft" in the museum in 1932-33 as a result of which objects worth Rs. 300/ were lost. We do not known whether or not it refers to jewellery items When did the "first theft" occurred and what was lost as a result of it, we have no idea

13 Percy Brown, A Descriptive Guide to the Department of Archaeology and Antiquities, Lahore Museum Punjab, Vol.I, Lahore, 1908, pp.54-57, pl. XIV.

14 H. Hargreaves, Notes on Ancient Geography of Gandhara. Culcutta, 1915. p. 10.

15 See RWCLM 1914-15



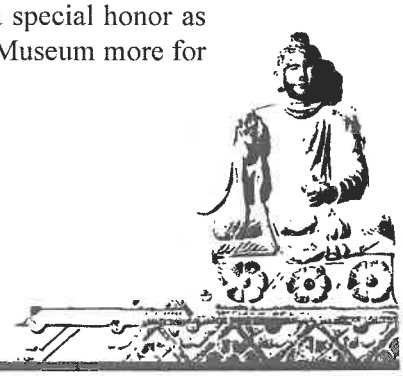
No doubt, I have taken a long time in completing this study. It is based on consultation of old record - both inside and outside the Museum. Unfortunately, soon after my retirement in April 1998 the conditions for carrying this research were not always favorable. A good number of new directors joined this museum in a quick succession one after another – all, except one, being non-professionals, that there was never enough time for any one of them to ascertain his/her priorities for a single collection in a large museum under their respective charge. The remaining staff of the Museum always remained courteous, and cooperative too, as was within their prowess but they seldom had the time to attend to such obligations as to locate and then make the original record available as and when needed by a researcher. For their own reasons, the museum administration has become oversensitive about security matters that leaves very little initiative with the keepers to welcome the outside scholars desirous of penetrating studies like the one by me. Fortunately, the situation today is much better than it used to be a few years back. The present study is, therefore, based on reminiscences of my long stay in the Museum combined with old notes and photocopies or typed copies of different records that I managed to collect before proceeding on retirement. But, despite all this, I am confident about the correctness of the sources I have referred to in this study.

The last two years I remained busy in rechecking accession numbers on objects - particularly those still on display or stored away in godowns. I had no difficulty with the material on display. But using material in the reserve has always been a problem but it has never been so hard as it is today. Actually, Gandhara Godown has been under reorganization for almost last two years and no one knows when the job is going to be completed and worst of all, how the godown will ultimately look like and how it will be managed when it is ready. I wish that the present keeper-incharge of Gandhara reserves get out of this dilemma as early as possible.

Miss Humera Alam also made her share in this study by contributing a few important papers on some forgotten Gandhara collections in the Museum. All these contributions have been discussed in some details in first part of the present study. Miss Alam continued in her own way to further consolidate the current documentation record of this collection under her charge. She has further updated the photographic record of the entire collection with the help of digital cameras, now available to her and has computerized this photographic record. She has also prepared a valuable Checklist of Gandhara Sculptures on display (2007) which is a useful ready reckoner. Her Checklist needs to be made part of the Museum documentation record. But despite all this, the efforts and desire of both of us have not yet seen the light of the day to prepare and publish a complete catalogue of this valuable collection of this Museum.

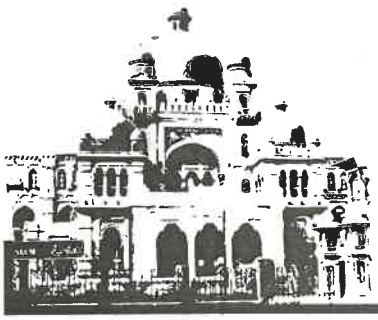
TRUE STATUS OF DIFFERENT COLLECTIONS

This author has always been concerned about the true status of different collections in Lahore Museum and more particularly about the wonderful collection of Gandhara sculptures. On account of its intrinsic, historical and artistic value, this collection has a unique position among the museums of Pakistan and entire South Asia. Although as a community we have certain restraints to give Gandhara art, a Buddhist art indeed, its rightful place in our society, but in whole of the world – and particularly in whole of South Asia and Southeast Asia, Pakistan owns a special honor as for being the centre of this wonderful art. Most of the foreign tourists visit this Museum more for



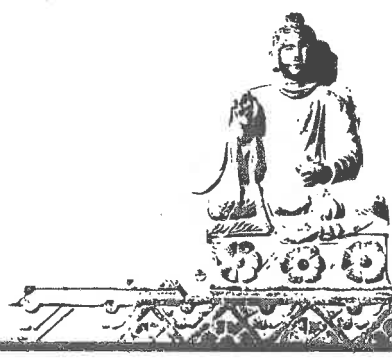
its Gandhara collection than any other section. There are always questions and inquiries about this than any other section. There are always requests from international bodies for loaning for temporary exhibitions one or the other articles from this Gallery. This is the reason we have to keep ourselves up to date in respect of this collection. This does not mean that other collections are not important. Our coins collection and the collection of miniature paintings are equally significant. But whenever there is any rumor or report in the media about any defalcation in Gandhara section – it creates a great stir. Time and again, there have been rumors and reports of defalcations, damages, even unconfirmed thefts and pilferages and – duplicated copies of important sculptures, instead of originals returning after their exhibition abroad and even town-talks "about the museum statues having learned the dangerous art of waking away" as Prof. Naeem Qureshi once wrote in our Museum Journal (v.q.). There have been questions about the way archival records have been looked after and the collections have been documented in unscientific ways right from the beginning and the way the reserve collection has been maintained and stored. People of vested interest even go to the extent of concocting stories of 'truck-loads', or 'car-loads' or 'cart-loads' of sculptures being taken out of the museum under the cover of dark at midnight – and ignorant people believe in such stories and some colleagues within the museum with sheer malice and jealousy add fuel to the fire of such stories. The lack of inadequate studies about the collection on the whole by the curatorial and technical staff oblige them to remain dumb and with tongue in cheeks instead of defending their collections and positions. But ignorance about the nature and status of the collection under their charge and failure to take adequate measures to remove the doubts and rumors whenever they raise their heads is a serious official impediment in rebutting rumors that are aired from time to time.

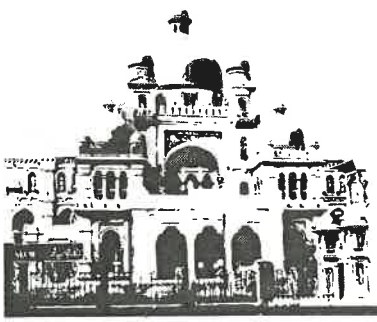
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CHAPTER TWO

Making Of The Collection





Making Of The Collection

As already explained above, Lahore Museum Collection of Gandhara Sculptures is glorious but poorly documented. It is probably the largest and certainly one of the most spectacular and diversified collections of Buddhist sculptures from Gandhara anywhere in the world. Although for almost last half century this collection has been static, but its charm and glory has never waned. It has always attracted the attention of artists, art connoisseurs, art historians in general and scholars of Buddhist and South Asian Art in particular and common visitors alike.

To the best of my knowledge, the entire Gandhara collection in Lahore Museum, with the exception of five smaller lots - mostly stuccos and terracottas, has been received from sites in the eastern Gandhara and those parts of the ancient Punjab that is part of Pakistan today. The exceptions are: two lots of stucco and terracotta heads from Akhnur and Ushkur (now in the Indian-held parts of Kashmir), two lots of fragments of stucco sculptures from Ahin Posh Tope and Hadda both near Jalalabad and seven fresco paintings from Bamiyan - all being in Afghanistan. Whereas the first two collections from Kashmir are still intact and have been adequately studied (Alam 1988), the Bamiyan paintings are certainly lost and the two lots from Hadda and Ahin Posh are at present difficult to identify among the jumbled up stock of stucco sculptures in godown mainly on account of insufficient and erratic documentation. We only know that in the month of March, 1879 Lahore Museum received from one Mr. Simpson, a Correspondent of Illustrated London News, covering a military operation in northern Afghanistan, a large box containing objects found at the Ahin Posh Tope. A brief entry in the Register of Additions, page 53, s. no. 292 reads only:

> *"A large box containing objects found at Ahin Posh Tope, Jalalabad (received from) Mr. Simpson".*

No more details are available. Fortunately, we have a small note published by S. M. Latif that tells us that the box contained some fragments of sculptures, mostly 'plaster of Paris' (stucco) [16]. The same month and year Museum received two stone sculptures from another site in Afghanistan namely Hadda. The entry in the Register of Additions (1867-1903) (. 53, s. no. 293) is again very brief:

> *"Two fragments of light colored fried(?) stone sculptures found at Hadda. (Received from) Major Turner".*

It is unfortunate that due to paucity of details both these consignments today cannot be identified among stucco and/or stone sculptures in Lahore Museum. The most unique collection ever received

16 S. M. Latif, Lahore: Its History, Architectural Remains and Antiquities. Lahore 1892, Reprinted in Lahore, 1981, 364.

from Afghanistan, however, comprised seven fresco paintings from the caves of Bamiyan. Once again, the Museum record is shadowy and skeletal. It reads: "7 paintings of colossal Sculptures at Bamian presented by Major Maitland" (Register of Additions 1867-1903, p. 79, s. n. 524). These paintings were probably lost prior to 1947 even before these were photographed after their arrival as we do not find this collection mentioned in Partition Record of 1948 (See Appendix 'I').

Gandhara Collection Discoveries, Inventory And Archival Record

During last 150 years Lahore Museum has witnessed dramatic additions in its collection of Gandhara Art but at other times it has also suffered from traumatic fragmentation, division and damage through curatorial neglect, security lapses, improper storage and faulty and unscientific documentation right from the beginning. No doubt the curators, at different times, had always bestowed, and are still bestowing their best attention on that part of the collection that is on display but its reserves, by and large, have always remained neglected mainly due to lack of adequate space for storage. But despite these frailties, the curators have always succeeded in guarding the collection from pilferage and theft. During the long history of this Museum, there have been reported several incidences of theft, burglary and pilferage in different sections but none in Gandhara Collection[17]. No doubt at different times there have been reported certain defalcations in this section too but these were due to some technical reason rather than pilferage[18]. At best, the collection on the whole can be termed as 'kept intact' though 'not 'well-maintained'.

Most of the objects in our collection have come to us as a result of unscientific excavations, chance discoveries, as treasure troves or as part of family heirlooms. Almost all earlier excavations were conducted unscientifically, documented imperfectly and dispatched to this museum without comprehensive lists that usually lacked fundamental details. If any 'records' accompanied these collections, in almost all cases these are not available today in Museum record[19] nor these are truly reflected in the entries in the relevant available accession registers. It is common to see entries like "dozens' and 'hundreds', of sculptures and bags, boxes or trunks full of antiquities received from "Mr. so and so" "on such and such date", etc[20]. The very first major collection of more than 500 sculptures was received in 1860, when the name was still in Wazir Khan's Baradari, from a temporary museum in Peshawar but without any accompanying list - at least no such list has ever been mentioned in old record nor there is one available in museums at Lahore or Peshawar.

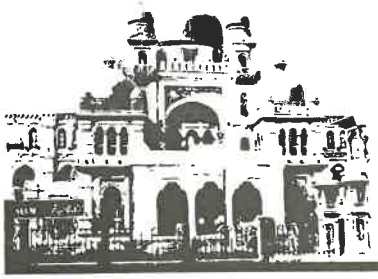
While making investigation about Gandhara sculptures in Lahore Museum we often meet certain alphabetical letters such as 'S', 'N', 'NU', 'D', 'M' or 'MK', etc. scribed on the body of some of these sculptures. What do these letters stand for ?. There is a great confusion. Fortunately, in the Memorandum of 1883 entitled: Monuments in Yusafzai, doubts about certain such scribbling become clear. In accordance with written instructions of Mr. H. H. Cole,. the curator, National

17 See footnote 7 above.

18 See footnote 8 above.

19 It is recommended that future researchers in this subject should revisit Punjab Archives and the Archives of the Department of Punjab Agriculture as well Department of Archives of the KPK Government, Peshawar for more thorough investigations about history of Lahore Museum and its various collections - particularly Gandhara sculptures and related material.

20 See various entries in Appendix 'A' of this book.



Monuments of India issued to the excavators' teams, all objects from a particular site were required to be marked with initial letter of the site. Thus, on several of our photographs of Gandhara sculptures which have been published these initials appear either on the front of objects themselves or by their sides.[21] Thus, some of these letters, if not all, can be taken to stand certain sites such as: :

S	stands for Sikri,
N	stands for Nathu (Lower Monastery) near Sanghao (79 stone and 7 stucco sculptures),
NU	stands for Nathu (Upper Monastery) (79 sculptures), and
M or MK	stands for Mian Khan near Sanghao and not Mardan (270 + 30 sculptures).

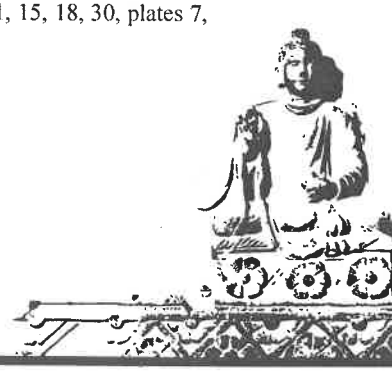
There is no denying the fact that whenever we need to fall back on original documentation record of Lahore Museum in respect of Gandhara collection – or for that matter any other collection, invariably we face disappointments in the form of total absence of or an insufficient and unauthenticated record. It is the time that we should assess the causes of this major draw-back, as it appears today.

In the first instance, we must admit that in the middle of the 19th century when the nucleus material of Gandhara Collection in Lahore Museum was being collected , the science of museology, as we know it today, was still in its infancy even in Europe. As we see in the case of Lahore Museum, for a long time there seems to be no conscious endeavour to recruit and train the curatorial staff of its own that would eventually be responsible for the safety of the collection. For almost sixty four years (1864-1928) the Museum functioned without its own independent full-time professional curator (as it has once again become the fate of this Museum after the retirement of this author in 1998). For most of this period (1864-1928), the Museum functioned as an appendix to the Mayo School of Art whose principal was required to look after the affairs of Lahore Museum on officiating basis for a fixed salary of Rs. 100/- per month only - starting with J. L. Kipling in 1875 and ending with Lionel Heath in 1928, without any regular and permanent curatorial staff. This is why when in 1881-82 the post of a *darogha*-clerk was sanctioned, Kipling, the curator wrote with joy that "services of new *Darogha*-clerk will be useful, among other things, to assist in cataloging and in descriptive labeling"[22].

In the second place we observe that the architects/artists who were required to plan the two buildings – namely the present day Tollinton Market (now rechristened as Lahore City Heritage Museum) built in early 1864 by engineers of the Railways (Pls. I.b, III, V & VI) and the present day museum building completed in 1894 (Pls. Ic, IV, VII & VIII-IX, etc), never thought of providing in these buildings adequate space for storage of surplus artifacts, antiquities and sculptures of varying sizes. Even in the renovated form, the Lahore City Heritage Museum has no space for storage whereas Lahore Museum is still struggling hard to create suitable space for its huge surplus material belonging to the categories of arts and crafts specimens - including Gandhara Collection. Till as recently as 1974, there was only one medium size hall of 30'x30' dimension – even this was built only during 1964-1969, to house the surplus museum material of some 17 sections plus general stores for use in the office (Pls. VII a-b: Plan of Lahore Museum, as in 1894, 1928 and

21 For example see: H. H. Cole, Memorandum of the Monuments in Eusafzai, 1883, pp. 3, 9, 11, 15, 18, 30, plates 7, 10, 12, 19, 28, 30, etc.

22 See RWCML for the year 1881-82, p.2.



1974). It is obvious that in such a small space storage of a huge surplus museum material can neither be considered adequate nor safe and secure. When museum was reorganized during 1965 and 69, in at least two galleries - Gandhara Gallery and Islamic Gallery, cupboards were provided under wall showcases for storing the surplus material removed from old display. But it was soon realized that the material is not safe there because of dampness in old walls behind.

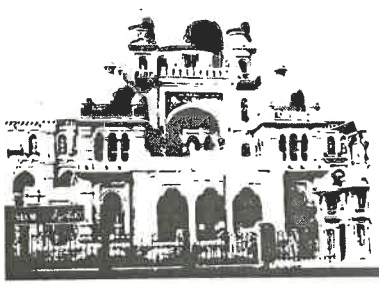
The failure to keep our inventory control system updated, among other reasons, is partly due to the inherent weak service-structure of this the largest Museum in the country. Despite the fact that this Museum has always been the most prestigious institution owned and controlled by the Punjab Government but, at the same time, it seldom received due attention of those who has been controlling its destiny from its inception to date. The worst thing that happened to this institution was that its controlling department(s) in the Secretariat changed hands quite frequently – from agriculture, commerce and revenue department to industries department, to forest department, to education department, to information, culture and youth affairs department and finally to an autonomous body under Educational Training Institution Ordinance, 1960 but administered through (not the education department but the department of information and culture)[23]. Strangely enough, a separate Department of Archaeology is there but Lahore Museum has been kept out of its pale. To whatever department of the Punjab Government it was attached from time to time, it always formed, as it does even today, a very small segment of their larger existence. It is for this reason, if for no other reason, Lahore Museum has never been able to develop a service structure of its own on a regular and permanent basis or made part of the service structure of another department of the Punjab Government.

Mr. B. H. Baden Powell (1841-1901), was a British civil servant in Bengal, and he served as Conservator of Forests in Punjab. Even two years before the Lahore Central Museum was officially opened to public in 1867, Mr. Powell was made its first Curator in 1865 in addition to his own duties as a forest officer. Right from the beginning he was aware of the difficulty of performing his duties on two such diversified posts He was conscious of the defect in the organizational set up of this museum. He, therefore, started at a very early stage his efforts to get Lahore Museum transferred to the administrative control of the Punjab University so that it can have its permanent curator. Here below, I reproduce Para 3 of his letter dated 31st May, 1872 addressed to the Officiating Registrar, Punjab University College:

> *"As regards the utilization of the Central Museum, I think that the School (Mayo School of Art) should move Government to attach the Museum to the University and the School of Industrial Arts. In the first place there is always a difficulty to provide for permanent supervision of the Museum. It has been under my charge since 1865, but lately my duties have taken me a great deal away from Lahore, and I shall not much longer be here. It would be a great thing therefore if a permanent occupant of the Chair of Applied Science could have the charge[24].*

23 Most recently, after devolution of powers to the provincial governments, a separate Department of Archaeology has been established in the Punjab for administering Directorate of Archaeology (and Museums) except Lahore Museum and Bahawalpur Museum. The last named two museums fall under the administrative control of Department of Information and Culture.

24 See Liaqat Ali Khan Niazi, Archival Material Kept in Punjab Government Archives on: Tollinton Market, Lahore



But, instead of having an independent curator, Museum was made to jump out of pan into fire. After this letter, the principal of the Mayo School of Art started having dual charge of the principal, Mayo School of Art as well as curator, Lahore Museum for a pretty long time. It was only in 1928 - 14-07-1928 to be exact, that the Museum got its first permanent whole-time curator in the person of Dr. Pundit K. N. Sita Ram[25]. This gentleman suddenly died on 15th September 1940 and after him, the Museum was once again exposed to its inherent manufacturing defect i.e. a weak service structure as there was no one in the Museum to take his place in emergency. Within next six or seven years i.e. till 1947 the year of Independence, five new curators left the museum service as abruptly as they joined it. All of them were retired persons. Their names are: S.N. Gupta, Maulvi Zafar Hassan, Mian Muhammad Hussain Qadri, Muhammad Ismail Chaudhri, and C. L. Fabri[26]. Out of this list, Maulvi Zafar Hassan, who had initially worked for a while in 1942 and 1943, appears to have rejoined Lahore Museum once again soon after 1947 or earlier because it is he who has verified on behalf of Lahore Museum all the lists of artifacts that were prepared for division among Pakistan and India and who also received (probably in his capacity as curator Lahore Museum) all artifacts that came to the share of Lahore Museum. All of his signatures bear different dates in the month of July 1948 but with no designation. How long Maulvi Zafar Hassan remained curator of Lahore Museum after July 1948? It is not known. The author vaguely remembers that late Malik Shams, ex-curator told him in early years of 1970s that after Independence Dr. C. L Fabri, was appointed as curator but on account of his background and past history[27], he met some resistance and was obliged to leave Lahore and settle in India. But I have no proof of it. But what I am sure is the fact that soon thereafter the same Malik Shamsuddin B.A., initially recruited in 1941-42 to conduct "the batches of students from various colleges and other special visitors round the galleries"[28] was raised to the status of curator -a gazetted officer of Class II. He worked till 1964 but after his premature retirement the post of the curator was upgraded to that of the director but the incumbent of the new post (Mr. S.M. Taqi) was an educationist and not a professional. He was succeeded by the present author in 1974. Is not this a pity that during last 68 years (1947-2015) only three museum professionals could become head of this institution[29]. For the remaining period, till to-date, people from different disciplines, other than from museum service, have been enjoying this status. The weak service structure still haunts those who join the service of Lahore Museum at lower echelon. In such a situation, museum collections, particularly those that find their way to reserve godowns,

Museum and Mayo School of Arts. Lahore. 2006, Section dealing with Home Department, Letter no. 2 – School of Arts, Lahore, Letter from B. H. Baden Powell Esquire dated 31st May 1872, pp.454-458.

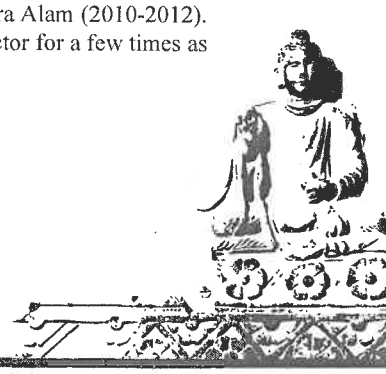
25 We have no information about the credentials of Dr. Pundit K. N. Sita Ram, the first permanent curator as to whether he was a professional curator or merely an academician – the second options appears to be more probable. Unfortunately, Dr. Sita Ram died, all of a sudden, on 15th September, 1940 without leaving any significant landmark of his relatively long tenure of 12 years as curator except some high sounded promises and a set of brief annual reports on the working of Lahore Central Museum during 1928 and 1940 (See RWCML for the concerned years. Also see Appendix 'F', Item 19).

26 It may not be without interest to note here that the last named scholar (Dr. C. L. Fabri) - a man of Jewish background with a Hindu wife, was earlier appointed as Special Officer in the Museum on 1-9-1936 but his services were terminated w.e.f. 27-9-1938 because he appeared "to have done some bad work in Gandhara gallery" (See RWCLM for the years 1936-37 and 1938-39, p.6).

27 See footnote 26 above.

28 See RWCLM for the year 1940-41, p.7. He served the Museum up till 1964-65.

29 Namely:- Malik Shams (1947?-1964), Dr. Saifur Rahman Dar (1974-1998) and Miss Humera Alam (2010-2012). Another professional - Dr. F.M. Anjum Rehamni at best enjoyed the status of officiating director for a few times as time-gap arrangement.



are the first victim of lack of periodical check-up, insufficient documentation and inadequate maintenance of files. This is what has exactly happened in Lahore Museum. For example, despite the fact that the first major lot of coins was received in the museum in April-May 1867[30] and that the Museum had already built a unique coins-cabinet of its own by the year 1893[31], the collection was never documented in a regular accession or section register till early 1940s by which time Whitehead has already published his three volumes of Catalogue of Coins in the Punjab Museum, Lahore and the Punjab Government had managed to publish Catalogue of Coins in four volumes between 1893 and 1895 before purchasing the entire collection from Mr. Chas. J. Rodgers (d. 1897?) and deposited in Lahore Museum through the courtesy of Sir James Layall, Lieutenant-Governor of the Punjab and Mr. H.C. Fanshaw, Officiating Secretary. The miniature paintings in Lahore Museum waited till 1922 when S. N. Gupta published his Catalogue. However, its regular section register was prepared only in 1969. The fate of Gandhara sculptures was not much different. Read what Lionel Heath, the curator of Lahore Museum had to say in 1929 about this collection:

> *"The identification and cataloguing of the complete collection of many hundreds of sculptures from the Gandhara region, varying from panels of figures 5 or 6 inches high to single figures of the Buddha or Bodhisattvas over life size, has been going on for many years. It is hoped that it will be completed shortly and be published by the Indic Society[32].*

But what to talk about a catalogue of Gandhara sculptures, which still waits to be compiled and published, even the section register of this rich collection was started only in 1932-33 but, was still found totally un-affective for purpose of physical verification of the collection when it was carried out for the first time in 1942. Consequently, new Section Registers were ordered to be prepared in 1943. Whether or not these orders of the MDC (Museum Development Committee) were carried out, we do not have any evidence in affirmative (See RoR nos. 100 and 101 in Appendix 'F').

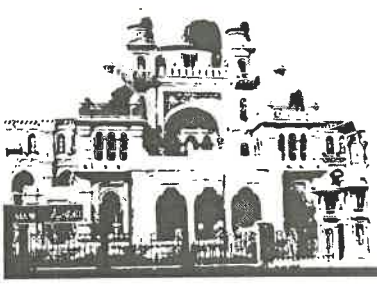
Beside this, Lahore Museum has always suffered on account of insufficient curatorial staff. For example from 1947 to 1964 there were only one curator (in grade 16) and two non-gazetted research officers in museum service. When this author took over the charge of this Museum in August, 1974 there was a non-professional director (BS 19) on deputation from the education department and five research officers (grade 16) – all very young and inexperienced. It was in 1998 that the post of Registrar was created for looking after the inventory control system. But the incumbent of the post never exerted himself for the proper functioning of this department.

All these factors lead to poor administration in general and in particular poor maintenance of the inventory control system and eventually, neglect of the reserve collections of all categories - the most to suffer was the Gandhara collection on account of the nature of its artifacts. We will discuss only the problems being faced in the section of Gandhara collection.

30 See accession no. 21, p. 5 of the first Register of Additions (1867-1903).

31 This is the year when C. J. Rodgers started his first of the four volumes followed by R. B. Whitehead who published the first volume of Catalogue of Coins in the Punjab Museum, Lahore – Vol. I: Indo-Greek Coins. Oxford University Press, 1914.

32 Lionel Heath, "The Lahore Museum in 1929" as reprinted in: LMB, VII, 1-2, January–December, 1994, 21.



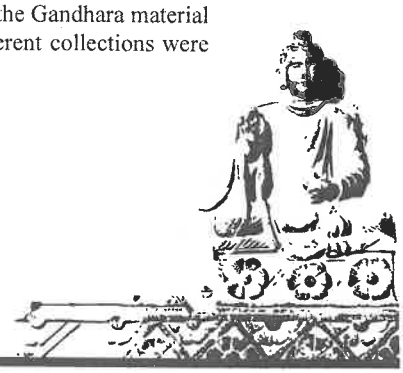
On account of these frailties of service structure right from the beginning, the inventory control of this Museum was defective – at least it was never organized on scientific lines. In the second place, whatever record was prepared by the early curators – most of them part-timers – was not handled with due deference and hence never taken care of properly by their successors in times to come. Nevertheless, it is difficult to fix precise responsibility and timing of the loss of some of the valuable data. But the present studies of the available record have obliged this author to conclude, though with certain reservations, that no major loss/damage has ever occurred to Gandhara collection during two crucial periods – the Partition of the Punjab and the whole sale reorganization of the Museum carried out during 1965-1969 with insufficient and inexperienced staff.

Lahore Museum has grown out of the embryo of crafts of the Punjab Exhibition opened in the especially built premises - later on called Tollinton Market Building. More recently, it has been renovated and rechristened as Lahore City Heritage Museum as a subsidiary institution of Lahore Museum. It was here that during the post-1867 era, the original Craft Exhibition was gradually transformed into the nucleus of the Lahore Central Museum over a period of 27 years only to be transferred to the present buildings in 1894. The latter was a purpose-built structure for a museum as per perceptions of the 19th century. It was here in its new premises that beside crafts and natural history products, antiquities and works of art got a fair representation. It was in this way that the huge Gandhara collection shoddily displayed in the southern half of the Entrance Hall and northern aisle of the Eastern Gallery of the former Exhibition Hall. Although no visual of this display is today available to us, but we have a vivid details of Gandhara objects on display in Tollinton Market during 1867-1894 as published by Latif (Lahore, 1892, pp. 353 - 356 along with 20 line-drawings of individual sculptures. When the new building was ready in 1894, the Gandhara material was shifted there and jointly displayed with other collections in the Gallery of Archaeology and Antiquities[33]. The way Gandhara material was organized and displayed in the new gallery and as it existed in 1908 has been described by Percy Brown in his descriptive Guide to Lahore Museum (Vol. I, pp.13-19) along with eight pages of illustration depicting some principal specimens. A rare picture of display of this gallery of this period exists in Warburg Institute, London published by Dar (Dar, 1992, fig. 6, p. 23). I have also obtained from the Royal Art and History Museum, Brussels, Belgium, a set of 10 photographs of Gandhara exhibits in the gallery as in 1905 out of which i am publishing here 1 photographs (Plt. VIIIa). Finally in 1928, this collection was given an independent and permanent gallery - the so-called Eastern Gallery - now known as Gandhara Gallery[34]. In its new home almost all exhibits were arranged in accordance with the sites from where the artifacts and sculptures were received (Pls. VIII - IX)[35]. Only one picture of this gallery as seen in 1928 has survived in Museum record (Pl. VIII.b).

33 Although, The Gallery of Archaeology and Antiquities, inclusive of Gandhara sculptures, was established in the new building in 1894, it was opened to public only in 1902-03 (See RWCML for the year 1902-03).

34 As a matter of fact this the so-called Eastern Gallery was actually ready in 1915-16, but for several years it was used as a store for Central Asian Antiquities received from Sir Aurel Stein in 146 cases to be kept un-opened till a suitable space for their exhibition was available (See RWCML for the years 1915-16 & 1916-17).

35 See Appendix 'F', Item No. 19, where Dr. Sita Ram has vividly described as to how in 1940 the Gandhara material was distributed in historical order by which he meant in chronological order in which different collections were received in the Museum.



All the artifacts and collections were entered, along with objects of other classifications or sections, in a single register – then called **Register of Additions**. These entries were very perfunctory, bereft of essential details and rarely accompanied by relevant photographs, sketches and measurements. Even big lots comprising large numbers of individual articles were entered against a single serial number – at times even the exact number of items in a collection was not specified. If there were detailed lists and dispatches accompanying these collections, other than those given in the relevant accession register, the same are no more traceable in museum record. Here some individuals – like Sir Alexander Cunningham[36] in 1869, Fred. H. Andrews in 1897 and H. Hargreaves in 1911-1914 tried to prepare a comprehensive list of the entire collection then available to them but such works could never be completed – at least no fair copies of their works is now available (see more details at pp.62 - 70 below).

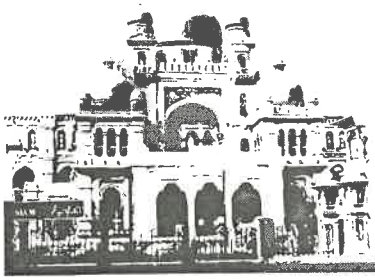
Gandhara collection is one among several collections in Lahore Museum. Today, this is a museum of art, archaeology, ethnography and crafts. This, however, was not the case in the beginning. As already said above, the present Lahore Museum has actually grown out of the embryo of a crafts exhibition that was opened in specially built premises which later on (after thirty years) was transferred to the present building in 1894. The new building was also specially built for this purpose. It was here in its new premises that, besides crafts and natural products, antiquities and works of arts got a fair representation. It was in this way that finally, as late as 1928, a large size gallery was allocated for display of the huge collection of Gandhara art – today's Gandhara Gallery. The embryonic development of this gallery was certainly started when the museum was initially housed in the Tollinton Market . We have discussed how the Gandhara material was displayed at earlier locations. About the number of Gandhara objects on display as far back as 1889 we get a fair idea from a descriptive list of Photographic Negatives of 233 Gandhara Sculptures which Lockwood Kipling published in that year[37]. Percy Brown provides us some glimpses as to how this section was arranged in new building in 1908[38]. However, by the year 1940, the picture becomes somewhat clear. By this time almost all exhibits were arranged in accordance with the sites from where the artifacts were received. All artifacts and collections were entered along with objects of other classifications or sections in a common register – then called Register of Additions. These entries were very perfunctory, bereft of essential details and without relevant sketches. From the perusal of the published list of negatives of Gandhara sculptures in Lahore Museum[39] it appears that it listed only objects on display, as the position stood in 1889. Both the negatives and their prints were kept in the form of albums. But now, neither the negatives, nor the albums of photographs are preserved in their original. From the surviving evidence it transpires that each print, pasted in an album, carried with it information scribed in lead pencil regarding the accession number, the

36 Only a part of the Gandhara collection listed by A. Cunningham under the title: Descriptive List of the Principal Buddhist Sculptures in the Lahore Museum, (p.n.k., d.n.k.) has survived. A copy of the printed List was available in the Museum Library as late as 1908 (Percy Brown. Guide to Lahore Museum, Vol. I).

37 J. L. Kipling, Descriptive List of Photographic Negatives of Buddhist Sculptures in Lahore Central Museum. Lahore 1889.

38 Percy Brown, Descriptive Guide to the Department of Archaeology and Antiquities. Lahore Museum Punjab. Lahore 1908.

39 Lockwood. Kipling, Descriptive List of Photographic Negatives of Buddhist Sculptures in Lahore Central Museum. Lahore 1889.



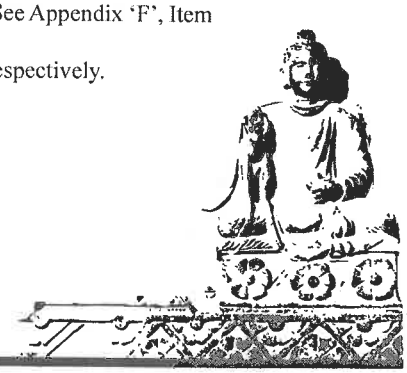
negative number was separated from the former with an additional '0' prefixed with the number and the number of showcase where that object was then displayed. Actually, each object, or a group of objects, was given a proper accession number as soon as it arrived in the Museum and the same was scribed on the body of the objects. All objects received from a single site were displayed together in a case. In this way objects from different sites were easily traceable by the specific showcase[40]. However, in the long run, this practice, instead of being an asset, proved otherwise. It relieved the curators of their responsibility of preparing detailed hand-lists, gallery registers or a proper catalogue of the entire collections. Even two attempts, as already referred to above, remained abortive. Thus, when this order of display was disturbed, as it happened during the division of antiquities between India and Pakistan in 1948 and, once again during the process of whole-sale reorganization of the museum during 1965-1969, or if ever the accession numbers scribed on sculptures were rubbed off – partly or wholly, from the bodies of objects due to poor storage conditions or before an object was photographed, it became difficult to identify an object and reconstruct its history. This is the main difficulty with the collection of Gandhara collection in Lahore Museum while reconstructing its history.

We have already talked about two abortive attempts at updating documentation of Gandhara collection – the first by Alexander Cunningham in 1869 and the second by F. W. Andrews in 1897. Percy Brown in 1908, has informed us that Cunningham even published a Descriptive List of the Principal Buddhist Sculptures in the Lahore Museum a copy of which was available to him in the museum library at the time of his writing his guide book. In 1898, we are informed that the museum staff had started preparing section registers but it took them 24 years to complete only six of them. Finding this work unsatisfactory, the exercise was restarted once again in 1932-33. Accordingly, five new section registers were prepared which later on turned out to be only duplicate of earlier ones. It is nowhere mentioned which of the five or more sections in the Museum did these registers cover. Whether or not these six (or eleven section registers in all) covered, among other sections Gandhara sculptures? We are not sure[41]. But thinking optimistically, opposite view can also be considered. The information currently available to us vaguely indicates that the earliest surviving section record pertaining to Gandhara collection, if ever it was initiated, was possibly started in 1927 and completed in 1944[42]. It comprises two bound registers – one of which was written only

40 See Dar 1992, p.21 wherein it has been clearly stated that all the 354 sculptures from Sikri were displayed in showcases nos. 24 to 49, objects from Karamar Hill in showcase nos. 50-51, objects from Dargai in showcase nos. 24-26, all sculptures deposited by Alexander Cunningham (from sites like Takht-i-Bahi, Sahri Bahlol, Jamalgarhi, Shah Dheri (Taxila), Naogram, Ranigat and Karamar) in showcase no.22, material donated by Lady Fagan in showcase no. 52; that by Col. McLeod in showcases nos. 53-54 and more material from sites like Takht-i-Bahi, Sahri Bahlol, Jamalgarhi, Sawaldher, Shahbazgarhi, Nathu and Sanghao was put on display in showcase nos. 27-33, etc.

41 Contrary argument is equally forceful and convincing. In normal museum practice, preparation of a separate section register automatically entails allocation of new gallery/section numbers in addition to the main accession numbers. But since no Gandhara sculpture in the collection of Lahore Museum ever bore any number other than the main accession number, we seem to be quite justified in presuming that a separate section register for Gandhara sculptures was never prepared till recently. When the Gandhara Gallery Register was started for the first time in 1969, the new gallery number started appearing on Gandharan artifacts with the prefix of 'G' i.e Gandhara (See Appendix 'F', Item Nos.10-11: Lahore Museum Collection Register Nos. 115 and 101 respectively) .

42 See Appendix 'F', Item Nos. 12 & 13: Lahore Museum Collection Register Nos. 100 & 48 respectively.



up to page 24. The empty space was reused in 1969. About other sections, the less we speak the better. The Author's considered view is that a complete section register for Gandhara sculpture was never there.

Combined with this syndrome, Lahore Museum has always suffered from the scandals and rumors about thefts, pilferage and damages through neglect of its curatorial staff, touched fringes of reality – reality that was invariably bloated in the press and public with the help of factitious and disaffected sections of the staff. The tendency still continues. Prof. Naeem Qureshi in an article published in Lahore Museum Bulletin in 1996 talks about "tongue-in-cheek remarks" of Muhammad Saeed (the author of: Lahore - A Memoir) "about the museum statues having learned the dangerous art of waking away"[43]. Such eruptions of public resentment occur because the museum curators usually fail to put a proper defense on account of their poor knowledge of their own record of various collections. I quote here just one example of unfounded but off-quoted rumors about Gandhara collection in Lahore Museum. Time and again, there are reports in the media that the famous statue of the Fasting Siddhartha (Pls. XVII-XVIII) has received a fracture in his left arm or has lost some of the fingers of his hand through careless handling during transport to other countries. But a perusal of the original record shows that both these damages have been there right from the day when this statue arrived in this Museum some hundred and twenty-five years back. It is on record that when the statue of Siddhartha was discovered in a niche high up in the back wall of the monastery it was without his two hands. Later on, these were found buried in the debris lying under the niche[44]. At times people have the audacity to claim that this rare statue was changed with a fake (replica) during an exhibition in Japan in 1985. This is certainly not correct - as is clear from three photographs of the Fasting Siddhartha (Pls. XVII -XVIII) each taken in 1908, 1950 and 1984.

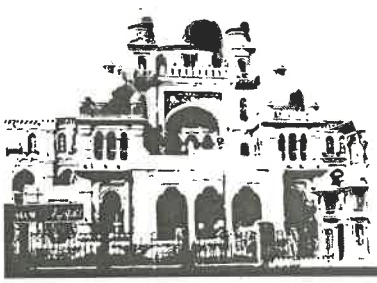
Different collections of Lahore Museum have been divided into more than twenty sections - Gandhara Section being one of these. While some sections are more prone to speculations and scandals than others[45], a few others are more susceptible to damage and destruction due even to a slight lapse in curatorial care[46]. During author's tenure as director (1974–1998), he tried his level best to exhume as much original archival record about various collections as was possible with the assistance of concerned curatorial staff with varying results. This author concentrated his attention on the documentation record of two sections namely Gandhara art and coins & medals. Here, he was able to dig out a substantial volume of original record. But writing about it has taken a much longer time than what he had expected. The entire re-discovered original record is now preserved in the concerned departments. The scrutiny of entire record pertaining to Gandhara art is now almost complete. The same amount of labor and resourcefulness is needed to re-build the record of other sections – particularly the one pertaining to the numismatic collection which, numerically speaking, constitutes 68% of the total collection of the Museum. It is hoped that someday some dedicated curator/keeper will undertake this responsibility in near future.

43 Naeem Qureshi, "A Museum for British Lahore". LMB, IX, 2, July-Dec.1996, 96.

44 Percy Brown, Lahore Museum Punjab No.1: A Descriptive Guide to the Department of Archaeology and Antiquities. Lahore, 1908, p. ii.

45 These are the collections pertaining to Gandhara art, coins, miniature paintings and manuscripts, etc.

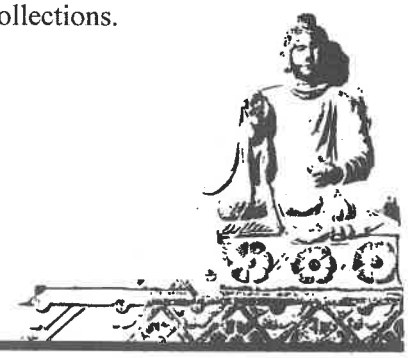
46 Such as textiles, paper, woodworks, carpets, ceramics, etc.



But in any museum, the most pertinent documentation record is in the form of its official files, accession registers, gallery registers, loan registers hand-lists, handbooks, catalogues, record of physical verification and, more recently, the digital and computerized record. Frankly speaking, in this respect, Lahore Museum seems to have been quite unfortunate. Currently, the museum administration is seriously preoccupied with their endevours of making data of different collections as computer- based. But this efforts is being affected without the backing of other basic sources of information enumerated above of which virtually no record seems to have survived except what has been listed in the Appendix 'F' of this book. As far I know even this meager available data is not being utilized profitably. - at least not in case of Gandhara collection in which case currently the total emphasis is on digital photography and computer-generated lists of objects and their measurements. We are saving the bodies (objects) but not their souls (their history).

Thus whatever the reason, today we are not lucky enough to have all the old record intact. The original Gandhara collection dismembered and divided in 1948 between Pakistan and India at the ratio of 60%:40 % respectively and thereafter the museum further suffered for a long period due to a paucity of professional and sufficient trained staff. The whole sale reorganization between 1964 and 1969 proved traumatic for Gandhara collection. In the zeal of expansion, rebuilding, addition of new galleries, modernization of display the entire collection on display was ruthlessly pulled down from showcases and out of cupboards and heaped up in the centre of the gallery. Out of this pile only a limited number of objects was selected for the final display without any regard to old order of sites. The display in the new gallery was arranged with a thematic display of selected objects. It was further made more attractive by introducing artificial lights inside the showcases and with illuminated false ceiling after 1974 (Pl IX). Material not needed for new display was mixed up with the remaining collection in the already cramped space in reserve without any rational or well defined order or making any mention of movement of these objects in any register or file. Thus, over night, all old record became redundant and discarded and eventually forgotten. The record pertaining to other collections is also feared to have met the same fate.

The most serious difficulty which this author faced while writing this book was the poor and insufficient archival record about the Gandhara collection – the same situation applies to other collections as well. It seems that there was never taken a conscious decision regarding the maintenance of proper archives of this Museum even after the great shuffle of collection and changes in registers after 1969. The most serious difficulty one encounters in respect of Gandhara collection is to identify majority of existing individual items with their provenances from where an item had originated, condition in which an object was received in the Museum and the conservation measures it underwent before it reached the shape and form in which we see it today. We have certainly a long lists of names of sites from where the Museum received its various collections (Appendix 'D'), the individuals and institutions that sent these collections (Appendix 'E') and the precise dates or years when these arrived here (Appendices 'A'). Except for academic purpose, the lists are of no practical use today because in quite a large number of cases the objects in the collection cannot be co-related with the sites and date(s) of their discoveries and names of the individual donors and donor institutions. These lists, more often than not, are also without any support of information and data which might have originally accompanied the collections.



Photographic Record

Another big problem in the way of documentation of Gandhara Collection is inadequate old photographic record now available to researchers. Like old registers and files of collections, the old photographic record is also fragmentary and faulty. It is not that earlier curators did not pay due attention to this aspect of their duties. The misfortune is that no systematic system could be evolved to maintain this record perpetually. This happened particularly during 26 years after the Museum had either insufficient and/or completely inexperienced curatorial staff to look after vast collections.

There is no doubt that in the beginning the entire collection was properly photographed and negatives and their prints were both kept in albums. J. L. Kipling, the part time curator, published a list of these negatives in 1889. But this practice has never been repeated. But now, neither the negatives, nor the albums of photographs are preserved in complete and proper form. As far as this author has been able to understand from the rudimentary record, all photographs of Gandhara collection were pasted in two large size albums along with the following information scribed in led pencil:

- Negative Number
- Accession Number
- Showcase Number where an artifact was displayed.

As soon as an object or a group of objects arrived in the Museum, it was given an accession number and the same was scribed on the body of the object(s). All objects were displayed at one place – in a single showcase or a group of them, in the order and form or groups in which they were received and hence were easily traceable and recognizable. But, this practice instead of being an asset proved otherwise. When all collections were properly labeled and displayed in an orderly manner, the curators felt relieved of their responsibility of preparing detailed hand-lists, gallery registers or a proper catalogue of the entire collection. Even two early attempts – one in 1869 by Cunningham and another in 1897 by Fred. W. Andrews, remained abortive. Thus, whenever this order of display was disturbed, as it happened during the division of antiquities in 1948, or the whole-sale reorganization of this museum during 1965-1969, or numbers scribed on the sculptures were rubbed off – partly or wholly, due to poor storage conditions, it became difficult to identify many of the individual items with reference to their provenances and dates of their discoveries. This is the main difficulty with Gandhara collection in Lahore Museum while reconstructing the history of it.

At the risk of repetition, let me reiterate that in the beginning all due attention was paid to prepare photographic record, especially of Gandhara collections and maintain it in the best possible way. But, seen with retrospective affect, we today find it tattered and in shambles. Even today, 'the old record' is not getting due attention of the concerned staff with due concern and adequate responsibility. All that was amassed during 1867-1965 was mostly damaged and criminally ignored during the reorganization spree of 1965-69 and whatever could be gathered and rehabilitated during 1974 - 1998 is once again, more or less, being once again ignored, after the introduction of digital photography. The present photographer is probably not even adequately aware of the existence of such a record under his custody that was reassembled with great care during 1974-1998 from



the wreckage of the past one hundred years - old albums of photographic negatives, albums of photographs, collections of slides and transparencies several boxes containing large size glass-plate negatives, and slides of different sizes, etc[47].

No doubt prior to 1974, the Museum never appears to have a permanent photographer of its own. But there is ample evidence to show that this Museum always enjoyed the facilities of the neighbouring Mayo School of Art for more than first-sixty years (1867-1928) of its existence. The Gandhara section of the Museum - and possibly other sections too, was always liberally supported for photographic facilities whenever it needed. In the beginning and right up till 1928, the Museum always had the institutional support from the Mayo School of Art both for curatorial duties as well as for workshop facilities in matters of modeling, repairs, conservation and, in particular, for photography[48].

There is hardly any doubt that in pre-Independence days, the entire Gandhara collection and many more individual objects were photographed. They also photographed Gandhara collection more than once to replace sets of damped and damaged negatives with new ones whenever needed[49]. The demands for photographs of Gandhara objects was so recurrent that once J.L. Kipling, the curator had to decline to meet any further demand on account of it being very costly[50]. Despite this, there are numerous reports that show that photographs of parts or whole the Gandhara collection in Lahore Museum was always in great demand and requests for the same were always welcomed and warmly responded. We certainly meet hectic photographic activities in respect of Gandhara collection for Museum's own record as well as for help to other scholars and institutions. Here we quote a few cases in this respect.

Lahore Museum's annual report for the year 1875-76 (p.2) tells us that under instruction of General Maclagan, an album containing photographs of a selection of the sculptures with General Cunningham's descriptions was prepared and given to Sir Bartle Frere. During the year 1877-78, the Mayo School of Art remained busy in making extensive photography of Buddhist sculptures in Central Lahore Museum for transmission to Bombay Government[51]. In the year 1898-99, we have another report that two sets of photos of the sculptures found at Dargai and Swat were being prepared under order of the Government for supplying to the Consul General of Germany for use in the Royal Academy of Arts and the Imperial Institute, Berlin[52]. The negatives of the entire collection of 253 sculptures from Sikri were got prepared at quite an early date after its arrival in 1889 and in 1896-97 a set of 253 photos "of the most important stones" was prepared for sale[53]. A few years

47 In an interview with Mr. Badshah, the photographer, held in the mid. September 2015, he admitted that presently Museum is not making use of old time photographic record nor he has any facility to make prints out of old plate glass negatives or ordinary black and white and coloured negatives. He has carefully packed all such old record and has stored it in the old office of the former Restoration and Exhibition Officer in the upper story of the Conservation Laboratory whereas he has his office in the Lahore City Heritage Museum.

48 See RWCML 1877-78, p.1.

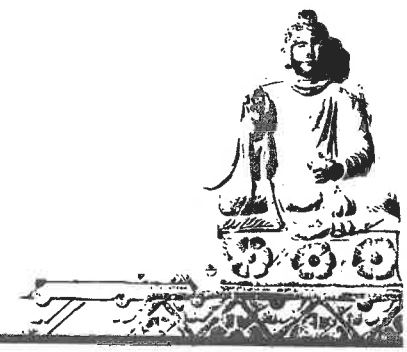
49 See RWCML 1916-17.

50 See RWCML 1878-79.

51 See RWCML 1877-78, p.1.

52 See RWCML 1898-99.

53 See RWCML 1896-97.



later we learn again that "...all the most interesting fragments from Sikri were photographed[54]. In the year 1902-03, complete sets of photographs of Gandhara sculptures were supplied to some eminent scholars like Sir John Marshall, Dr. J. Ph Vogel and Count Prof. Pulle of Italy. The last named scholar was also supplied with a plaster cast of the statue of Fasting Siddhartha during the same year[55]. This is the first time we hear a plaster cast of this most delicate and rare statue being made to meet the demand of an individual. A few years later i.e. in 1908-09, a complete set of photographs of Gandhara Buddhist sculptures in Lahore Museum was supplied free of charge to Mr. MacDonnell, curator and professor of Sanskrit, Oxford University (RWCML 1908-09, p. 3).

In October 1889, John Lockwood Kipling, the curator, published a descriptive list of 233 of photographic negatives of selected Buddhist sculptures. The list had only three columns namely:

Serial No.
Description of Negatives and
Size of Negatives[56].

The Catalogue is not illustrated. Besides, there is no reference to any accession number or provenance or measurements of objects photographed. Only serial numbers of negatives, size of the negatives and brief description of objects photographed have been printed in the List. This author could trace out only one negative out of this List - the one bearing S. No. 0233. No other such list or list of any other collection was published after this. The present list, as it is without any accession number, is not of much use today for identification of objects listed therein.

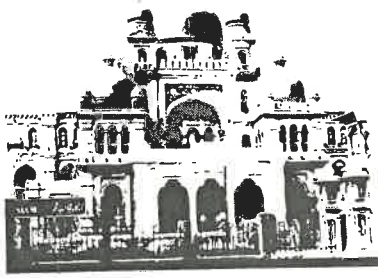
In the past Curator, Lahore Museum also published between 1929 and 1940, two lists of lantern slides which were available in the Museum for educational lectures[57]. These slides were in the form of different sets each devoted to a specific subject, strangely, there was, however, no set for Gandhara Art.

54 See RWCML 1899-1900.

55 See RWCML 1902-03. In 1978, I saw one plaster copy of the Fasting Siddhartha displayed in a Buddhist monastery of Bangkok, Thailand. I could not trace out any record as to when was this copy made Probably, it was prepared in the National Museum of Pakistan, Karachi where there was a mould of this sculpture as late as 1961-62 (when I was working there as Museum Assistant). In 1985, the same mould was used for preparing a copy of it for display in Gandhara Gallery of the Museum during the period when the original statue was sent to Japan for an exhibition. The cast was removed to the museum stores when the original arrived back and redisplayed in the Gallery. The mould in the National Museum was reportedly found damaged in 2001 or so and Mr. Salahud Din, the former Modeller of Lahore Museum, was ordered to prepare a new mould in fiber glass for preparing a cast from it in fiber glass for supplying the same to the Government of Sri Lanka. However, Mr. Salahud Din was forbidden by the Board of Governors to use this mould for any other cast and for any purpose. The mould was required to be returned to the Museum.

56 J. L. Kipling, Descriptive List of Photographic Negatives of Buddhist Sculptures in the Lahore Central Museum. Lahore, 1889.

57 K. N. Sita Ram, A Detailed List of the Lantern Slides for Lectures in the Victoria Jubilee Institute at Lahore Museum. Lahore, 1929, and Ibid., A Supplementary List of the Lantern Slides for Lectures in the Victoria Jubilee Institute at Lahore Museum. Lahore, 1940. Tiutles of these booklets show that the "Victoria Jubilee Institute" was still a part of Lahore Museum. When did it stop functioning, we do not know.



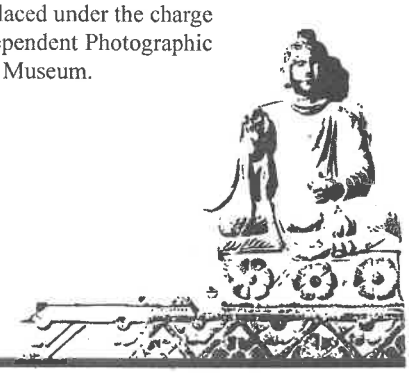
In 1974 there was in museum stores a large number of wooden boxes of two different sizes - one for 2"x2" size lantern slides and negatives and other for large size plate-glass negatives. These boxes were then found dumped along with antiquities and general stocks in very unfavourable environment in what is today's Manuscripts Gallery.

During 1974 - 1998, all such documents were carefully collected, sifted and transferred to the Photographic Section then under the charge of the Modeller - later re-designated as Restoration and Exhibition Officer[58]. This material is reportedly still lying there unattended and without being put to any use.

This author is not sure as to who did the museum photography between 1928 (when the first independent curator was appointed for the Museum) and 1947. When in 1948, the antiquities and other works of arts and craft were divided between India and Pakistan, no photographic record appears to have been prepared - at least none is available in Lahore Museum and the Chandigarh Museum nor do we meet any reference to it. However, after Independence, there was certainly no post of a photographer. During the period of reorganization 1965-69, Mr. Abdul Aziz Qureshi, a retired photographer of the Department of Archaeology and Museum, West Pakistan Circle, Lahore was engaged for this purpose. Otherwise whenever, such a job was needed, the work was entrusted to Mr. Abdul Aziz of Aznic Studios, Lakshmi Chowk, McLeod Road, Lahore. After his death, this studio was efficiently run for some time by his son Muhammad Rafique. M/s Aznic Studios handled this job for about thirty years and all negatives were kept by them. When the Museum started its own photographic Section a little after 1974, the owners of Aznic Studios also sold their old premises and looked for new clients from their new premises. By and large the old Museum record was also partly handed over to the Museum and the rest was ignored, forgotten and finally appears to have been dumped or destroyed. Once this author was in need of an old negative of the Fasting Siddhartha, but the same was found already too damaged to be of any use. This valuable record, of all types of objects in Lahore Museum, including Gandhara Collection, for all intents and purposes, appears to have been lost.

To sum up let me emphasize that among all the repositories of museum collections, the photographic record normally holds a top-slot for curatorial staff. This was certainly once the position held by Gandhara Collection in Lahore Museum. But, unfortunately, we have failed to maintain this position. Conditions have rapidly changed more recently and we are expecting a better equipped digital photographic equipment with better maintenance of a computerized photographic record for all collections including that of Gandhara. But unfortunately, the new staff - both curatorial and technical - is not only oblivious of the surviving old records but also there seems to be no conscious effort on their parts to preserve what has survived so far in the form of old negatives, plates, slides and even albums of photographs. Thus, whatever has been saved so far - and it is still quite significant - is gravely endangered for want of adequate care. This is the job of the newly created Registration Department.

58 Later on a regular post of Photographer was created in early 1980's. The photographer was placed under the charge of Modeller -cum-Restoration and Exhibition Officer. It was only in 2011 or so that an independent Photographic Section was created and shifted to an independent site - in a part of the Lahore City Heritage Museum.



In the beginning all due attention was paid to prepare photographic record, especially of Gandhara collections and maintain it in best possible way. But seen with retrospective affect, we today find it tattered and in shambles. Even today, 'the old record' is not getting due attention of the concerned staff with due concern and adequate responsibility. All that was amassed during 1867-1965 was mostly damaged and criminally ignored during the reorganization spree of 1965-69 and whatever could be gathered and rehabilitated during 1974-1998 is once again being ignored, after the introduction of digital photography. The present photographer, an efficient technician for modern photography probably either is not properly equipped with adequate facilities to main old record or perhaps is not even adequately aware of the existence of such a record under his custody that was reassembled with great care during 1974-1998 from the wreckage of the past one hundred years - old albums of photographic negatives, albums of photographs, collections of slides and transparencies several boxes containing large size glass-plate negatives, and slides of different sizes, etc.

Making Of Gandhara Gallery (1867-1928) (Exhibition And Storage)

In Lahore, the first museum was started in 1855 in a 17th century pavilion called Wazir Khan's Baradari now a part of the Punjab Public Library. It was named District Lahore Museum. Very little is known about the contents of this museum or the how the objects were arranged with in this building. We are sure that a part of its collection comprised Gandhara sculptures. We know that Cunningham sent a huge collection of 567 sculptures to Lahore in 1860.[59] Obviously at that time there was no other place where this collection could have been displayed and/or stored. Around this Baradari was later on built four major public buildings The Hall of the First Punjab Exhibition in 1864, Mayo School of Arts in 1875, The Punjab Public Library in 1884 and the present Lahore Museum in 1894.

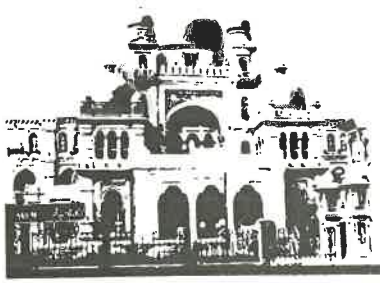
In 1864, the First Punjab Exhibition was opened in a specially erected building in the vicinity of Old Anarkali and old GPO (Pls.III, V & VI). Mr. Percy Brown explains that:

> *"On the close of the exhibition a feeling was entertained that, before the exhibits were dispersed, an effort should be made to retain some of the more important specimens in Lahore, to be kept as a permanent collection. This proposal was put into effect, and a large number of agricultural and forest products, together with numerous examples of the arts and manufactures of the province, was made over to the local authorities and allowed to remain in the exhibition building. Mr. B. H. Baden-Powell, an officer in the Bengal Service and then working as Forest Conservator in Punjab, was made the first curator of this collection, and under his enthusiastic control this small beginning expanded to such an extent that within a short time it assumed sufficient importance to be called the Lahore Museum"*[60].

Thus, after the exhibition was closed a considerable number of exhibits were retained for permanent exhibition to which were also added the entire collection of the Lahore District Museum. This

59 Suwarcha Paul, Gandhara Sculptures in Chandigarh Museum, Chandigarh, 1986, pp.19,27.

60 Percy Brown, Descriptive Guide of Lahore Museum. Vol. I: Department of Archaeology and Antiquities, Lahore 1908, p. 1.



formed the embryo of the future Lahore Museum. In 1867, the Punjab Exhibition Hall was officially named as the Lahore Central Museum and it was here that it enjoyed its first twenty-six years of its existence (1867-1894). Part of the Mall Road that faced this building was named as Exhibition Hall Road. The famous Zamzama Gun or Bhangian Wali Tope was also first installed here. Nearby in the small museum garden was also erected for the first time the famous Sikri Stupa after its arrival from Mardan in 1889. After Lahore Museum was shifted to its present location in 1894, the old Punjab Exhibition Hall was converted into a market and in 1922-23 was given the name of Tollinton Market after the name of Mr. H. P. Tollinton, Financial Commissioner and Secretary to the Govt. of the Punjab[61]. When this market was shifted to its new location in Shadman, the building of the Tollinton Market was given back to its old occupant - the Lahore Museum. During the years 2002 and 2005, the building was thoroughly renovated by the *Tajdeed-i-Lahore Committee* under the supervision of General Khalid Maqbool, the Governor of the Punjab through Prof Sajjad Kausar, the Consultant Architect. On 19th January, 2006 the building was formally inaugurated by Ch. Pervaiz Elahi, the Chief Minister, Punjab as Lahore City Heritage Museum under the administrative control of Lahore Museum or the original Lahore Central Museum as it was known during first thirty years of its history[62].

The history of the Tollinton Market and the story of Making of Gandhara Gallery of Lahore Museum are inseparable. During the first Punjab Exhibition was started in February 1864. It was inaugurated by Sir Montgomery, Governor of the Punjab). In the exhibition proper no Gandhara statue was put on display[63]. But, Gandhara collection started pouring in as soon as the building was declared as a regular museum in 1867. During the ensuing 26 years a large number of Gandhara sculptures, in lots as well as in individual form, arrived in Lahore Museum. A regular Gandhara section was organized in this Museum. There are only vague memories and brief and oblique references as to how the selected objects were exhibited and surplus ones were stored in these three halls during the first twenty sex formative years of Gandhara collection. If our comprehension of available old record can be relied, we may be allowed to hypothesize that a selected number of Gandhara sculptures was put on display, in the main, in the Central and Eastern Halls (Pls. V & VI). We only learn that when in1875-76 some sculptures of great quality arrived from Peshawar, a complete gallery in the Exhibition Hall was set aside for Buddhist antiquities[64]. Probably it was the northern aisle of the eastern hall. The curator further elaborates that:

> *"... all the available plans and sketches of the Yusafzai ruins, from which sculptures in the Museum came, have been drawn to a uniform size in the (Mayo) School of Art for exhibition in the new Museum along with the sculptures themselves and have a large wall-map in hand showing the Yusafzai country and the sites where sculptures have been found"*[65].

61 See WRCLM 1922-23.

62 For example read the title: J. L. Kipling, Descriptive List of Photographic Negatives of Buddhist Sculptures in the Lahore Central Museum.

63 See B. H. Baden-Powell, Handbook of the Economic Products of the Punjab. Vol. II: Manufactures and Art of the Punjab. Lahore: 1872 and Ibid. Report of the Central Museum , Lahore for 1868-69, pp. 20-22.

64 WRCLM 1891-92, p.1.

65 WRCLM 1891-92, p. 4.



But this display of Gandhara sculptures in the Exhibition Hall never received any sculptures from Sikri. Although this collection had reached Lahore in 1890 but it was not exhibited in the old building and kept packed till the new building was ready in 1894[66]. However, the famous Sikri Stupa, after its shifting from Mardan to Lahore the same year and after its initial reconstruction, was exhibited in the garden of the Museum outside the Exhibition Hall (Pl. XIII.a). The first and the earliest description of Gandhara Sculptures, as exhibited in the old Exhibition Hall, is found in S. M. Latif's book: Lahore - Its History, Architectural Remains and Antiquities. Lahore, 1892. But there is no visual record of this period except twenty photographs in line drawings of individual figures.

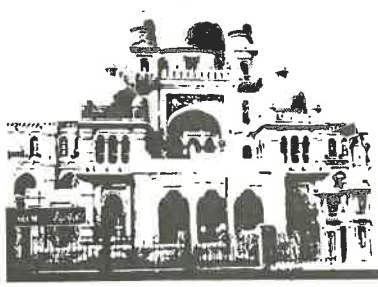
For twenty-six years the collection was maintained in this temporary building. In 1887, however, as the result of a public subscription raised to commemorate the Jubilee of Her Late Majesty Queen Victoria, the present building was commenced, the foundation-stone being laid on 3rd February 1890 by His Royal Highness Prince Victor. Mr. Lockwood Kipling, C.I.E., who was then Curator of the Museum, drew out the design[67]. In this work he is believed to have been assisted by Sirdar Bhai Ram Singh (later on himself the Principal of the Mayo School of Art, Lahore). On the completion of this building in 1894, the whole of the collections, which had by this time more than outgrown the limited space originally allowed for them, was transferred to the present location. Although by this time, Gandhara Collection has already assumed a formidable position among all other collections, the architect failed to give it due space for its exhibition. It was obliged to find its place among so many other objects of archaeological and antiquarian interest acquired from diverse origins, time and regions and given the name of Gallery of Archaeology and Antiquities - the present day Hindu, Buddhist and Jain Gallery.

By the time Mr. Percy Brown published his Descriptive Guide in 1908, the work of the work of fitting up the Museum with suitable glass cases, and the arrangement and classification of the specimens was still going on and was nearing completion.

Where and when was the display of Gandhara material started in the new building? Only skeletal information is available. We know that the first Gandhara object to be displayed in the new museum was the famous Sikri Stupa as seen in a picture now preserved in the Warburg Institute, London and published by Dar (Dar 1999-2000,fig 6, p. 23). Earlier it had been erected in the garden outside the museum building. When the new building was nearing completion, this stupa was re-erected in the middle of a hall that was proposed to be the Gallery of Archaeology and Antiquities i.e. the present day Hindu and Jaina Gallery. This work was done by the Public Works Department (PWD) before the Museum was formally opened to public in 1894. Shifting of Gandhara sculptures and

66 WRCLM 1891-92, p.1.

67 There is no definite evidence to show who was the real architect of this beautiful building or and or how much is the share of Sirdar Bhai Ram Sing in this design. The role of these two gentlemen - Kipling and Ram Singh - is usually assumed as is presented here. The case of claim of crediting Sirdar Bhai Ram Singh for this design is particularly doubtful. See Pervaiz Vandal and Sajida Vandal, The Raj. Lahore and Siradar Bhai Ram Singh, Lahore, 2006.



other antiquities in this gallery was, however, delayed up till 1894-95[68]. Proper organization of this gallery, however, took some eight years more and it was formally opened to public only in 1902-03[69].

Before the collection was shifted to the new building, all collections were thoroughly scrutinized and re-classified according to the spaces available in the building where there now five major areas or halls of different dimensions were made available for exhibition (See Plan at Pl.VII). All objects then available were divided into three departments:

- The Department of Archaeology and Antiquities (in one gallery),
- The Department of Industrial Arts (in two galleries), and
- The Department of Economic Products, Geology and Natural History (in one gallery).

Among these, the first Department interests us most i.e. The Department of Archaeology and Antiquities because our first insight into Gandhara art in Lahore Museum starts from this point. Accordingly, this gallery (Pl. VIII) was divided into the following five sections:

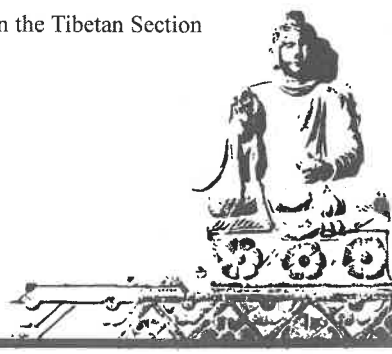
- Sculptures,
- Inscriptions,
- Prehistoric Implements,
- Coins with its Strong Room, and
- Antique Jewellery.

By the time Percy Brown published his Guide Book in 1908, this Department comprised only these five sections of varying sizes. Today, these sections are represented by:

- Indus Gallery,
- Hindu, Buddhist and Jain Gallery,
- Gandhara Gallery,
- Islamic Gallery,
- Miniature Painting Gallery and
- General Gallery.

These can easily be identified Pl. VII.a & b. Gandhara collection was initially housed in Gallery of Archaeology and Antiquities marked with D in our plan (Pl VII.a). Initially, this Gallery also exhibited Hindu, Buddhist and Jain sculptures, objects from Tibet and the strong room for coins[70]. Gandhara collection at this time comprised 2500 items of varying sizes. As there was no space for reserve collection, the entire collection seems to have been put on display along with objects belonging to other categories. Compare this number with only 307 Gandhara objects on display these are in an independent gallery measuring 100 x 40 feet opened in 1928.

68 WRCLM 1892-93 and 1893-94.
69 WRCLM 1902-03.
70 It may be interesting to note that for almost 36 years, the strong room for coins was located in the Tibetan Section of this present Hindu Gallery. It was shifted to its present location only in 1928.



As already explained above, the Sikri Stupa was rebuilt in 1893 (Pl. XIII.b and Fig.6 in Dar 1999-2000) in the middle of the Gallery where the gallery is divided into northern & southern sections. The statue of the Fasting Siddhartha from Sikri (old no. 2099, new no. G75.) (Pls. XVIII-XVIII) was exhibited in a wall-show case i.e. Compartment No. IX. On left of this, was displayed the statue of Hariti also from Sikri (0ld no. 2100, new no. -G-102) (Pl. XXVII.a) whereas the Inscribed standing statue of Hariti from Sakhara Dheri now in Chandigarh Museum, India (old no. 1625),) (Pl. XXVII.b) on the right. Opposite the Fasting Siddhartha was exhibited in showcase no. XV the famous statue of Athena from Naogram near Ranigat[71] (old no. 7, new no. G-162) (Pl. XII a). The massive statue of Panchika, (old no. 3, new no.G-101) the consort of Hariti, discovered from Tahkal Bala near Peshawar University (Pl. XXII.d)), was displayed against the wall 'B' in the northern half of the Gallery. While writing about Gandhara Collection in Lahore Museum in 1908, Percy Brown, the Curator makes three points clear:

- There were already complaints expressed from the highest authorities in the field that the large collections already deposited in Lahore Museum "were being displayed without any system of arrangement".
- There are Gandhara collections in the Museum "about which no record exists and whose finding spot is absolutely unknown" and that
- "700 valuable pieces of carving were deposited in the Museum without any note as to their origin"[72].

In 1916-17 two major galleries were added to the new building - both on the south of the present day Islamic Gallery and General Gallery respectively (Pl. VII.b). But these were not used properly in the beginning. In particular the Eastern Gallery, as it was originally named, was used as a store for Central Asian Antiquities sent here from London by Sir Aurel Stein. It was only in 1928 that it was decided to transfer Gandhara material to the Eastern Gallery and rename it as Gandhara Gallery[73] and the entire collection of Gandhara sculptures was shifted here and rearranged with the exception of the following two[74]:

1. The Sikri Stupa was let remain exhibited in the Gallery of Archaeology and Antiquities right up to 1930-31, and
2. All replicas of Gandhara sculptures in plaster of Paris, received from Indian Museum, Calcutta, remained on display in their old Gallery[75].

Whereas we lack basic information about different collections received from time to time, there was one redeeming factor from the beginning till 1947. In the new gallery of Gandhara art started in 1928 (Pl. VIII.B), objects and sculptures were exhibited in showcases or shelves in groups in a chronological order in which these were received or in accordance with the provenances from where

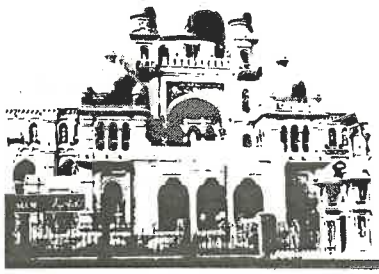
71 Percy Brown (op.cit. p. 13) attributes this statue to Ranigat proper whereas Elizabeth Errington, in an exclusive study, assigns it to Naogram - a site very close to Ranigat (LMB Vol. III, no. 1, 1990, pp.19-28).

72 Percy Brown, Descriptive Guide, Vol. I, 1908, p. 6.

73 Simultaneously, it was decided to refurbish the Western Gallery and rename it as Gallery of Contemporary Arts for which purpose an amount of Rs. 10000/- was allocated. Nevertheless this gallery remained empty till at least 1943-44.

74 See WRLCM 1930-31, p.7.

75 It was these replica numbering 237 which were later on written off from record during the physical verification in 1942.See Appendix 'H'.



objects were received. Each showcase was photographed so that objects could be easily identified with reference to their site or sites. Several of these photographs of individual showcases have survived. One such group-display of material from Sikri can be seen in Pl. X. Besides, Suwarcha Paul has published three such photographs at page 20 of her Catalogue. But since most of these photographs and their negatives have been lost, we can use them profitably for identification of only such objects that were then on display. For those put away in godowns, nothing is known about them, their numbers or provenances. The earliest information as published by S. M. Latif and Percy Brown, as referred to above, are not of great help today.

Sikri Stupa was not shifted to the new Gandhara Gallery established in 1928 and till quite late. The first photograph of newly organized Gandhara Gallery in its new site published in 1928 (Pl. VIII.b) clearly shows no place for display of this stupa in the centre of the gallery where we see it today (Pl. IX & XIII.d). All large-size standing figures now fixed against the eastern wall of the Gallery (Pl. IX) were originally exhibited in an island in the middle of the gallery[76] (Pl. VIII.b).

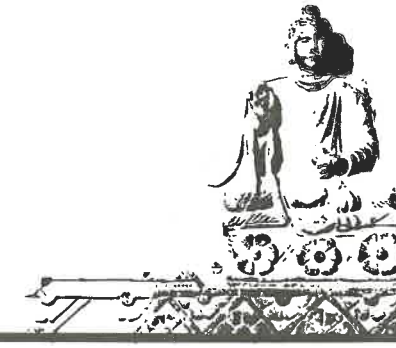
As a part of the plan of the Partition of the Punjab in 1947, almost the entire collection of Lahore Museum – including Gandhara sculptures but excluding coins, was divided between East(Indian) and West (Pakistani) Punjab. Unfortunately, the authentic record of this Division of Cultural Property is available – neither in Lahore Museum nor in the Government Museum, Chandigarh where ultimately the Indian share finally has been deposited after having remained dumped for a long time in government stores in Simla and Patiala[77]. This author was lucky to examine in 1998 the Gandhara collection of the Chandigarh Museum through the courtesy of Late Mrs. Suwarcha Paul, then keeper-incharge of this collection, and photographed a larger part of it. Earlier, he already had the chance in 1990 of going through the photographic record of Chandigarh Collection maintained in the Centre for Art and Archaeology, American Institute of Indian Studies, Chief Court House, Ramnagar, Varanasi and obtained 439 photographs (out 617) as originally sent from Lahore Museum. Although, the Catalogue that Suwarcha Paul published in 1986[78] was found somewhat defective and, perhaps for this reason its official circulation was never allowed, it was the result of the combined study of this Catalogue and, bit by bit, the record of the "Division of Antiquities" that is available in Lahore Museum and the personal examination of the collection in Chandigarh Museum, that this author was able to prepare a list of Gandhara sculptures sent to India in 1948 - here given at Appendix 'I'. This helped him a lot in studying and evaluating the collection that remained behind in Lahore Museum.

According to this author's reckoning at the time of 'division' of antiquities between Pakistan and India in 1948, there were in all 1542 sculptures that were considered divisible between the parties. These were divided as follows:

76 See RWCML for the year 1928.

77 Suwarcha Paul does not make any mention in her Catalogue (1986) the date or year when this collection was transferred to Patiala from Simla and then from Patiala to Chandigarh.

78 Suwarcha Paul, Gandhara Sculptures in Chandigarh Museum. Chandigarh, (1986).



Locations	Total	Indian Share/40%	Pakistan's Share/60%
Display	577	231	346
Reserve	965	386*	579
Artifacts considered indivisible[79]:			
	545**	nil	545
Artifacts not found in S. Paul's Catalogue but certainly part of Indian share:			
	40	40	nil
Grand Total	2127	657	1470

* Out of 386 sculptures given over to India from the Reserve, 306 pieces were retrieved from cupboards and only 80 from the godown proper.

**According to this author's reckoning, there were declared in all 666 articles as indivisible ("damaged, useless and fragmentary" as per Gupta's report) and hence were left behind in Lahore Museum. However, later on, the Museum authorities re-examined the so-called indivisible collection and decided to write off. 0nly 121 fragments whereas the remaining lot of 545 was duly accounted for in the Museum's collection (For details see Chapter, Three Sub-Sections 3 & 4 of this book).

***Suwarcha Paul mentions only 617 objects taken out of display and from cupboards and godown. This list contains mainly stone objects. This list is certainly not complete as it does not contain some 61 objects such as stucco sculptures, inscriptions and some miscellaneous stone sculptures - all mentioned under a separate list entitled:

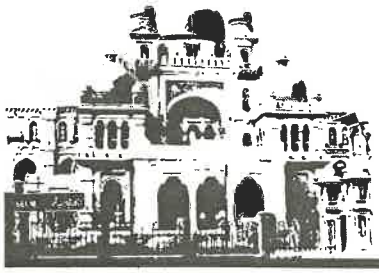
As a result of careful scrutiny of the printed list we have been able to trace out 21 artifacts in the List of Paul but not the remaining 40 shown in this chart as having been apportioned to India. (For details see Section 4-6 of Appendix 'I').

In addition to this, the 666[80] fragments of sculptures, by mutual agreement were considered not worthy of division and hence were left with Lahore Museum. What interest us here is what was left on display in Gandhara Gallery after 40 percent of it was removed to be sent to India. Thus out of 577 sculptures on display in 1947 there were now left behind only 346 pieces in July 1948. Certainly, there must have been left behind some gaps in showcase from where sculptures were taken away as Indian share. How this gap was met out? We do not know.

Purely from documentation point of view, another greater tragedy occurred when a thorough reorganization of the Museum, including Gandhara Gallery, was started in 1965 and ended in 1969. The entire Museum was closed for several years for public and hardly any gallery was left

79 Mr. S. N. Gupta, in his letter of 17-04-1948, addressed to the chairman, Arbitral Tribunal, New Delhi vaguely stated this number as "A fairly large number of damaged, useless and fragmentary objects of no value, as mentioned on page 18 paragraph 4 of my first report have been left undivided with the knowledge and consent of both parties". (See p.3 of Item no. 21; 'Division of Cultural Property'. Also see Appendix 'F., Item no. 20; 'File- Division of Cultural Property' of this book.

80 Out of these 666 useless and fragmentary artifacts, only 121 pieces appear to have been written and remaining 545 entered in the official list of the Museum (See Note ** under Partition of the Collection in 1948 above).



untouched and undisturbed. Several new galleries were added and material displayed in these new sections was taken out of older galleries - off course some new material was also acquired but hardly proper accessioning was carried out or record of additions and shifting of material from one gallery to another gallery was maintained. No doubt new gallery registers were prepared but new inventories were carried out by such new recruits-curators who were hardly trained enough in museum documentation. The old curator having been forcibly retired in 1964, there was no senior curator to guide them for this purpose[81]. Thus, entries in new registers were made without any reference to any previous record of old accession numbers, dates of acquisitions or provenances of objects and prices paid.

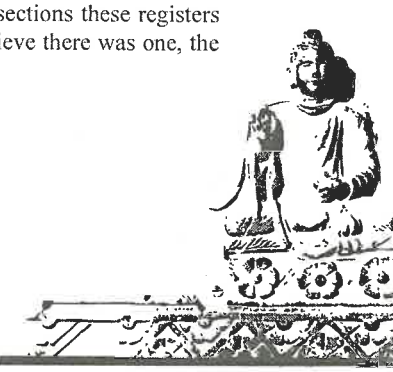
As regards re-organization, here we will confine our discussion to Gandhara Gallery and its Reserve Collection. All objects on display were pulled down and spread out on the huge floor of the Gallery. There is nothing on record to show how changes in different galleries were affected. But as most of the people who actually took part in organizing all galleries afresh were still working when this author joined the Museum service in August 1974, it was not difficult to get the idea as to what actually happened during this transitory period - particularly in Gandhara Gallery. It appears almost certain that the entire collection in the cupboards (under the showcases) and in the godown was placed side by side those formerly on display. Then, objects selected for fresh or new display were selected from among those lying on the floor. A new sequence of display was developed by an eminent scholar - a university professor indeed, and one of his able students (freshly inducted in Museum service). Objects not selected for display were once again pushed back in the damp-loaded cupboards without any order or record[82] whereas larger pieces were cramped back in the limited space available in the all-purpose-godown including reserve collections from all other galleries. This godown was later on converted into the Gallery of Manuscripts and Islamic Calligraphies in about 1988 and reserves were further hushed up into a still smaller area but arranged on cement shelves in a somewhat seemingly order.

It may look quite strange if we are told that perhaps there never existed a proper Section or Gallery Register for Gandhara Collection[83] - certainly none of such Register, if it ever existed, had

81 And the new curator - now designated as director, now appointed in his place was not a professional museum man. He was a school inspector.

82 Accidentally, on 16th December, 1974 eight Gandhara sculptures - all bearing old accession numbers ranging between 1315 and 1379, were discovered dumped away in some of the cupboards of the Islamic Gallery where these were least expected to be found. For details see Appendix 'B', S. No. 104 to 111.

83 We have some reports which suggest that for the first time Section Registers were started being prepared in 1898 but till 1922 i.e. within a period of 24 years, only six and such registers could be completed. Since these registers were not found up to the mark, five new registers were got prepared afresh in 1932-33. But in 1942, when physical verification was carried out for the first time, all these 11 registers were rejected as not at all useful for purpose of verification. It was also disclosed that the new five registers were only duplicates of the early six registers. The competent authorities, therefore, passed orders for preparing once again new Section Registers. With the exception of new Coins Register, we are not sure if any other Section or Gallery got its Section Register - particularly the one for Gandhara Section never appears to have been started. As regards 11 Section Register of the years 1998 -1922 and 1932-33 we have not been provided any details about them as regards which precise sections these registers represented. If there were was one among them for Gandhara - and we have reasons to believe there was one, the same has not survived today among the Museum records.



survived the upheavals of the Re-organization Period. Apparently, no such register was available to the new team. Thus during the re-organization perforce two new registers were prepared for Gandhara Collection - one for display and the other for reserve[84]. All objects of Gandhara origin - including some objects from fresh excavations of post-1960 days - were given new accession numbers without any reference to older numbers and record. With the exception of a few objects, provenances of objects were also not recorded in new registers. This choice appears to have been opted, if not for any other good reason, simply because during this process many of the objects had lost their accession numbers - completely or partially, through sheer careless handling and poor storage conditions. That is how the new generation of present curators of this Museum were clearly cut off from the past documentation record. As a result of reorganization, we saved the body but lost its soul i.e. the credentials of the collection. And, this is the major problem before the new generation of curators who held the charge of Gandhara Gallery and its reserves - or for that matter any other Gallery except those established after 1974 when a new Central Accession Register was initiated after a gap of about nine years (1965-1974)[85] and a strict scientific system was introduced regarding new accessions and transfer for objects from one Section to another.

That part of Gandhara collection that was sent to the reserve in godown in 1969 or a little before, remained un-organized and hence unattended for a long time to come. In 1985 as a joint-team of the director and the concerned keeper, a strenuous effort was made to organize Gandhara reserve collection afresh with a purpose to photograph each and every piece available in the godown, prepare detailed description of each piece and arrange them in order of new numbers allotted to them in the reserve. The collection on display was left un-disturbed. To distinguish the pieces in reserve from those on display the letter 'R' was added to the letter 'G' that already was affixed before the accession number for all such pieces that were catalogued in the reserve. Thus during this exercise all Gandhara pieces in reserve were marked as 'GR' (meaning Gandhara Reserve) preceding the accession number proper. Thus, objects bearing numbers 'G-1' and 'GR- I' must now be taken to represent two different objects - the former a piece on display while the latter an object in reserve. Inscriptions of this period, or of any other pre-Islamic period, though stored under the same roof, were not listed afresh during this exercise and were kept in an isolated room in the same hall. Further details of this exercise can be read in Chapter Three, Sub-section 6: Fresh Documentation during 1985-87.

For each object two documents were prepared simultaneously. A fools-cap size page described the objects and all available data regarding acquisition date, provenance, size, previous accession

84 Incidentally, these appear to be the ever-first accession registers prepared for Museum's Gandhara Collection. No independent separate Gandhara Gallery Register appears to have been maintained prior to 1965-1969 - at least none is on record to have existed. Non such register was found listed in the old Register of Registers. It looks strange, especially keeping in view the fact that we have a number of old registers pertaining to different collections, sections and galleries that date back to the times prior to the large scale renovation of 1965-69.

85 From 1867 to 1965 there was a practice of maintaining a Central Accession Register (Register of Additions) where all objects received in the Museum from any source were entered date-wise and then transferred to different sections though the section to which a new object/objects were transferred for display or storage was never mentioned. But unfortunately, for reasons not known to us, even this practice was stopped all of a sudden in 1965. It was restarted only in 1974 after the appointment of a professional director.



numbers, wherever still readable, etc. and detailed description (For sample see Appendix 'N'). Each page was fixed with a cabinet-size B&W photograph of the object. Simultaneously, for each object a location card of blue colour was also prepared. Necessary information, together with relevant photograph of object concerned was transferred to these location cards. The data recorded on larger sheets was kept in file-covers - one hundred sheets in one file-cover or folder. Whereas data in 16 file covers was meant to be kept in Keeper's office, the set of location cards was to be kept in the Reserve Hall where were also kept a table and chairs and a table lamp for researchers' convenience. The entire Gandhara collection - both on display and in reserve, then being under the charge of one officer - the same official was made incharge of the new documentation record. All negatives, duly arranged according to the serial order of 'GR' numbers was however, transferred to the office of the Photographer where already a large collection of old negatives, together with a sizeable collection of slides, rescued from the ravages of 1965-1969 renovation, has already been collected and was being maintained efficiently. This photographic record, together with older record, now is supposed to have been dumped in the old office of the Photographer on the first floor of the Conservation Laboratory.

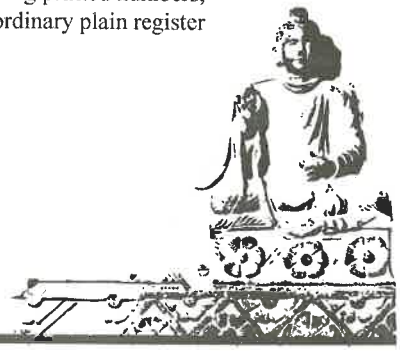
This was the second thorough physical verification of Gandhara collection after the first one carried out in 1942.

After this author's retirement in April 1998, two changes took place in respect of Gandhara collection. In the first place, the two sub-sections of Gandhara Collection were given under the charge of two different officers - the collection on display was under one keeper and the Reserve collection (along with other reserves) under the care of the newly appointed registrar[86]. In the second place in 1999, some doubts about the Gandhara collection lurked in the mind of museum authorities and consequently it was decided to physically verify Gandhara collection afresh through a team of 'experts'. The Committee comprised three members - a retired university professor, a retired curator of the Army Museum and a retired curator of the Allama Iqbal Museum. The Team worked hard and physically checked each and every object on display as well as in reserve. However, instead of tallying all items with entries in the relevant registers, files and location cards in custody of the keeper-incharge, the Team prepared an altogether fresh inventory record in a new but ordinary register[87] with each object getting a new inventory number. However, apparently no discrepancy was pointed out and no finger raised against any one - present or previous curator. Instead, the total number of new entries turned out to be larger than the total number registered in 1987. Now a days, the museum administration is using this new Inventory Register despite some glaring faults in it, as has been pointed out elsewhere in this book (Chapter Three, Sub-section 8: Post CMIT Scenario).

During the year 2014-15, some work was found already in progress in the reserve areas of Gandhara collection. The existing Reserve area has been given a new spacious look by dismantling old

86 This post was created after 1998.

87 Previously, only specially printed register, each having a serial number and with all pages having printed numbers, have been used for the purpose of accessioning museum objects. It is for the first time hat an ordinary plain register has been used as official accession register.



cement shelves and partition walls of three small rooms as well as by removing all steel almirahs and by adding contiguous Carpenter's workshop (August 2016), the entire reserve material of this section is spread out on ground and reclassified according to the size of objects. Drawings and designs of new showcases for smaller objects and heavy-duty stands for larger stone artifacts are being prepared and work on their making is expected to start soon. The display arrangements will start as soon as new showcases are ready. According to the keeper-incharge, the entire collection in the reserve has already been reclassified for better storage under better environment. The entire collection has also been re-photographed and the data has been computerized. Hope this is going to improve the reserve collection which will be conducive both to the protection and research in future.

Studies And Researches

Gandhara art was first brought to the public notice during 1830-1840 by Dr. Charles Honiberger, General Ventura, Captain Court and Captain Cautlay[88]. A wider scope was afforded to these investigations after the annexation of the Punjab by the British forces in 1849. The ancient sites of the North-west Frontier regions became accessible and soon yielded numerous sculptures which have in various ways reached our museums. The first two attempts to bring major Gandhara collection to Europe met disasters. Sir Clive Bayley's collection from Jamalgarhi exhibited in Crystal Palace, London was burnt down even before it was photographed and Sir Alexander Cunningham's huge and important personal collection sent to England in 1885 was lost in the Steamer Indus in the Indian Ocean off the coast of Sri Lanka and still lies buried there.

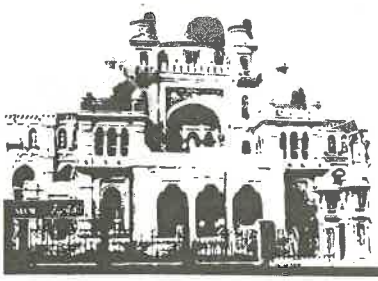
It was at this time that the attention of authorities was directed towards arranging for their public exhibition in India. In a memorandum issued in 1883, Major H. H. Cole , curator of Monuments in India, recommended that the sculptures that have been excavated during that year should be deposited in Lahore Museum[89]. But apparently, some considerable consignments of these sculptures have already found their way to Lahore Museum (See Appendix 'A'). The same Major Cole complained that the collections previously sent were being displayed without any system of arrangements[90]. To this Percy Brown adds from his own side that as late as 1908 there is no doubt that very large part of the present collection, about which no record exists and whose find spot is absolutely unknown. A number of hard things have been written and may more be said with regard to the unscientific methods that were employed in the early days of these excavations and the fact that 700 valuable pieces of carving were deposited in the Museum without any note as to their origin, speak for itself[91]

88 For a fuller discussion on this subject see: Saifur Rahman Dar, "Gandhara Art in Perspective". In: Journal of Asian Civilizations, Taxila Institute of Comparative Civilizations, Islamabad, Vol. XXI, No. 2,Dec.1998, pp.71-118 and Saifur Rahman Dar, "Fifty Years of Studies in Gandhara Art in Pakistan", First Chapter of the book entitled: Buddhism and Gandhara Art, Edited by R.C. Sharma and Pranati Ghosal, Published by Aryan Books International, New Delhi, 2004.

89 Percy Brown, Descriptive Guide, vol., I. p. 5

90 Percy Brown, Descriptive Guide,vol.I., p. 6

91 Percy Brown, op. cit., p. 6



With Major Cole's observation in 1883, things apparently improved in the field. Excavations were now conducted with some care and notes prepared along with plans of sites. Lt. Maxwell (at Karamar), Major Massey (at Dargai), Lt. Crompton (at Jamalgarhi) and Lt. Martin (at Charsadda) sent their booty to Lahore Museum with some notes. Major share, however, came from the then Lt. Col. Harold A. Deane who sent a large collection from Eusafzai (i.e. Yusafzai, now Mardan Division). From Sikri alone he dispatched about 354 sculptures (old accession numbers 2000 to 2354A) along with a memorandum on Excavations at Sikri, Eusafzai. A copy of this Memorandum was available in Museum record as late as 1908 but is now no more traceable there.

Lahore Museum Collection of Gandhara Sculptures - mainly in stone, is one of the best known in the world but still the collection as a whole has so far not been studied in a scientific way. There can be several reasons for this, but the most important one is the poor archival record regarding different lots that were received in the Museum at different times and from different sources - both institutional and private. This inadequacy of archival record is again partly due to non-scientific archaeological digging conducted by non-professional and partly due non-professional handling of the material as well as its relevant record within the Museum during its long existence of almost 150 years.

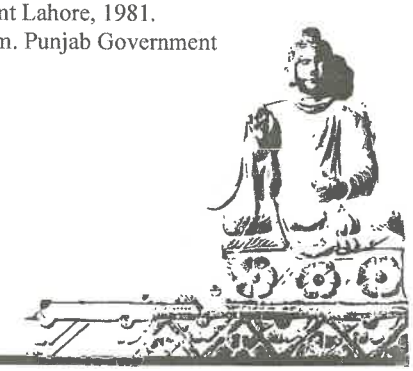
Although for more than last 65 years, this collection is static for all intents and purposes, but its charm and glory has never waned. It has always attracted the attention of artists, art historians, art connoisseurs, scholars of Buddhist art and south Asian Art as well as common men alike. During last 150 years this Museum has suffered a lot from traumatic fragmentations, divisions and damages through curatorial negligence of improper storage and faulty and unscientific documentation right from the beginning. No doubt the curators at different times had always bestowed their best attention, as they are still doing, on its public display but a greater part of it has never been displayed and thus by and large has remained neglected mainly for lack of adequate space. But despite these frailties, the curators have always succeeded in guarding the collection from pilferage and thefts. At best the collection on the whole can be termed as 'kept intact' though not always well-maintained. The author offers himself as one of those who should be partly blamed for these shortcomings. But this is not the place to offer any personal defense against this charge. Instead, it will be better to offer here a resume of whatever search and research - published or/and unpublished - has so far been attempted in respect of Gandhara sculptures and related in the collection of Lahore Museum.

a. Cunningham's Descriptive List (1872) And Latif"S List (1892) Of Gandhara Sculptures (Appendix 'C')

These two list are inseparable from each other . Actually, one is derived from the other. We know that as early 1872, Sir Alexander Cunningham ventured to prepare a descriptive list of Gandhara sculptures then available in Lahore Museum. According to Latif[92] the Descriptive List of Cunningham was already published in the year 1873[93]. But it is no more traceable in any local library. However, a

92 S. M. Latif, Lahore - Its History, Architectural Remains and Antiquities Lahore, 1892, Reprint Lahore, 1981.

93 A. Cunningham, Descriptive List of Selected Buddhist Sculptures in Lahore Central Museum. Punjab Government Gazette, Supplement, 1873, 24-7.



handwritten and partially complete list is preserved in Museum record (See Appendix 'C', Section I). A similar List or 'Register' also appears to have been available to Suwarcha Paul[94] when she compiled her Catalogue of Chandigarh Museum. Therein, she has mentioned that according to Cunningham the objects of Gandhara origin in Lahore Museum during his time were accessioned according to the following order: [95]

S. Nos. 1 to 567	567 objects received from a temporary museum at Peshawar.
S. Nos. 568 to 1225	558 objects received from District Eusafzai or Yusafzai i.e. present day Mardan Division in KPK Province
S. Nos. 1226 to 1600	375 objects received from Sanghao.
S. Nos. 1601 to 1999	399 objects received from some un-named sites.
S. Nos. 2000 to (2354A)	354 (356) sculptures received from Sikri), and
S. Nos. 2355 to ?	Sculptures received from (site(s). (Exact number not mentioned).

(Also see below Para 9: Alexander Cunningham emphasized the Need to prepare a Catalogue but declined to do it himself).

The earliest published account of Gandhara Sculptures in Lahore Museum is therefore that of S. M. Latif, published in 1892[96] i.e. when the collection was still in the former Exhibition Hall at the place of Tollinton Market - the present day site of the Lahore City Heritage Museum. His information was based on a note by General Cunningham that was then found hung along with the objects displayed in one of the galleries in the Eastern Hall that existed during 1867 to 1894. It describes only 40 selected sculptures along with 19 or 20 full-page engravings of these sculptures. But even in this earliest description only four or five sculptures have been identified with reference to their provenances. It is also interesting that although the Sikri collection (see below), including the statue of the Fasting Siddhartha[97], had by this time been received in the Museum but none of the finds from Sikri was put on display by that time[98]. Latif also did not include any such piece from Sikri in his List.

b. Second Earliest Printed List

The second earliest printed account of Gandhara Sculptures in Lahore Museum came to light in 1908 by Percy Brown[99]. He dedicated some 19 pages (with six pages reserved for nine illustrations) to the specimens of Gandhara art.

94 See Suwarcha Paul, Gandhara Sculptures in Chandigarh Museum, Chandigarh, 1986, p. 338: Descriptive List of the Principal Buddhist Sculptures in the (Lahore Museum).

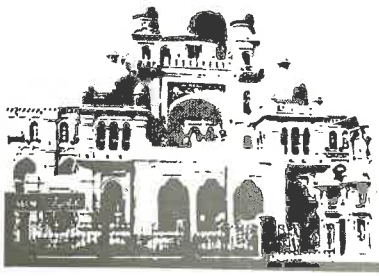
95 Suwarcha Paul, Gandhara Sculptures in Chandigarh Museum, Chandigarh, 1986, p. 19. She does not gives the last number entered in Cunningham's List. Thus for about 2000 (and plus sculptures available to Cunningham only two sites are confirmed namely Sanghao and Sikri.

96 S. M. latif, Lahore - Its history, Architectural Remains and Antiquities with an Account of Its Modern Institutions, Inhabitants, Their Trade, Customs, &C., Lahore 1892, pp. 353-376, Gandhara Sculpture, pp. 365-376, + 19 engravings.

97 S. M. Latif, Lahore, 1892, p. 365.

98 WRCLM 1891-92.

99 Percy Brown, A Descriptive Guide of the Department of Archaeology and Antiquities, Lahore Museum, Punjab. Lahore, 1908. pp. 3-19



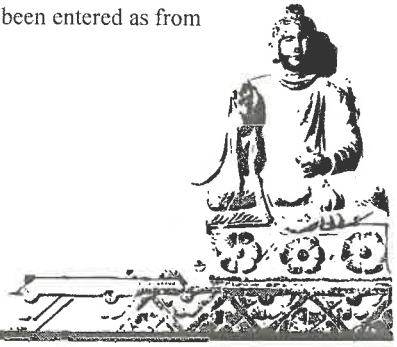
By the time Percy Brown published his Descriptive Guide, Lahore Museum had already acquired 2500 pieces of Gandhara Art[100] - by far the largest collection of Gandhara Sculptures anywhere in the world at that time. This collection was from the following nine (9) sites:
Charsadda, Dargai, Jamalgarhi, Karamar, Sahri Bahlol, Sikri, Shah Dheri (Taxila), Tahkal Bala (near Peshawar) and Takht-i-Bahi.

Besides, there were also a sizable collections of stucco sculptures from Rokri (33), Taxila, Muhammad Nari and even Ahin Posh Stupa near Jalalabad in Afghanistan, seven fresco paintings from the colossus of Bamiyan, and some jewellery items from Akra near Bunnu and Tor Dheri near Swabi[101]. Most of these article, except some stucco heads from Rokri, are no more recognizable in Museum collection. The two facsimiles one each of Badakhshan Silver Plate and the ruby-studded gold Reliquary from Bimaran - both from Afghanistan - are also no more there.

c. Sikri Collection

A collection of 354 or 356 stone and stucco sculptures from Sikri near Jamalgarhi, District Mardan excavated in 1889, was received in 1890 along with a handwritten catalogue. It is also now known that most probably this was also printed in the form of a Memorandum on Excavation at Sikri, Eusafzai by Deane[102]. The same is no more available in any of the local libraries. Only a handwritten brief list is available but without sufficient details as to identify such objects on which accession number has been defaced or completely disappeared[103]. Today, our only clue to identifying a good number of Sikri sculptures in our collection are a few publications such as by Foucher in 1903, 1905 and 1918 in all 50 .pieces), or Ingholt (50 pieces), Suwarcha Paul (106 pieces)[104] or some such items in Museum that still retain on them the written old numbers ranging between 2000 and 2354A (Pls. X, XIII, XV, XV.a-d; XVI.a-d; XVII, XVIII, XIX.d; XX.a-d; XXI.a, c; XXVII. a, d; XLIV,a-b;.XLVI.c-d, etc.,d). Both Foucher and Ingholt have also published some items which they attribute to Sikri but which bear accession numbers that do not fall within the known range of accession numbers (2000-2354A of Deanes List) but are still attributed to the site of Sikri. Ingholt has also published some such sculptures attributed by him as having come from Sikri. Even today we see a life-size standing Buddha on display against the eastern wall of Gandhara Gallery in Lahore Museum that clearly show scribed on its halo its provenance (Sikri) and the old accession number (1550). Four more sculptures from Sikri of pre-1889 days are illustrated in this book (Pls. XXV.b; XXXIV.a, d.; and XLIX.c)[105]. But there is no record as to when and by whom Sikri site was excavated prior to 1889 and how many sculptures were received, when and through whom? Thus the total numbers of Sikri sculptures in Lahore Museum must be considered more than 354 i.e. the

100 Percy Brown p.7
101 See Appendix 'S'.
102 Captain A. H. Deane, Memorandum on Excavation at Sikri, Eusafzai. p.n.k., d.n.k.
103 See Appendix 'C' - II.
104 Suwarcha Paul, Catalogue, 1986, pp.73, 241-260.
105 It may be interesting to note that in all the original Accession Registers written between 1867 and 1964, there is not a single entry in the name of Sikri site. Even Deane's collection of 354 sculptures in 1889 has been entered as from Eusafzai and not Sikri (in Eusafzai).



number shown in Dean's List of 1889 as prepared by Fred. A. Andrews in Appendix 'C' - II). We do not know what exact number of sculptures from Sikri arrived in Lahore Museum prior to the arrival of Dean's collection of 1889. Foucher, Ingholt and Suwarcha Paul have certainly published quite a good number of Sikri material of pre-1899 days and a few more can certainly be identified among the surviving collection of Lahore Museum, as has been pointed out above in this very paragraph. An approximate tentative list of such a material needs to be prepared.

However, Suwarcha Paul's List of Sikri sculptures needs a little more attention. Out of 617 Gandharan sculptures, she has attributed 106 sculptures to the site of Sikri[106]. Out of these, only 40 sculptures fall within the range of serial numbers which Andrew has allotted to Sikri Sculptures i.e. 2000-2354A (See Appendix 'C', Part II.) whereas only four number succeed while 62 precede the serial numbers of Andrews. Even among the 62 objects whose accession numbers precede Andrews', there are some confusion. For example there are seven sculptures that have been allotted "two numbers" at one and the same time - one belonging to Andrew's bracket of 2000-2354A but with a pre-fix of 'R' and the other preceding it. These are:

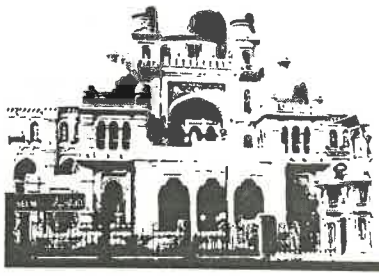
1582/R-2076
1592/R-2076 (repeated)
1640/R-2017
1661/R-2139
1741/R-2306
1815/R-2205
1899/R-2310

Do the numbers with a pre-fix of 'R' really belong to Andrew's bracket? And what does 'R' stand for? We do not know. Besides, on what basis Suwarcha Paul has attributed such a large number of sculptures to Sikri? Again we have no idea. At least in the official list of the Division of Cultural Property there is no such indication or attribution. That there were in Museum's collection sculptures from Sikri that had arrived before the lot sent by Col. Deane there is now hardly any doubt. Several of them are still in Museum's collection. But we have no information as regards their exact number and date or dates of arrival in Museum. It will require a hard exercise to find out how many Sikri Sculptures of Pre-Deane days' are/were there? But it is worth the trouble. Besides, if Suwarcha Paul's attribution of the four sculptures bearing Nos. 2356, 2357 2359 2363 to Sikri is accepted, then we have to presume that Sikri collection in Lahore Museum arrived here at least in three installments if not more i.e. before, in, and after 1889. But we do not have any source to confirm it.

d. Chandigarh Collection (1948) studied by Prem Goswami and Suwarcha Paul

Neither in Lahore Museum nor in Chandigarh Museum, complete record of the "Partition of Cultural Property of Lahore Museum" exists. Particularly, Lahore Museum does not possess any photographic record of what was handed over to India in 1948. Even the documentary record is imperfect and incomplete. The Indian share, after a long stay in Simla and Patiala was finally transferred to Chandigarh where it is now housed in the Museum. The Indian share of Gandhara collection was first studied by Prem Goswami for her PhD thesis under the title: Catalogue Raisonne of Gandhara Sculptures of Chandigarh Museum, from Chandigarh University in 1978.

106 For 108 sculptures attributed to Sikri in Chandigarh Museum see Suwarcha Paul, Catalogue, 1986, pp. 239-260.



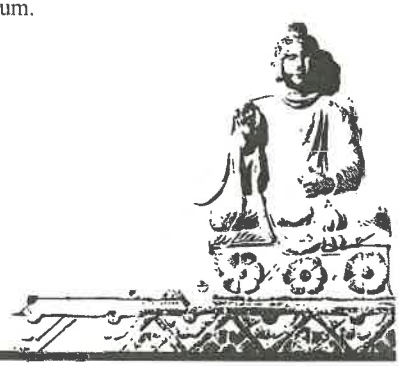
This author, unfortunately could not have access to this thesis. However, later on, in the year 1986, Ms. Suwarcha Paul of the same Museum, published this collection in the form of a Catalogue[107]. The quality of illustrations is not good and attributions of individual sculptures to their respective provenances are not always satisfactory. However, this publication has retained all the original accession numbers and hence is helpful in comparing them with the documentation record of Lahore Museum in whatever rudimentary form it may be at present. The best photographic record of the share of Chandigarh Museum from Lahore is currently available in the American Institute of Indian Studies (AIIS), Ramnagar, near Varanasi (Benares) from where the author could procure a large number of photographs of this collection. The Gandhara sculptures now in Chandigarh Museum are reportedly from the following sites:

> *Attock, Charsadda, Dargai, Gandhara (in general), Hoti Mardan, Jamalgarhi, Kallamas, Karamar, Koi Tangai, Kharkai, Loriyan Tangai, Malakand or Tangai, Maira (Mehra), Mian Khan, Muhammad Nari, Naogram, Nathu (Nattu), Peshawar, Ranigat, Rhode, Rokri, Sahri Bahlol, Sanghao, Shahbazgarhi, Shah-ji- ki-Dheri (Peshawar), Sikri, Swat, Takht-i-Bahi, Taxila (Shah Dheri), Yusafzai (present day Mardan Division), and some ten pieces from two sites in Kashmir namely Akhnur and Ushkar*[108].

But this list is certainly not exhaustive because the Compiler of the Chandigarh Museum Catalogue admits that there were still many pieces whose provenances could not be confirmed[109]. She tried to fill up this gap and tried to find some provenances from some other sources but in this she was not always successful. For example, her attribution of the inscribed Hariti (Old No. 1625) to Shah-ji-ki-Dheri i.e. the famous site of Kanishka Stupa in Peshawar (p. 237) is certainly wrong. Actually, this piece is from Sakhara Dheri. But confusion between Sakhara Dheri and Sha-ji-ki-Dheri is understandable. Out of 106 sculptures which she has attributed to the site of Sikri (pp. 239-260) some of the attributions may not be correct[110] and need to be verified such as those bearing accession numbers such as 63, 87, 235A, 285, 345, 586, 1084, 1235. 1235, 1240, 1242, 1250, 1258, 1259, 1269, 1275, 1279, 1291, 1299, 1300, 1305, 1306, 1311, 1313, 1319, 1327, 1332 (actually=2007/1235), 1336, 1342, 1346, 1347, 1357,1358, 1359, 1370, 1376, 1379, 1381, 1402, 1403, 1495, 1499,1502, 1509, 1513, 1529, 1530, 1533, 1549, 1542, 1543, 1548, 1576, 1582, etc.

Suwarcha Paul admits that the record that accompanied the Indian Share from Lahore Museum was probably lost or destroyed in transit before it finally reached Chandigarh Museum[111].

107 Suwarcha Paul, Gandhara Sculptures in Chandigarh Museum, Chandigarh, 1986.
108 Suwarcha Paul, p. 18 and 73
109 Suawrcha Paul, p. 18. Out of 617 some pieces were later on transferred to the Lucknow Museum.
110 Humera Alam, 1991.
111 Suwarcha Paul, p. 19.



Lahore Museum's Research on Gandhara Sculptures between 1974 and 1998

Results of author's earlier research on this issue were published in 1992[112] and 2000[113]. In the meanwhile, he persuaded the keeper, Gandhara collection to work on two relatively smaller collections – namely stucco sculpture from Rokri[114], and terracotta sculptures from Pambarwan, also called Akhnur[115]. The keeper, Humera Alam also revisited Sikri Stupa[116] in order to update A. Foucher's[117] earlier study of Sikri Stupa in Lahore Museum. The Author was also benefitted from a special study of Dr. Elizabeth Errington of the British Museum on the documentation about one of the very important single monument, namely the statue of Athena in Lahore Museum[118]. She also supplied to the Author copies of some valuable documents regarding Sikri collection in the Provincial Archives, Peshawar. Other sections were also probed by the Author and some of his colleagues with the same purpose, though not with the same enthusiasm and consistency[119]. He also discovered an unpublished paper of Dr. J. P. Vogel about a Gandhara piece that was formerly in Lahore Museum and published it with a note from his own side[120].

e. Exhibition In New York 2011

In March 2011 an exhibition was arranged in New Your by the Asia Society under the title: The Buddhist Heritage of Pakistan - Art of Gandhara (March 1 - May 29)[121]. A beautiful catalogue was published at this occasion. In all 69 objects of miscellaneous nature were put on display. Out of these 50 sculptures were from Lahore Museum alone - including one (S. No. 31) presently in Karachi Museum but was originally part of the Lahore Museum collection as far back as 1950 (The remaining 16 objects were from National Museum of Pakistan, Karachi and three from Rockfeller 3rd and Bumper collections in New York. What intrigued me was the fact that out of 50 objects provenances of only 19 (about 37%) art works were known. Again out of 19 pieces of known provenances, 13 were from three sites namely Sikri (8), Sanghao (3) and Muhammad Nari (2) whereas the remaining 6 came one each from, Karamar, Ranigat, Shah Dheri (Taxila) or Shah-ji-ki Dheri (Peshawar), Shahbazgarhi, Sahri Bahlol and Kharkai. For one who is familiar with Gandhara collection in Lahore Museum, it was not a surprising revelation. Indeed this sad fact of missing or unknown provenances of majority of Gandhara sculptures has always been the main worry for anyone who intended to take up the work of cataloguing of this collection.

112 Saifur Rahman Dar, "Documentation Record of Gandhara Collection of Lahore Museum", LMB, V, 2. July-December 1992, 19-44

113 Saifur Rahman Dar, "The Sikri sculptures: prolegomena on an exceptional, but unstudied, collection of Gandharan art in Lahore Museum". In: Silk Road Art and Archaeology, Journal of the Institute of Silk Road Studies, No.6: Papers in honor of Francine Tissot, edited by Elizabeth Errington and Osmond Bopearachchi, Kamakura, 1999/2000, 19-44.

114 Humera Alam, "Lahore Museum Collection of Stucco Sculptures from Rokhri, District Mianwali", LMB, III, 1, Jan.–June 1990, 43-51(Henceforth: Humera 1990).

115 Humera Alam, "Akhnur Terracottas in Lahore Museum, 'LMB, I, 2, 1988, 69-92.

116 Humera Alam, "The Sikri Stupa in Lahore Museum. A Fresh Study of its Reliefs", LMB VII, 1-2, 1994, 103 - 126.

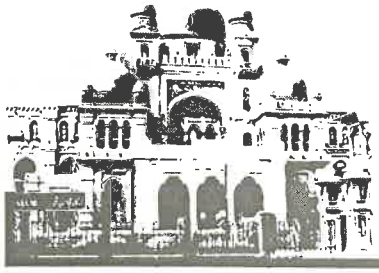
117 A. Foucher, "Les bas-reliefs du stupa de Sikri (Gandhara)". Journal Asiatique, Paris1903, 185-330

118 Elizabeth Errington, "Documents relating to the so-called Athena of the Lahore Museum", LMB, III, 1, Jan.-June 1990, 19-28.

119 See Appendix "O."

120 Jean Philippe Vogel, "The Par nirvana of Ananda", LMB, vol: II, no. 1, Jan.-June 1989, 19-22.

121 Melissa Chiu (Ed.), The Buddhist Heritage of Pakistan - Art of Gandhara. Asia Society Museum, New York, New York, 2011.



Even as far back as 1892, Latif described and partly illustrated 40 pieces from Gandhara Collection and illustrated 20 out of them, but, even at that early stage of history of Lahore Museum, he could retrieve the provenance of only 6 pieces i.e. - 15 % only.

Whither The Attempted Catalogue Of Gandhara Sculptures?

Poor maintenance of archival record is another reason for our poor knowledge of the history of this collection. This is in respect of all sections and all collections – but the effects of poor archival record were more seriously felt in respect of coins, paintings and sculptures. Coins section was fortunate enough to get the attention of two eminent numismatists in the name of Chas J. Rodgers, and R. B. Whitehead who studied this collection at a very early stage and published the results of their studies as early as 1891[122], 1914[123] and 1934[124] in the form of independent volumes covering the most important part of this collection. Some attempts were made to update these studies but with no positive outcome in printed form. Similarly, the collection of miniature paintings also got an early attention of a scholar like S. N. Gupta, a former principal of the Mayo School of Art and an officiating curator of Lahore Museum, who compiled the catalogue of paintings in Lahore Museum and published it in 1922[125]. Fortunately, Gupta's study has been further updated by F. S. Ijazuddin in 1979[126] and, more recently, by a talented young lady Miss Uzma Usmani[127]. Besides, there have been two interesting compilations about the entire collection of the Museum – the one by B. H. Baden Powell[128] in 1868 and 1872 and the other by Percy Brown in 1908[129]. I do not know when the Museum's Gandhara collection will have its Whitehead, Gupta or Percy Brown?

As regards Gandhara collection, Lahore Museum was beset with a problem right from the beginning in the middle of the 19th century mainly because of the dubious ways in which these objects were excavated, insufficient documentation record of each excavation, unscientific and inconsistent inventory control both in the field and in Museum, lack of trained staff to administer these collections on display and/or in reserve, etc. These have always remained the stumbling blocks for all those early pioneers who showed their interest to prepare proper Catalogue of this collection. Some only emphasized the need to do this job while others few were not even in favor of starting this work. But, there were a few other daring ones who did venture. But among this latter

122 Chas J. Rodgers, Catalogue of the Coins in the Government Museum Lahore. Amritsar, 1890.
Also see: Anonymous, Catalogue of the Coins purchased from Mr. Rodgers or the Lahore Museum: Part I – Mughal Emperors of India; Part II – Miscellaneous Muhammadan Coins; Part III – Graeco-Bactrian Coins Part IV – Miscellaneous Coins Collection of Lahore Museum. Amritsar, 1891.

123 R. B. Whitehead, Catalogue of Coins in the Punjab Museum, Lahore. Vol. I, Cambridge, 1914.

124 R. B. Whitehead, Catalogue of Coins in the Punjab Museum, Lahore. Vol. II, Cambridge, 1934 and R. B. Whitehead, Catalogue of Coins in the Punjab Museum, Lahore. Vol. III, Cambridge, 1934.

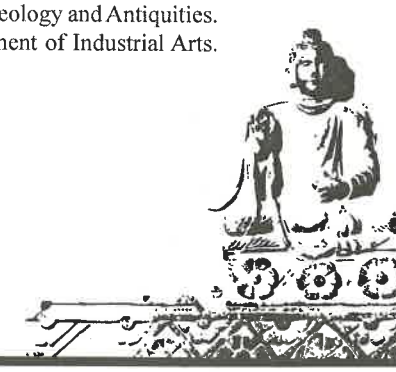
125 S. N. Gupta, Catalogue of Painting in Lahore Museum, Lahore, 1922.

126 F. S. Ijazuddin, Catalogue of Pahari Painting in Lahore Museum. Sotheby, London, 1979.

127 Uzma Usmani and Barabara Schmidt, Persian Paintings in Lahore Museum. Lahore 2012.

128 B. H. Baden-Powell, Handbook of the Economic Products of the Punjab, Vol. I: Raw Products, Roorkee, 1868 and Ibid. Handbook of Manufactures and Arts of the Punjab. Forming Volume II to the Handbook of the Economic Products o the Punjab. Lahore, 1872.

129 Percy Brown, Lahore Museum Punjab No. 1: A Descriptive Guide to the Department of Archaeology and Antiquities. Lahore, 1908 and Ibid. Lahore Museum Punjab No. 2: A Descriptive Guide to the Department of Industrial Arts. Lahore, 1909.



group, there has been none determined enough to take in hand the work to its successful conclusion - the printing of the Catalogue. Some of them abandoned their projects when they were only a few steps away from their destination

Qismat ki khubi daikhiyai tuti kahan kamand
Do chaar hath jabh kai labai bam reh giya.

قسمت کی خوبی دیکھیئے ٹوٹی کہاں کمند
دو چار ہاتھ جب کہ لبِ بام رہ گیا

Is this the destiny of this collection? Was this due to sheer lack of determination on the part of curators/scholars? Or, had this always been due to the some invisible hands of controlling authorities? Probably, time is not yet ripe enough to discuss it. In any case all attempts so far made ultimately were foiled on account of one reason or other and the prospective cataloguers were obliged to divert their attentions towards other works (Pls.XIV). The result of this long-drawn exercise is that during the last almost 125 years there were made several attempts but not one turned out to be successful - partially or completely. This story is both intriguing and sad at the same time. It is almost for last about hundred and forty years that we have been reading about a Catalogue of Gandhara sculptures in Lahore Museum being compiled. But so far it has been eluding us.

The story of Catalogue-making of Gandhara sculptures and related material begins with a sad note by Captain I. P. Westmorland, the curator in 1873-74. He wrote in his yearly report:

> *"...the work of Cataloguing Gandhara sculptures is scarcely possible until the Museum is presided over by an officer who has no other work"*[130].

A note of another officiating curator of early period i.e. Mr. A.R. Becher (1874-1875), though quite interesting, was equally disappointing and disparaging. It reads:

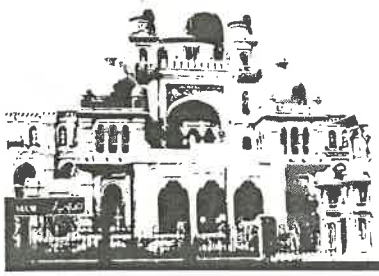
> *" I fear, it will be almost impossible to make the catalogue, as complete as it should be; had any record been kept showing the locality whence the various Articles were received or had they on receipt been at once labeled it would have greatly facilitated the work of completing a catalogue"*[131].

However, Lord Kipling, curator in 1881-82, was quite happy when he was given one clerk to assist him in museum matters. In his report of the year he wrote that

> *"... services of a new Darogha-clerk will be useful, among other things, to assist in cataloguing and in descriptive labeling"*[132].

Some scholars, like R.B. Whitehead, Chas. J. Rodgers, Percy Brown and S. N. Gupta ultimately succeeded in publishing catalogues and descriptive guides of their respective sections. But as regards Gandhara collection, despite great reputation and general appeal of this collection, no

130 RWCLM 1873-74, p.1.
131 RWCLM 1874-75, p.1.
132 RWCLM 1881-82, p. 2.



curator or scholar appears to have been attracted to take this project to its logical conclusions i.e. compiling and publishing a catalogue - not even a hand-list.

For the first time we hear about two scholars having shown their intention for such a job. They were Sir Alexander Cunningham and Mr. Fred F. Andrews. The former appears to have undertaken this task in 1869 but ended up only in publishing a Descriptive List of the Principal Buddhist Sculptures in the Lahore Museum[133]. Other than this, both Cunningham and Andrews left their jobs unfinished. S. M. Latif took advantage of Cunningham's labor and in 1892 published in his book on Lahore a list of Gandhara sculptures in Lahore Museum in the form in which Cunningham had left it. Later on H. Hargreaves - an officer of the Archaeological Survey of India , was deputed to compile a Catalogue of Gandhara sculptures in Lahore Museum. However, he ended up in compiling and publishing in 1914 a small study of this collection in the form of a booklet; The Buddha Story in Stone[134]. This was later on translated into Urdu[135]. This book was indeed in the form of a lecture illustrated with the help of lantern slides. In 1903, Alfred Foucher also published his elaborate study of 13 reliefs found on the body of Sikri Stupa in the form of an independent booklet[136]. In 1937-1940, Dr. Sita Ram also compiled Buddha's Story as found on the reliefs in Lahore Museum. But it could not be published due to his sudden death. After independence (1947), Humera Alam's petite book: Gandhara Sculptures in Lahore Museum, (Lahore, 1988, Second Edition, 1998) is the first attempt in this direction but it is more a guide book of sculptures on display for general visitors rather than a serious study of the collection as a whole. She also contributed two important research papers in this field. Dar contributed two important papers – one on documentation of Gandhara sculptures in Lahore Museum[137] and the other about Sikri Sculptures received as big single lot sent by. Deane in 1890[138]. Despite all this very few scholars were attracted towards compiling a catalogue. A few who really made some attempt in thus respect their accounts are given hereunder albeit briefly:

a. Alexander Cunningham Emphasized The Need To Prepare A Catalogue (1872)

For the first time we hear about it in the year 1872[139]. It was when Sir Alexander Cunningham was preparing a Descriptive List of Sculptures in the Lahore Central Museum[140]. It has taken him a long time (1867- 1872) to finish it. It appears that during this period Sir Cunningham was seriously planning to compile a Catalogue of the same material. But on the contrary Mr. F. D. Cunningham, the officiating curator on behalf of Agriculture, Revenue and Commerce Department, reported in his annual report for the year 1872-73 that General Sir Alexander Cunningham has shown his inability to prepare a "Report on Gandhara Sculptures" unless a complete catalogue is handed over to him. Sir Cunningham stressed that:

133 A copy of it existed in LM Lib in 1908 when Percy Brown published his Descriptive Guide of Archaeology and Antiquities in Lahore Museum.

134 H. Hargreaves, Buddha Story in Stone. Calcutta, 1914.

135 Nur Bakhsh, Buddha ki Kahani Pathron ki Zabani. Lahore, 1923.

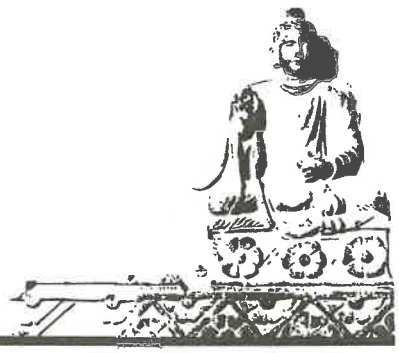
136 A. Foucher, "*Les bas-reliefs du stupa de Sikri (Gandhara)*". Journal Asiatique, Paris1903, 185-330.

137 Dar 1990.

138 Dar 1998. Also see Appendix 'O': A Summary Account of Some Important Studies of Gandhara Material In Lahore Museum From 1868 to date

139 RWCM 1872-73, p.1.

140 For a detailed note on this material see Appendix "C" of this book.



"A complete Catalogue of all the collection is essential, but it will be a work of time and difficulty".

At the same time he expressed his inability to prepare it himself, for want of time. However, it was hoped that Cunningham's Descriptive Account of these Sculptures, which was then under preparation, "will at all events form a good commencement to a general catalogue". It was decided by the Government that Cunningham's Descriptive List be printed and affixed to each object on display in the Museum that was then still in the old the Exhibition Hall. Although S.M Latif makes us believe that this list was published but the same today is not available in Museum record. However, an incomplete draft of it, written in the handwriting of Cunningham himself, has fortunately survived (See Appendix 'C', Section I).

Two years later Mr. A.R. Becher, the new officiating curator, published a very interesting, though a disappointing and disparaging note. It has already been reproduced above in the beginning of this section. Briefly Mr. Becker was of the opinion that ..."it will be almost impossible to make the catalogue (of Gandhara sculptures), as complete as it should be..."[141]. Nevertheless, he assured us that he himself had prepared a Catalogue of Products of the Mineral Kingdom which he expected to get printed soon. However, no such catalogue has ever seen the light of the day.

J. L. KIPLING'S EFFORT (1891-92)

The first definite tiding about Gandhara Catalogue came in 1891-92 when J. L. Kipling, the curator, informed us that:

"A descriptive catalogue of all the Buddhist sculptures in the Museum, excepting the recent Sikri finds, which remain packed and await the time when they can be built up in the new building, has been completed in manuscript"[142].

We are not informed as to who was the its author or compiler of this catalogue-in-manuscript - Kipling himself or somebody else? In any case we never hear about it afterward. The fate of the "completed manuscript" is also not known. No copy of it has survived.

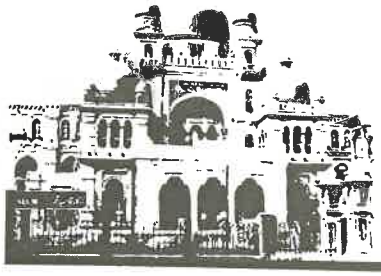
b. DR. J. Ph. Vogel's Catalogue (1902-03)

In1902-03 we once again hear about this catalogue with the name of a new writer. This time it was Dr. J. Ph Vogel. We learn from the printed annual report of the Museum that Dr. Vogel worked during the year in collecting data for the preparation of the Catalogue of Gandhara sculptures. It was for this purpose that the officiating curator Mr. G. E. Brand, supplied a complete set of photographs of Gandhara sculptures but he was not very optimistic of the results as he reported that:

"A work of this magnitude will take some years to complete"[143].

Those "some years" never ended and we do not know what happened to the work of Dr. Vogel and the complete set of photographs provided to him. Was Kipling referring to Vogel's or one of his

141 RWCLM 1874-75, p. 1.
142 RWCLM 1891-92, p. 1.
143 RWCLM 1902-03, p. 2.



own works? We have no idea. Probably he was referring to Vogel's work as did later Percy Brown for whose Descriptive Guide Dr. Vogel wrote a detailed note[144] .

Percy Brown Mentions That The Catalogue Is Under Preparation (1908)

Percy Brown remained the officiating curator of Lahore Museum for several years (1898 - 1906). We are fortunate that he published the ever-first Guide Book of Lahore Museum in two volumes namely: Vol. I. A Descriptive Guide to the Department of Archaeology and Antiquities. Lahore, 1908, and VOL.II. A Descriptive Guide to the Department of Industrial Arts. Lahore, 1908. Both these volumes are illustrated and till today remain model and a great source of information for all those who are interested to know about early history of this Museum. In his Volume I, the author informs us that a Catalogue of Gandhara Sculptures is "almost ready" and will soon be sent to press for printing it. Was this compiled by Percy Brown himself or by someone else? The former assumption is out of question. Gandhara art has never been his favourite subject. He admitted frankly that the section on Gandhara Art as published in his Guide to Lahore Museum is entirely based on notes supplied to him by Dr. Vogel. It is most probable that the Gandhara Catalogue which Percy Brown has referred to above was work of Dr. Vogel as has already been reported in the Annual Report of the Museum for the year 1902-03. If so Dr. Vogel appears to have worked on this project for almost six or seven years as was expected by Mr. G. E. Brand the then Curator. Whosoever was the author of this catalogue which was almost ready in 1902 and was ready to go to press in 1908, none of the two manuscripts could reach the printing press nor a copy of any one of the two has survived in the museum record. Our own record in the Museum, once again, is astonishingly silent about this.

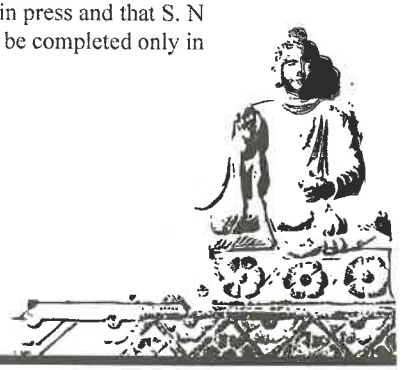
c. H. R. Hargreaves' Attempt (1911-1912)

In 1911, we hear an echo of the same project once again. This year, the Archaeological Survey of India spared the services of Mr. H. R. Hargreaves, then posted in Lahore Fort, for working on the Gandhara Sculptures in Lahore Museum. The report of Mr. G. A. Wathen, who succeeded Bhai Sirdar Ram Singh in 1909-1910 as curator, shows his great enthusiasm about this project. He reports:

> *"Mr. Hargreaves' Catalogue should not only be most interesting to scholars, but will also supply a long felt need"*[145].

The same year they were also waiting for Whitehead's Catalogue of Coins in the Punjab Museum, Vol. I which actually came out of press in 1914. It was also announced that a revised List of Inscriptions is also being printed and that the List of Photographic Negatives (of 1889) has been revised[146]. Next year, it was reported by Mr. Lionel Heath, the new curator, that the work on Catalogue of Sculptures by Hargreaves still continues[147]. Still another year later we learn that this

144 Percy Brown, A Descriptive Guide to the Department of Archaeology and Antiquities. Lahore , 1908, Preface.
145 See RWCLM 1911-12, p.3.
146 Ibid.
147 See RWCLM 1912-13. In the same report we also learn that Whitehead's Catalogue was still in press and that S. N Gupta started his work on the Catalogue of Paintings in Lahore Museum - a work which could be completed only in 1922.



work is not yet complete[148]. This is further followed by another news next year that the work of Cataloguing of Gandhara Sculpture by H. Hargreaves has been postponed. Instead, he was reported to have joined the Indian Army as a Reserve. He never returned to re-start this project. Nor do we have any copy of his work done in this direction during previous years. However, we do know that the lecture delivered by him on 10-2-1914 in Lahore Museum was printed in book form under the title: The Buddha Story in Stone the same year from Calcutta. Some eight years later, the same book was translated into Urdu by one Maulvi Nur Bakhsh and published in 1922 from Lahore. To the best of my knowledge, Nur Bakhsh's book was the first ever book on Gandhara art written in Urdu, followed by a second book in 1988[149]. It may not be without interest to note that some 25 years later the same scholar (H. Hargreaves) published his Handbook to the Sculptures in the Peshawar Museum from Calcutta in 1939.

d. Lionel Heath And Gandhara Catalogue (1929)

In a report published in 1929, Mr. Lionel Heath, the curator reiterates the quite often repeated declaration that the work on cataloguing the collection of Gandhara sculptures has been going on for several years and was hoped to be completed shortly and will be published by the Indic Society[150]. The project started by Hargreaves in 1911 was shelved in 1914. Now, who has been working on this catalogue between 1914 1nd 1929, as referred to by Heath, again we have no idea. The curatorship of Lahore Museum during 1914 and 1929 has been changing hands only between two persons namely M/s Lionel Heath and S. N. Gupta. Among them Mr. Gupta was always preoccupied with the collection of paintings in the Museum whereas Heath, after his announcement of abandonment of Hargreaves' project in 1916, never talked about it anymore till we have his utterance in 1929. The name of the author of "almost complete catalogue ready to be published by the Indic Society" remains enigmatic. A project completed to an extent that a learned body (Indic Society) is waiting to start its printing must have some paper work ready in the office where it was being researched and processed for ultimate printing. Are we justified in presuming that the work of catalogue referred to by Lionel Heath actually appertains to the left over work of Hargreaves which he was serious to wind up before starting on his Handbook of Peshawar Museum. But not a single paper is there in our archives. But probably, despite the good will of the Museum curator, he was held back from completing his work by some "hidden hand". But we will not know about that.

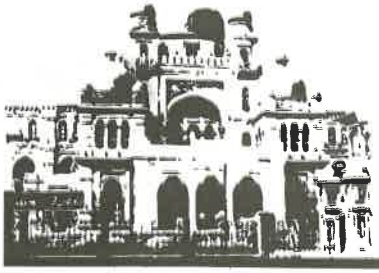
e. Dr. Sita Ram's Efforts Also Ended Up In Fiasco (1928-1940)

Lionel Heath was the last officiating curator of Lahore Museum. The new incumbent of the post was Dr. Pandit K. N. Sita Ram who was recruited as a full time professional curator in 1928. With this appointment, Lahore Museum was no more an appendix of the Mayo School of Art whose principals always held the post of curator on officiating basis at a fixed pay of Rs. 100/- per month since the times of Kipling.

148 See RWCLM 1913-14.

149 Muhammad Wali Ullah Khan, Gandhara (Urdu). Islamabad, 1988. It was translated into English at the request of Lok Virsa Institute, Islamabad for a Chines publishing firm: The Ridge House International Ltd., 1-2206 Blue Castle International Centre, 2-Zidawang Road, Beijing, Peoples' Republic of China.

150 Loinel Heath, "Lahore Museum in 1929". LMB Vol. VII, 1-2, 1994, pp. 19-23.



Dr. Sita Ram's appointment was propitious - at least it looked so at the time when it came. First of all it was almost after six decades of its foundation that Lahore Museum got its own permanent professional curator - a gazetted Class I officer. At the same time the Museum that had so far remained under the Department of Agriculture was given under the administrative control of the Education Department and hence became an educational institution. On the museum side too there were certain indications of some improvements. For the first time Museum got its own Coins Room, which had so far remained in a part of the Gallery of Archaeology and Antiquities[151], at the site of its present location in 1928. It was during his period that the collection of Gandhara sculptures was also finally shifted to the Eastern Gallery and renamed as Gandhara Gallery - as till today[152], and opened to public. Almost at the same time, an amount of Rs. 10000/- was earmarked to convert the opposite Gallery - the so-called Western Gallery, into a Gallery of Contemporary Art[153] - the present day B. A. Kureshi Gallery of Contemporary Arts. And, the best of all the changes was that new curator showed his determination to prepare an illustrated Catalogue of newly established Gandhara Gallery for which "he" had already made considerable progress towards the end of the financial year 1928-29[154]. Most probably, this 'illustrated, Catalogue was intended to represent Gandhara collection on display only. But two years after the first announcement, Dr. Sita Ram informed his readers that he was still revising and re-editing his Catalogue[155]. At the same time he was hopeful to take in hands the preparation of other guidebooks which will describe and illustrate various collections. One of these guidebooks, namely the Guide of the Jaina Sculptures, according to Dr. Sita Ram, was by then complete and was soon to be sent for the approval of the Punjab Government[156]. About Catalogue of Gandhara Sculpture, we read once again in the next year's report on the working of Lahore Museum that the work was still in progress[157]. Still another year later we hear that the printing of the Guidebook - now termed as Catalogue of Jaina Sculptures, is making good headway as the printing is in progress[158]. In the same report, the curator had another good news for us - the Catalogue of Bronzes from Nepal was also underway[159]. But strangely enough, in this year's report, or for that matter in any report of the subsequent years till his death in 1940, Dr. Sita Ram does not say a single word not only about his Catalogue of Gandhara Sculptures but even about his other Catalogues and Guidebooks. Now what about manuscripts of catalogues of all those books which Dr. Sita Ram might have prepared and submitted to the Punjab Government for approval and even sent to the Press for printing? We do not have any idea. What has survived in Museum's archives with regards to Dr. Sita Ram's labours and endevours of almost 12 years is a carbon copy of a manuscript entitled: **Life of the Buddha as depicted in Stone Reliefs in Lahore Museum** (See Appendix 'F', Item No. 20). This manuscript is a typed copy on foolscap paper, is

151 See RWCML 1928-29).

152 The Eastern Gallery i.e.-the present day Gandhara Gallery, was actually completed in 1916 but for several years functioned as a store for the collection of antiquities from Central Asia sent by Aural Stein from London. One hundred and forty-six (146) boxes were to remain here unpacked till a suitable place was found for its display (See RWC 1916-17and RWC 1928-29).

153 See RWCML 1927-28.

154 See RWCML 1928-29, p. 11.

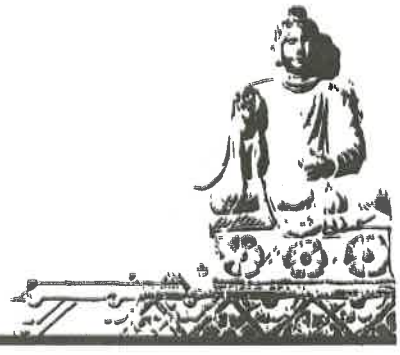
155 See RWCML 1930-31, p. 8.

156 See RWCML 1930-31, p. 8.

157 See RWCML 1931-32.

158 See RWCML 1932-33, p. 9.

159 See RWCML 1932-33.



undated and unsigned. To the present author, it appears to have been written between 1937 and 15th September 1940 - date of sudden death of the scholar. The title of Sita Ram's manuscript reminds of Hargreaves book entitled: **The Buddha Story in Stone** published in 1914 already discussed. In contrast to these high valued titles, we learn that the Museum Development Committee in the meeting for the year 1934-35 recommended preparation and printing of some small pamphlets instead[160].

Only once again we read about Departmental Development Committee (1944) directing the curator to prepare a Catalogue but, this time the order was for the Catalogue of Coins of the Sultans of Delhi[161] and not of Gandhara. Like the Gandhara Catalogue, the work on Catalogue of Coins of the Sultans of Delhi still awaits to be completed and printed[162].

f. The Last Joint Effort By Dar And Humera (1985-1987)

(Pl. XIV & Appendix 'N')

This case has been discussed with fuller details elsewhere in this book [163]. Here, we will give only a summary account of the same. In 1985, this author and Miss Humera Alam, then keeper-incharge Gandhara Collection started working on this project with the concurrence of the Chairman, Board of Governors. The purpose was two-pronged. In the first place we had wanted to physically verify the entire Gandhara collection both on display and in reserve. In the second place - we decided to make inventory of the entire collection - particularly of those pieces which were in reserve - on a new format namely on foolscap loose-sheets instead of on traditional bound-registers. Simultaneously, duplicate entries were also made on smaller location cards. A new proforma was devised for loose sheets (Appendix 'N'). The purpose of preparing data on loose sheet was later on to conveniently convert the information to prepare a proper catalogue. However, when this job was completed and we were ready to go for the ultimate end of it, the attention of the Team - particularly that of the author-director, was diverted to some other jobs and the project once again was shelved. and apparently abandoned for some time in future. (See Pl. XIV).

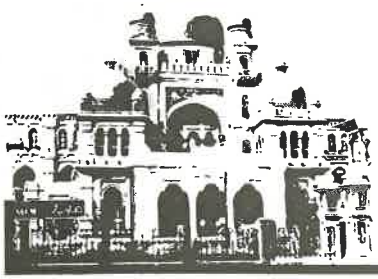
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160 See RWCML 1934-35.

161 See RWC 1943-44.

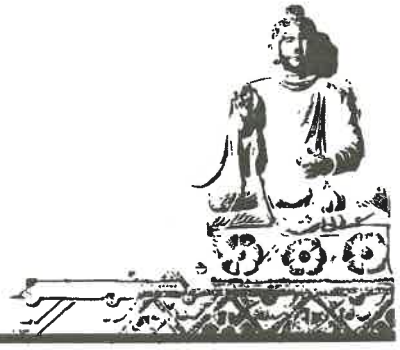
162 Parenthetically, I may add a brief note here about the subsequent history of this project about Sultanate Period Coins. Maulvi Zafar Hasan, the ex-curator worked on this project and the remanants of his endeavours were there in the Coins section of the Museum during my tenure. Dr. F.M. Anjum Rehmani, then Deputy Director, showed his interest to continue the work left unfinished by Zafar Hassan. He was still entangled with the Ghaznavid Period when I left the Museum service in 1998. Miss Naushaba Anjum, the present keeper Numismatics claims to have finally completed this work and, according to her, arrangements are already in hand to get it published through the good office of the director State Bank Museum, Karachi.

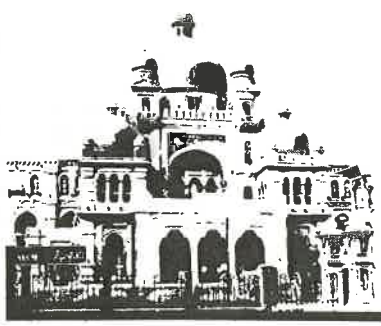
163 See Part Three, Fresh Documentation between 1985-1987, pp. 91-97.



CHAPTER THREE

Waxing And Waning Fortune Of The Collection





Waxing And Waning Fortune Of The Collection Of Gandhara Sculpture In Lahore Museum

Beginning Of The Collection

(Chart 1 & Appendix 'A')

The earliest nucleus of a museum in Lahore was formed in 1855 in the pavilion or Baradari of Wazir Khan (Pls. I.a, II) which was located in the middle of a 17th century date-grove garden called Nakhla Wazir Khan. This building still exits and is being used as a part of the Punjab Public Library on the south of the present Museum building. This was named as District Lahore Museum[164]. A solitary date palm tree of this Nakhla survived as late as 1975 alongside the southern wall of the Armory Gallery. Practically no information has survived as regards the nature and size of the collection in this museum except that it was merged in the collection of the Central Lahore Museum when it was formally inaugurated in the Punjab Exhibition Hall in 1867 (Pls. III. V-VI).

Some twenty-six years later, in 1894, the museum was shifted to a new premises nearby and, sometimes after that, the old Exhibition Hall was renamed as Tollinton Market. After more than one hundred years this building was once again rechristened as Lahore City Heritage Museum and handed back to Lahore Museum in 2001.

On 3rd February 1890 the foundation stone of the present building was laid by Prince Albert Victor, the grandson of Queen Victoria under the name of Jubilee Museum and Technical Institute (Pl. I.c, IV). On the authority of Percy Brown, an ex-curator, we know that the building was designed by Rudyard Kipling whereas Sirdar Bhai Ram Singh assisted him in working details. Both belonged to the Mayo School of Art and, in turn, also served as curators of this museum. The construction was started by funds raised from public to commemorate the Jubilee Ceremonies of Queen Victoria. Construction was supervised by Engineer Sir Ganga Ram The Museum was inaugurated by Sir Robert Montgomery, the Governor Punjab in 1894. Initially, the building comprised five galleries

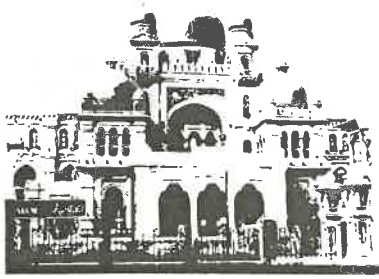
164 We have confirmed news that during the later half of the 19th century there were museums in several districts of the Punjab including one each at Lahore and Amritsar. Among these, District Lahore Museum was started in 1855. But about others we have no information for the present. We also know that by the year 1872 or so, the government was planning to close down these museums with the suggestion that their significant objects be sent to Lahore Museum (See RWCLM 1872-73). Whether anything significant was sent from any of these museums to Lahore? We do not know.



– four for exhibits and one for office (Pl. VII.a). Sometime later, probably in 1916 or thereabout, two more major galleries and an auditorium Hall was added (Pl. VII.b) though these additional spaces were made to function much later. The two new galleries were intended to be used for display of Gandhara sculptures and contemporary paintings. Due to circumstance, explained elsewhere, Gandhara material proper Gandhara Gallery started functioning in its present place only in 1928. In post-Independence days, the building was further renovated, enlarged, rehabilitated and re-inaugurated by Field Marshall Muhammad Ayub Khan, the President of Pakistan in 1969. The Museum continued to expand and progress, both physically and academically, till by the end of the 20th century, it had 21 galleries open to public. Beside, by this time the Museum had an auditorium, a committee room, a large library, a functional conservation and restoration laboratory, photographic section, a carpenter's workshop, a gift shop, a bookshop, a public restaurant and an elaborate office block for curatorial and administration staff.

When the Punjab Exhibition was closed after about three weeks showing in 1864, no time was lost to convert it into a proper, regular and larger than the Lahore District Museum nearby. It started functioning immediately but it took almost three years to ascertain its scope and destiny. It was officially open it in 1867 as Lahore Central Museum. The original scope laid down for this museum was larger than what it has today. The original collection comprised objects and artifacts pertaining to arts, crafts, history and archaeology from all parts of the Greater Punjab which then extended from Delhi to Landikotal and also included Kashmir, Gilgit and Baltistan. Besides, the collection also covered a wide range of objects of natural history, agricultural projects as well as industrial products from the entire Punjab. Still more, it also included objects of natural history, agricultural products and industrial objects all, latter on, withdrawn and distributed to other institutions. Particularly, after a long time, all exhibits pertaining to natural history were eventually transferred to the Natural History Museum in the Government College, Lahore.

It was in the building of the Punjab Exhibition Hall, that the collection of Gandhara art was started. The first-ever Main Accession Register, then named as Register of Additions - was started on 1st October 1867 and the very first object that was entered in this register belonged to Gandhara - a base of a Greek column from Shah ki Dheri (Taxila) donated by Alexander Cunningham, then director general of the Archaeological Survey of India. (See Appendices 'A' and 'F'). Thus, from day one till to-date Gandhara Collection has always remained the main glory of Lahore Museum. How was this Gandhara collection organized and displayed in the Exhibition Hall? There is neither any narrative nor any visual of that period that can help us in visualizing as to how this huge collection was displayed in one or more of the three major halls in the Punjab Exhibition Gallery after its adoption as Lahore Central Museum in 1867. Vaguely we learn from one source or another that the Sikri Stupa was re-erected in the garden in front of the Museum in 1890, that Sikri collection was not unpacked for exhibition in any part of the Exhibition Hall (Tollinton Market) and that the selected Gandhara material was displayed partly in the Central Hall with its entrance door from the Mall Road - then called Exhibition Road, and partly in the northern aisle of the Eastern Hall. Objects were displayed along with information labels taken from Cunningham's descriptive notes. Besides the exhibits were further highlighted with the help of photographs, maps and plans of sites from where the objects-on-display had been received. The photographs and maps and site plans



were obviously prepared by the students and staff of the Mayo School of Art under the supervision of the principal who was also acting as curator of the Museum[165].

All major collections of this Museum were received during the next 36 years. In 1869, the Gandhara collection, in particular, had reached the number 1228. By the end of 1903 the Museum has already accumulated some 2354 items of this art. The next about 104 years are story of further waxing of this nucleus of Gandhara collection and, casually though, of waning of its fortune as well. In September 2007 the total number of Gandhara sculptures and related objects, but excluding inscriptions, still touched the figure of 2489[166]. Had not a substantial number of 617, or more truly 657 hand-picked sculptures been handed over to India in 1948 (Appendix 'I') and some minor lots transferred to three museums namely the National Museum of Pakistan, Karachi in 1950 (Appendix 'K'), Bahawalpur Museum in 1975 (Appendix 'L') and Layallpur Museum, Faisalabad in 2015 (Appendix 'M', this number could have stood at pretty above the figure of 3000. This makes the collection of Gandhara sculptures and related material in Lahore Museum as one of the largest in the world.

a. The Earliest Documents For Registration (1867 - 1903).

(Appendices 'A', 'C' & 'F')

Here, we begin our investigation with three earliest and most important documents containing record of acquisition from 1867 to 1903. Although the contents of these registers have been fully discussed in Chapter II, but some fresh points are added here in order to evaluate the problem of documentation of Gandhara sculptures in Lahore Museum from a curatorial rather than chronological perspective.

b. Register of Additions 1867-1903

(Item no. I-1 of RoR)[167], (See Appendix .'F', Document at s. no. 1).

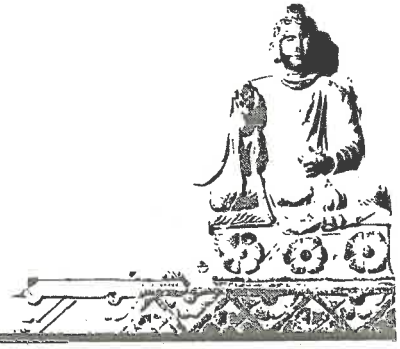
This is the earliest and the first accession register. It was started in August 1867. However, today this register can hardly help us in further updating our understanding of the status of the present collection of Gandhara sculptures. Casual and brief as most of its entries are, these can hardly be used for identification of majority of these collections notwithstanding some outstanding individual pieces entered in this it. One most glaring omission is the absence of the entire collection of some 354 objects from Sikri which arrived in Lahore Museum in March 1890[168]. An entry at Serial No 761 of this Register, made in March 1890 claims only "Collection of Buddhist sculptures found in Eusafzai Valley" and that it was "Presented by Captain A.H. Deane". I have no doubt that this entry appertains to the famous collection from Sikri See . No. **3. List of Sculptures from Sikri by Fred. W. Andrews (1897-1903).** But omission of the name of the site of its origin and failure to mention the precise, or even approximate number of objects in the collection, shows how defective was the inventory control system then in vogue in our Museum. This author has selected some objects from this lot for our illustrations (See for example Pls. X, XIII, XV - XXI, XXV.c, XXVI.b-c, XXVII.a,d,

165 For example see RWCLM 1875-76, p.1.

166 This figure was confirmed after a thorough physical verification of Gandhara Collection carried out between 1998 and 2001 and consequently new Accession Registers were got prepared (See Appendix 'F', item nos. 14-16: Lahore Museum Collection Registers No. 48. A and B.

167 The file named as "Register of Registers" (RoR) was probably initiated during 1965-1969.

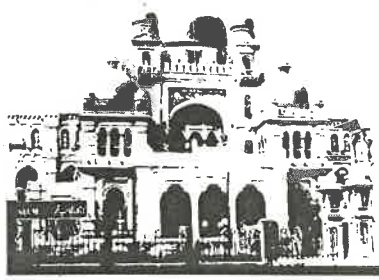
168 Dar 2000, 28.



XXXIV. a-b, d, etc.). Till this year (1890) there was certainly no separate Section Register for any section of the Museum . For the first time five Section Register were started during 1899 and 1922 which were duplicated in 1932-33 in the form of six Section Register[169]. Since none of these 11 Section Register are extant today, we are not sure whether any of these registers contained sufficient details about Sikri Collection. We only know that as late as March 1943, the Museum authorities considered all the existing inventory records as totally unsatisfactorily and on 25th March 1943, agreed to discard them altogether and prepare new register in their place[170]. We are not sure if any new Section Register for Gandhara was started and completed. The old Register of Additions certainly continued to be operated in old fashion style till 1964 - all the five volumes of this Register have fortunately survived (Appendix 'F', Items 1). The author has narrated at some length the first inventory of one of the earliest and the most important Gandhara collections in the museum which, fortunately can easily be recognized today from other sources. There are numerous other cases where the situation is even more alarming. A few of such cases are referred to hereunder from Appendix 'A' of this book:

Accession No.	Date of Accession	Inventory Details
2	1-10-1867	Collection of friezes or antiquities.
113	August 1867	A large series of sculptured carvings.
133	20-3-1869	A collection of plaster (stucco) figures from the ruins of Rokri.
47	Feb. 1870	Series of 17 sculptured heads in plaster (stucco), etc. from Taxila.
263	September 1876	Buddhist sculptures received from Assistant Commissioned, Eusafzai.
292	March ,1879	A large box containing objects found at the Ahinp11osh Tope, Jalalabad[171].
293	March 1879	Two fragments of light colored stone sculptures from Hadda, near Jalalabad. Received from Major Turner.
366	August 1882	Five boxes of fragments of sculptures found at Karamar Hills, District Mardan.
Nil	1883-1884	193 Gandhara sculptures from Sanghao and a few other sites in the neighborhood.
507	May 1886	Forty plaster (stucco) fragments of Buddhist sculptures found from a site near Attock.
524	February 1887	Seven paintings of colossal sculptures at Bamian. Presented by Major Maitland.
820	March 1892	Collection of sculptures from Ranigat.
1035	January 1900	A large panel of Buddhist art of Gandhara from fields near Shib-Ganga Temple, near Malot Temple Distict Jhelum (now Chakwal).
1088	April 1902	Sixty pieces of sculpture and four ancient seals from Peshawar District, etc.

169 RWCLM for the year 1942-43, 1-3.
170 RWCLM for the year 1942-43, 1-3.
171 Today not a single object out of this lot can positively be identified in the Collection of Lahore Museum.



Now, how many pieces out of these lots can be positively identified? It is any body's guess. One can imagine how a poor curator can get help from such a fragmentary inventory record especially when there is no help forthcoming from any other secondary sources - Section Register, is available to him.

c. Descriptive List of Sculptures in the Central Museum, Lahore" (1869)

(Appendix 'F', Item No. 6: RoR No.13 and the current LMCR No.113[172]).

It is a actually a descriptive list of sculptures in Lahore Museum prepared in 1869 by Sir Alexander Cunningham, the then director general of ASI. It is a very important document because it is the first authentic description of sculptures in this Museum compiled by a competent authority. The Compiler of the List gives, wherever it was possible, the provenance of objects and their detailed description along with relevant accession numbers. It was intended to describe in all 1228 sculptures. A brief but ambiguous note dated the 3rd December, 1954 on the last page (no. 310) of this Register informs us that the total numbers of sculptures were 1999 entered in two registers - S. Nos. 1 to 1228 in one and S. Nos. 1229 to 1999 in another companion register. Only 90% of items in Cunningham's Register belong to Gandhara School. Unfortunately, for some unrecorded reason, this register could not be completed by the original compiler (A. Cunningham). No one else took up this responsibility of completing it later on. There are many blank entries here and there. Some 23 years later a part of this list, including a 3-page note preceding the catalogue in this register, was reproduced by S. M. Latif in his famous book on Lahore[173]. This suggests that probably a fair and complete copy of this list was available to Latif in round about 1890. But we are not sure about it. No fair copy of this list appears to have survived in Museum's record. Percy Brown, the author of the first Guidebook on Lahore Museum published in 1908, writes about the existence of a printed copy of "Descriptive List of the Principal Buddhist Sculptures in the Lahore Museum, by Cunningham" that was then available in the Museum Library (page v of his Guidebook, Vol.I). This is not traceable there today.

The date of writing of this document can easily be deduced from an entry at S. No. 159 (at page 43) of this Register. It explains that the sculptures from Rokhri, District Mianwali (Pls. LVI - LVII, top row), were discovered "last summer". From another report of Cunningham for the year 1878-79 we learn that this "last summer" was no other than the year 1868[174] when a stupa was discovered at Rokhri on the left bank of the River Indus and that "A collection of plaster figures from the ruins of Rokri" was received through the courtesy of H. Priestley and entered in Museum's Register of Addition at accession no. 133 on 20-3-1869[175]. By this reckoning the year of preparing this list cannot be later than 1869-70. The Rokri sculptures appear to have been received in the Museum in different lots and were entered in an unspecified list at widely separated serial numbers (167, 298, 517, 1688, etc.) as referred to by Cunningham himself[176]. If these numbers refer to the serial numbers in our list under discussion here, the entries against all these have presently been left blank.

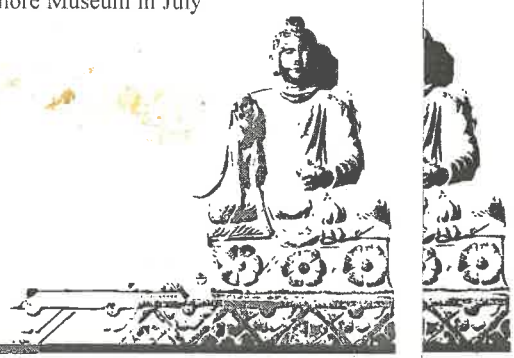
172 The file named "Lahore Museum Collection Registers" (LMCR) was started in 1974-75 under the initiative of the author.

173 S. M. Latif, Lahore: Its History, Archaeological Remains and Antiquities, Lahore 1892, 371-376.

174 *CSR XIV*, 1878 -79, 29.

175 Some coins of Indo-Scythian and Muslim periods found at the same site were received in Lahore Museum in July 1870 and assigned accession no. 167 in Register of Additions.

176 *CSR XIV*, 1878-79, 30-31.



We have already referred to the three skeletal, but intriguing, notes dated 3rd December, 1954 (on the last page no. 310 of this Register), written by Nisar Husain Jaffary, the then gallery assistant (later research officer). These read:

"(1229-1999 Description missing)";
"(1229 – 1556 Wrong)"[177]; (and)
"see other register".

Which was this 'other register'? We do not know. But Jaffary's mention of serial nos.1229 to 1999 definitely refers to a 'second register' beside the one started by A. Cunningham. This second register was certainly other than the one known as "Andrew's List of Sikri Sculptures" which contained sculptures bearing serial nos. 2000 to 2354. This 'second register', now missing, must have covered the intervening range of serial numbers between 1229 and1999. This 'second register', therefore, must have been scribed between 1869 and 1897 – last date being the date of compilation of Andrew's List of Sikri Sculptures beginning with s. no. 2000. Thus between 1867 and 1903, there appear to have been maintained following three registers specifically for Gandhara collection in Lahore Museum:

- A. Cunningham's Register with accession numbers 1 to 1228,
- The 'Second Register' (now missing) with serial numbers 1229 to 1999,
- Andrew's List of Sikri Sculptures with serial numbers 2000 - 2354.

Now, whether or not there were more than 2354 Gandhara sculptures in Lahore Museum by the year 1903, we have no source to know. With the help of Nisar Jaffary's above quoted remarks we only reach a conclusion that by the year 1903 there were at least 2354 sculptures in Gandhara collection, if not more. This, the so-called 'second register' with accession numbers 1229 to 1999 appears to have been lost some time between 1903 and 1942 because when the ever-first physical verification of this collection was carried out, we do not meet any mention of this Register. But strangely enough, this same 'Other Register' seems to have been recovered in 1954 when Nisar Hussain Jaffary wrote his three fragmentary brief notes quoted above. If it really existed in 1954, then it was still without any description of objects listed therein.

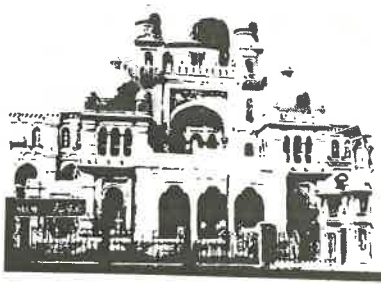
d. List of Sculptures from Sikri by Fred. W. Andrews (1897-1903) [178].

Appendix 'F', Part II: RoR no. 30.) (Pls. X, XIII, XV - XXI, XXV.c, XXVI.b-c, XXVII.a,d, XXXIV. a-b, d, etc.).

It is a sort of hand-list of sculptures from the site of Sikri. This is the 'third' most important document that is available to us for reconstructing the history of Gandhara collection in Lahore Museum. In whatever imperfect condition we find it today, this list provides the most detailed information about the collection of Sikri sculptures we have to date. It appears to have been started in 1897.

177 This obviously refers to new numbers allotted by Maulvi Zafar Hassan in 1942-43 to the entries in the List of Sikri Sculptures replacing the original serial numbers 2000 – 2354. See Appendix 'C': Notes on Two Important Old Lists of Gandhara, Part II. List of Sikri Sculptures by F.W. Andrews.

178 Percy Brown (Lahore Museum Punjab No.1, page v) refers to a publications titled: Memorandum on Excavations at Sikri, Eusafzai, by Captain H. A. Deane - no publication date is mentioned. In 1908 a copy of this publication was available in Lahore Museum Library. But this it is not there now.



The collection, which originally comprised 354 sculptures, was received in the Museum in March 1890[179]. It was sent here by Captain. H. Deane, the excavator of the site. There appears to have been a report about this excavation in the form of a Memorandum[180] which this author has not seen so far. The present list under review appears to have been prepared by Mr. F. W. Andrews during 1897 and 1903 when he was officiating curator of the Museum This hand-written list is also incomplete in many respects. The original accession numbers range from 2000 to 2354 and the same serial numbers still appear on bodies of most of the sculptures both in Lahore Museum and Government Museum, Chandigarh. If the accession numbers given in the two registers, namely Cunningham's List (serial numbers 1-1228) and Sikri List (s. nos. 2000-2354) are genuine ones – and I have no doubt about it, then we must presume about the existence of 'the second register' containing serial numbers between 1229 to 1999 and prepared after Cunningham's List of 1869 and prior to Andrews' List of Sikri sculptures prepared in 1897. This makes it certain that by the time Andrews started working on the Sikri List in 1897, there were in all at least 2354 Gandhara Sculptures in the collection of Lahore Museum. This seems to be the status of the collection in 1903. The 'second register' with entries of 770 sculptures (serial numbers 1229 to 1999) is yet to be traced out. As stated above, this Register or List definitely was available to the Gallery staff as late as 1954. In any case with these three basic documents we have here again a fixed datum line of the year 1903 for a countdown of Gandhara Collection in Lahore Museum ranging from nos.1 to 2354. The earliest dates with known numbers of objects in Gandhara collection are:

1. 1 in 1867,
2. 1228 in 1869,
3. 1999 in 1897 and
4. 2354 in 1903.

(See Chart 1). But there is more about it in the paragraphs that follow hereunder.

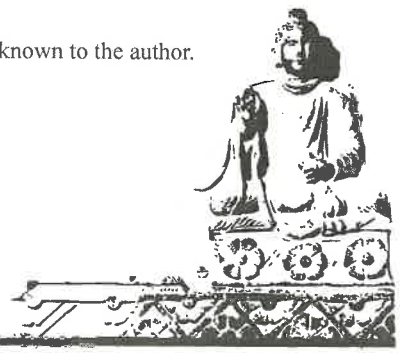
e. Gandhara Collection between 1903 and 1942.

(Appendix 'H')

But before we discuss other documents, we must consider one point in connection with Sikri List. This List (RoR. no. 30) bears two sets of accession numbers i.e. the original serial numbers 2000 to 2354 and a new set of serial numbers from 1228 to 1556 by crossing out the earlier numbers. The new set of numbers appears to have been added by Maulvi Zafar Hassan in 1942-43 during his physical verification of Gandhara Collection that will be discussed below under the title: "The Ever-First Physical Verification". It appears that the 'second register' or list bearing serial number 1229 to 1999, as discussed above, was not available to Maulvi Sahib in 1943 and hence he was obliged to ignore this register altogether and accepted only the two lists (RoR 13 and RoR 30) as valid documents containing only 1556 Gandhara Sculptures instead of 2354 as ascertained (in 1903) just in the preceding paragraph. Maulvi Zafar Hassan has not recorded any reason for this drastic change in total number. It is to this fact that Nisar Jaffrey's Note of 1954 referred to above as 'wrong' numbers. It is interesting to note that Maulvi Sahib in his report referred to five Section Registers that were prepared between 1899 and 1922 but his list does not include the two Lists (RoR 13 and RoR 30) we have been discussing so far. Probably by the year 1943, these have already

179 Dar 2000, 28.

180 A.H. Dean, Memorandum on Excavation at Sikri, Eusafzai. date and place of publication not known to the author.



become obsolete and considered of no practical use to the curator or the section-incharge. Let it be as it appears to be, but still the discrepancy is not solved. If we accept Maulvi Zafar Hassan's reallocation of new serial numbers to the Sikri List, the total number of Gandhara sculpture in 1943 comes to 1556 (2354-798). But it is certainly not so. The report of Maulvi Sahib for the year 1942 clearly states that the total number of Gandhara sculpture by his time (1943) was 2458 (See Register of Index of Gandhara Sculpture) which included 715 sculptures on display and 1743 in reserve i.e. Total= 2458. But by this count, there still remain 901 sculptures which must have been entered in some register and hence the question of finding such a register still waits for an answer. Unfortunately, the author has not been able to trace this 'other register' with serial numbers 1557 to 2458 i.e. documenting the remaining 901 (2458 - 1557) sculptures for making the total of Gandhara collection of LM in 1943 as 2458 as entered in Register of Index of Gandhara Sculpture in Lahore Museum (See Appendix 'F'). There is only one positive aspect of this discussion. We have concluded above that the total number of Gandhara sculpture in Lahore Museum at the end of 1903 has reached 2354 and the same number by the year 1943 had risen to 2458 thus registering an increase of 104 sculptures between 1903 and 1943. Parenthetically, I may mention here that according to a report by Maulvi Zafar Hassan in 1942, there were five or six section registers that were prepared between 1899 and 1922 and which were later on copied verbatim in 1932-33[181]. But, this author has failed to locate any of the two sets of section registers.

Sculptures added to the Collection between 1903 - 1942 and documents for this Period

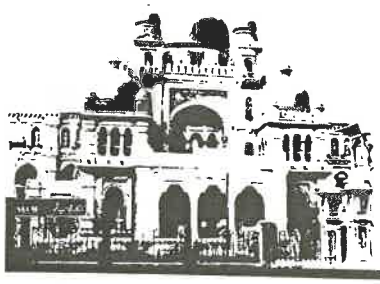
The second phase (1903-1942) of our documentation record is very significant. Today, beside the three basic documents already discussed above, the following new documents are available for our guidance:

1. Register of Additions 1903 - 1912.
   (Appendix 'F' = Main Accession Register Vol. II, now designated as RoR no. 1(II).
2. Register of Additions 1913 - 1928.
   (Appendix 'F' = Main Accession Register Vol. III now designated as RoR No. 1/III).
3. Register of Additions 1929 - 1946
   (Appendix 'F', 4 = Main Accession Register Vol. IV now designated as RoR 1/IV).
4. LMCR No 99 (or Register of Index of Gandhara Sculptures, probably started after First Verification) (Appendix "F", Item no.9).
5. LMCR No. 100
   (Appendix 'F', Item no. 13).
6. LMCR No. 101
   (Appendix 'F', Item no. 12).
7. Report on the Working of Central Museum Lahore (RWCML) for the Year 1940-41.
8. RWCML for the Year 1942-43.

Besides the above listed eight documents, in the year 1941 eleven more Section Registers prepared between 1899 and 1933 were available to the curator[182]. But all the 11 Section Register - six earlier

181 RWCM, Lahore for the year 1942-43, 1.

182 RWCM, Lahore for the year 1942-43, 1. Probably, it is one of those 11 Section Registers which were available to Maulvi Zafar Hassan, curator for physical verification of Gandhara collection in 1942. But as already said elsewhere,



and five later but duplicate of earlier ones - are no more in the record of our Museum. Actually, after the physical verification of 1941, the Museum Development Committee, Lahore Museum, (MDC, LM) ordered that all these registers, being unsatisfactory, be discarded after new ones are prepared. But as a principal these discarded registers should also have been preserved. But we do not hear about the fate of old ones and/or preparation of new ones.

Among the above listed eight documents, the three Registers of Additions (1903 to 1946) are important for our purpose only because these provide us an over-view of the new acquisitions, their dates of arrival, the size of the consignments and, quite frequently, the names of the sites from where these were exhumed and the individuals who excavated them or those who sent these objects to the Museum[183]. As in case of one similar earlier register for 1867-1903, the entries in these new registers also seldom, if ever, help us to identify the individual objects now present in the collection except where an original number of the relevant Main Accession Register is still found intact on the body of an object. Among these, the most important is the Register of Index of Gandhara Sculptures discussed below.

f. The First Physical Verification And The Earliest Documents

(Char 2 and Appendix 'H')

g. Six Section Registers Prepared During1899 And 1932-33

This author's statement made in 1992 that "...no independent old register of the entire collection ever seems to have existed"[184] was made in a bit of haste. Now we know that there were certainly prepared between 1897 and 1922 six section registers. Several changes and rearrangements made in these registers from 1922 onwards necessitated to prepare afresh these registers. The contents of the six registers were therefore duplicated into five Section Registers in the year 1932-33[185]. These registers were available to Maulvi Zafar Hassan at the time of first physical verification in 1942. To the best of author's subsequent search we come to know that, although somewhat belated, an attempt in this direction was again made between 1927 and 1944 but with many omissions and oversights. In this respect Report of the Working Committee of Museum (RWCM), Lahore for the Year 1942-43, is quite revealing. This year proved significant for the reason that for the second time a full-time professional curator was appointed for this Museum in the person of Maulvi Zafar Hassan OBE with effect from. 28th March 1942[186]. Maulvi Sahib was a fully trained museum professional. During his short tenure a complete physical verification of various collections – particularly those of Gandhara sculptures and coins, was ordered. It was the first physical verification of Gandhara Collection ever since the inception of the Museum in 1864[187]. It was unfortunate that a curator like

out of these 11 registers, five were prepared in 1932-33 as duplicate of earlier six similar registers prepared earlier (1899 and 1922).

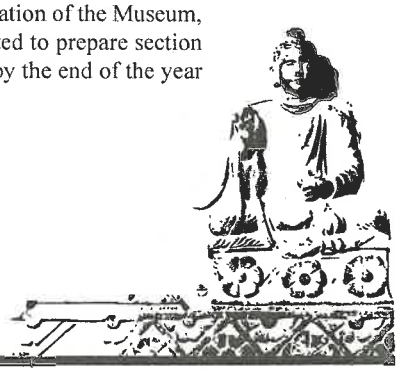
183 For a complete list of these fresh acquisitions see Appendix "A"

184 Dar 1992, 40, f. n. 4.

185 RWCML, 1942-43, p.1.

186 The former curator, Dr. Pandit K. N. Sita Ram, died all of a sudden on 15th September 1940. The post was left vacant for about one and a half year till the fresh appointment was made in March, 1942.

187 The first Proper Accession Register, started on 23rd April 1867 i.e. three years after the inauguration of the Museum, was named as Register of Additions (1867-1903). We know that in 1898 a scheme was initiated to prepare section registers. By the year 1922, six of such registers were ready. How many of them were ready by the end of the year



Maulvi Zafar Hassan could stay here only for about 13 months and resigned with effect from 15th May 1943 for un-known reason. However, the only annual report he published on the working of this Museum enlightens us on many issues of omissions and commissions that were committed prior to his joining the service of the Museum and which, somehow or other, are being continued to recur with varying degrees of seriousness after his departure to-date.

h. Index Register Of Gandharan Sculptures

(Appendix 'F', Item No. 8)

The contents of all the Registers of Additions (1867 to 1946), as listed above, can further be cross-checked by another Register originally titled as Index Register of Gandhara Collection (Appendix 'F', Item 8). There are some strong internal indications that it was started after the ever-first physical verification of year 1942. This is a bound register having numbered leaves from 1 to 150. However, it has been written up to page no. 43 only. This important register was accidentally discovered by the author on 22nd January, 1975 from a junk destined to be destroyed in a few days time. It bears the signature dated the 20th August, 1942 of the newly appointed curator, Maulvi Zafar Hasan probably as a token of completion of physical verification - the ever-firs carried out since the founding of the Museum in 1864. Entries in the available Index Register have been made under six columns namely:

- Accession Number,
- Old Showcase Number,
- New Showcase Number,
- Negative Number,
- Reference to Books, and
- Precise Location (showcase or cupboard).

The spaces provided for negative numbers and references to books were filled in casually. No description of any item has been given as the same was not required under any of the six columns.

As against the verification report where total number of objects in this section has been shown as 2458, in the Index Register in all there have been shown only 2406 objects plus two plaster casts of Sarnath and Mathura inscribed pillars (both still on display in the Hindu Gallery). This shows a discrepancy of some 50 objects as short in the Index Register. That this Index Register did not represent the entire Gandhara collection is clear from a note by Maulvi Zafar Hasan at page 43 of this register which says that beside 2406 sculptures in this register there were 39 fragments of sculptures and 90 stucco sculptures (total 129 objects) which were not entered in any register. On this basis we presume that in 1942-43 there were in all (2406+39+90=) 2535 sculptures in Lahore Museum. The difference between the two totals is (2535 - 2458) = 77 and this almost corresponds to the 73 objects reported as missing in 1941-42 as shown in the Chart No.2 at the end of this book. It will, therefore, be safer if we accept the total as 2458 as this number clearly explains as to how many of these are on display and how many are in reserve. Besides, during check up 327

1903 (or 1913), we do not know. Thus for all practical purposes, for almost 36 years the first Register of Additions (1867 -1903) was probably the only inventory record that was maintained by the museum staff. None of the six section registers, prepared during 1899 and 1922, is now preserved in Museum record.



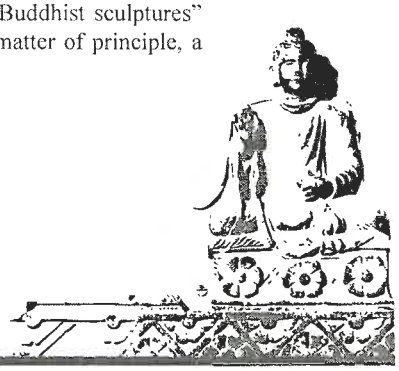
defalcations were detected as shown Chart 2 just referred (For details of these defalcations see Appendix 'H':List of Defalcations Reported in 1942.

There were also number of objects, against several entries, which were verified to have been fragmented into two or three pieces. But here, we are ignoring that part of the report because such fragmentation is still continuing (See Pls. XXXIX - L. XLVI, LII.c,). Beside, after folio 43, there are two pages written with some specific entries about Gandhara collection but there is neither a certificate of physical verification nor that of cancellation as has been done in case of other pages. Unfortunately, my notes are too faded to give proper reading and evaluation of these entries. *(Consult Mujeeb Khan).* This author is, therefore not in a position to pass any comment on them unless he reads them afresh from the original.

To the extent of the Index Register No.99, therefore, it is clear that in 1942-43 there were in total 2458 (and not 2537) Gandhara sculptures on record. If from this total we deduct 215 plaster casts and 39 entries as cancelled, the residual total of Gandhara sculptures in the year 1942 turns out to be 2204. It was out of these 2204 genuine pieces that 73 pieces (3.3 %) were found missing. This should leave behind only 2131 Gandhara sculptures towards the end of 1942 as shown in Chart 2.

But if we examine the other available contemporary records there emerges a totally different picture. We have already learnt that in 1903 the total number of Gandhara sculptures was 2354. Examination of Registers of Additions for the period 1903 - 1942 reveals that an additional number of 528[188] (sculptures and related objects) were acquired during this period. This could have made the total volume to number 2882 and not 2458 as per the physical verification report (and not the Index Register). How to explain this shortage of 424 sculptures (2882 – 2458 = 424) between the two records? The only explanation that I can offer is that whereas all articles received in the Museum were first entered in the Main Accession Register or what was then known as Register of Additions irrespective of the size of the collection or the nature and condition of objects. However, out of these fresh arrivals only such objects were entered in the Section or Gallery Register that were considered worthy of display. But as we see an increase of 104 (2558-2354) objects over the total of 1903 we can infer that out of 424 new acquisitions between 1903 and 1942, only 104 selected items were 320 whereas 215 were declared as plaster casts, 39 were cancelled as repeated entries and only 73 were declared as missing objects – as shown in Chart 2. 327 objects were written off whereas according to my counting this total should be 320. This leaves behind a discrepancy of only 7 objects. In any cases this confirms one thing that the Index Register was prepared by Maulvi Zafar Hasan after he has ascertained the number of plaster casts (215), cancelling the repeated numbers (39) as well as the number of objects found missing (73). In this way we find the total number of objects declared as missing actually a little more (seven to be exact) than what actually should be shown in Chart 2 of written off objects.

188 See Dar 1992, op. cit., pp. 29-32. In this tabulation the author has counted "collection of Buddhist sculptures" received from Col. R.W. McLeod on 8-6-1923 (acc. No. 0595) as one item only. But as a matter of principle, a collection always means more than one item.



i. The Earliest Reported Defalcations(Chart 2 & Appendix 'H')

We have already ascertained that by the end of the year 1903, the total number of Gandhara collection in Lahore Museum has already reached the record figure of 2354. As we will see below, the new curator appointed in 1942 reported in one of his reports that by the year 1942 the total number of Gandhara sculptures had reached the record figure of 2458 showing thereby an increase of 104 sculptures since the last counting in 1903. Among these, 715 sculptures were reported to be on display and 1743 in the reserve[189]. But according to a note in the Index Register (see below) there were in all 2535 Gandhara sculptures in 1942 out of which 2458 sculptures were entered in the Index Register whereas the reaming 90 stucco sculptures and 39 fragmentary sculptures were without any entry in any register. The discrepancy of 77 sculptures between the two totals of 2458 and 2535 is not easy to explain. Logically speaking the smaller number (2458) should be accepted because in this case we get a precise picture as to how many of the sculptures/objects in this section were on display and how many in the reserve. The remaining 77 might have been considered as too fragmentary to be of any use and hence discarded. But, to this we will revert in a short while in this very section. But let us first examine what archival record we have for the period between 1903 and 1942/43 – the year of the first-ever physical verification.

j. Concerns Of Museum Development Committee 1941

Actually, for some time in the past, the Museum Development Committee (MDC), which was responsible for overseeing the working of the Central Museum, Lahore (CML), had been observing that the affairs of the Museum have not been running satisfactorily. The MDC, therefore in one of their meetings held on 24th March, 1941, *inter-alia,* decided:

> *"That as soon as the new permanent Curator is appointed it should be one of his first duties to complete the records of the Museum from which the physical verification of all exhibits including the library will be possible'*[190]

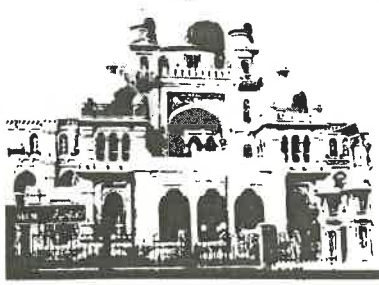
The same Committee had also decided to consider in the forthcoming meeting as how to improve the efficiency of the museum personnel after the appointment of the new curator.

The new curator immediately set upon the task assigned to him after assuming his charge. Single handedly, he physically verified the contents of the 15 sections of the museum into which the Museum was then divided[191]. He has prepared a detailed report on each of the sections and the observations made therein were summed up in a consolidated report, which was laid before the

189 RWCM, Lahore 1942-43, p. 2, fn *.

190 Para f, page 2 of The Report on the Working of the Central Museum, Lahore (RWCML) for the Year 1940-41, issued by the Education Department, Government of the Punjab, vide notification number 2205 (?) dated the 28th October, 1941.

191 These included:
1. Numismatic Section, 2. Art Section, 3. Manuscripts Section, 4.Gandhara Section, 5. Gallery of Indian Antiquities, 6. Inscriptions Section, 7. Gallery of Central Asian Objects, 8. Gallery of Islamic Arts and Crafts, 9. Gallery of Applied Arts and Crafts - Textile Section, 10. Gallery of Applied Arts and Crafts – Section of Pottery, Glass, Ivory, Lacquer, Wood, Leather, Stone,and Metal Objects as well as Musical Instruments, 11. Pre-historic Gallery, 12. Arms and Armours Gallery, 13. Models Section, 14. Industrial, Agricultural and Forest Section and 15. Miscellaneous Section: Antiquities and other objects lying in godown.



MDC for their approval on the 25th March 1943[192]. The report was adopted and suggestions made therein were approved. Unfortunately, this report is not available in Museum record. However, some salient points of this Consolidated Report were reproduced in the Report on the Working of the Central Museum (RWCM), Lahore for the Year 1942-43 (pp. 1-3) as published on 15th June, 1943. It will be worthwhile to reproduce hereunder the two paragraphs from this report:

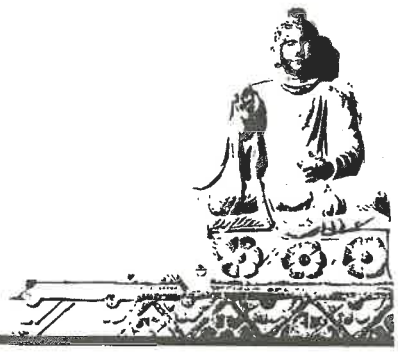
> *"(a) Existing Records - It was discovered that the Museum records were never maintained systematically, and the renewal of the arrangement of the galleries from time to time made the matter worse, disturbing the order in which the exhibits were recorded in the Section Registers and rendering the latter obsolete. The records consist of an Accession or an Addition Register and eleven Section Registers. The Addition Register was opened in 1867 , but it was not maintained properly and consequently offered little help in checking. The stock-taking was therefore carried out with the Section Registers, six of which were prepared in the year 1899 to 1922, and the remaining five in the year 1932 and 1933. The last five registers are the reproduction of the previous Section Registers, and they were opened on account of the re-arrangement of the exhibits executed in those years".*
>
> *"(b) Checking - As required, all the contents of the Museum, un-exhibited objects in stock - were checked with the Section Registers and the printed lists and catalogues of the coins. It was noticed that some of the objects recorded in the Section Registers, etc., were missing, while there was a large number of extra ones which were not entered in any of the registers. This was particularly the case with coins and Gandhara sculptures whose huge collections included a large number of duplicates and discarded pieces. The discrepancies - shortage of recorded objects and excess of extra ones - may be attributed to want of identification. It is to be noted that the Section Registers have been made complete. The missing objects have been noted therein as such, the extra ones entered and the double entries scored out"*[193].

k. Curator's Observations (March 1943)

This report, although known only through its, summary, reveals some interesting aspects as to how the various Collections were being maintained during almost eight decades (1867 - 1942). This is particularly significant for our study of documentation record pertaining to Gandhara Collection in this Museum. The Report, among other things, disclosed that:

- There were in all 2458 Gandhara Sculptures in the collection of Lahore Museum out of which 715 (29%) objects were on display and remaining 1743 (71%) were lying discarded[194].
- The Museum records were "never maintained systematically.
- The renewal of the arrangement of the galleries from time to time disturbed the order in which the exhibits were recorded in the section registers and hence rendered them obsolete.

192 RWCML, 1942-43, pp. 1-2.
193 RWCML, 1942-43, pp. 1-2.
194 RWCML, 1942-43, p. 2, fn*.



- The records consisted of an Accession Register (in more than one volume), opened in 1867, and eleven Section Registers.
- Six of the Section Registers (out of 11 mentioned above) were prepared during 1899 and 1922.
- The five of the Section Register (out of 11 mentioned above) were prepared afresh in 1932-33 but only as duplicates of the six Section Registers mentioned above.
- The Main Accession Register or the Register of Additions was not maintained properly and consequently proved of little help to verify objects physically.
- The first six Section Registers, on the other hand, were started only in 1898 i.e. some 32 years after the establishment of the Museum and completed in 1922. But due to frequent changes in the galleries, these were soon rendered unserviceable.
- Since all the Section Registers were considered "obsolete" and hence unserviceable, the Museum Development Committee, in their meeting held 25th of March 1943 decided "That a new Register of each of the sections should be prepared according to the present arrangement of exhibits in the respective galleries"[195].

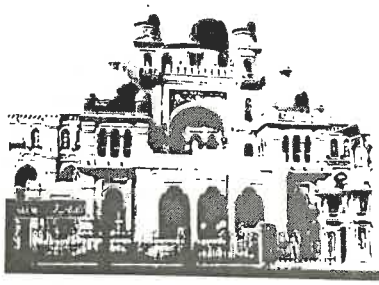
How far this decision was carried out in letters and spirit, we do not know. We are sure that at least a new Section Register for coins was definitely started the same year in which "A large number of unassigned coins stored in the Museum were examined and classified and recorded in the Section Registers now opened for coins"[196]. No such new register, if ever prepared for Gandhara Collection between 1943 and 1969, is now available in the Museum record.

What types of collections were covered by five or six Section Registers prepared between 1899 and 1932-33 , we are not sure. No details are available. But certainly these included the two most important collections in the museum namely - Gandhara Sculptures and Coins and Medals. But, no Section Register pertaining to the former collection has survived.

According to the report, the section registers were intact at the time of submission of the report, the missing objects were noted therein, the extra ones entered and the double entries scored out. The MDC, LM, however, directed that all the section registers be discarded and, in their place, new ones be got prepared to facilitate physical verification in future. (The Index Register of Gandhara Gallery was probably prepared in response to this order. See Lahore Museum Collection Register No. 99 listed in Appendix 'F', Item no.5.).

The Report observed that heaps of discarded objects are lying in the Museum - stored indiscriminately in the cupboards and godown and hence are deteriorating and imposing unnecessarily a responsibility on the Museum staff of accounting for them. On this, the MDC, LM directed that *'a descriptive list of discarded objects of each of the sections should be prepared in order to take action for the disposal of them"*. We have no evidence to confirm if ever such a list was prepared – probably it was never even initiated.

195 RWCML, 1942-43, pp.2-3.
196 RWCML, 1942-43, p. 6, para 10.



The MDC, LM also directed that keeping in view the educational goals of the Museum, only "the best pieces, representing the various classes of objects, should be selected and the others are discarded and disposed off"[197].

Briefly, for us, the importance of this report lies in the fact that it provides us the first solid ground as regards precise nature and number of Gandhara sculptures in Lahore Museum in 1943 and provides a solid datum line for any periodical checking of this collection. Thus through this report we learn that in the year 1943 there were in all 2458 Gandhara Sculptures in the collection of Lahore Museum - 715 (29%) sculptures on display and the remaining 1743 (71%) sculptures kept in cupboards and godown.

The relevant points of curator's report are revisited here below:

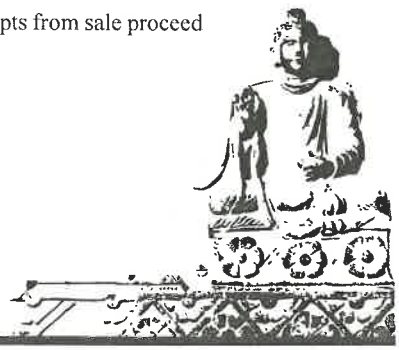
- It was noticed that some of the objects recorded in the Section Registers were found missing, while there was a large number of extra ones which were not entered in any of these registers.
- Among the three categories into which this collection was divided, one was termed as' discarded'.
- At the time of submission of the Report, all the old section registers were up-dated, the missing objects therein were noted, the extra ones were entered and the double entries were scored out.
- At the end of this exercise, it was decided that all these section registers be discarded and, in their place, new ones be got prepared.
- At the time of verification, heaps of discarded objects were reported lying in the Museum - stored indiscriminately in the cupboards and godown and hence were deteriorating.
- The Museum Development Committee directed that "a descriptive list of discarded objects of each of the sections should be prepared in order to take action for the disposal of them".

It was also decided that, keeping in view the educational goals of the Museum, only

> *"the best pieces, representing the various classes of objects, should be selected and the others be discarded and disposed off".*

This makes it sufficiently clear that a lot of sculptures in the Gandhara collection that "*were found missing*", or those that were "*termed as discarded*' or those that were noted as "*missing objects* "were ordered to be "*discarded and disposed off*' after preparing "*a descriptive list of discarded objects.*

197 How the discarded and surplus artifacts were meant to be disposed off has not been specified. In respect of surplus coins we know what was the policy and practice of the Museum. These were sold out or melted down and recovered metal sold in the market. In the annual RWCM, Lahore for the year 1942-43 (p. 8) reference to the following two revenue receipts of the Museum may be worth noting:
1. Sale proceed of surplus coins Rs.560-0-00.
2. Amount realized on account of the melting of the surplus coins Rs. 4636-3-10 Revenue receipts from sale proceed of coins and other miscellaneous objects from Museum during other years are also known.



The Museum Development Committee categorically decided that "keeping in view the educational goals of the Museum, only the best pieces, representing the various classes of objects, should be selected and the others be discarded and disposed off".

It appears that these orders were carried out in letter and spirits and as a result of it a total number of 327 (See Chart 2) entries in the Gandhara Gallery Register(s) were written off. Now how these written off objects were disposed off or whether or not descriptive list of such objects were prepared we are not sure. At least no such document is today available in the Museum archives. But this helps us in clearing our doubts as regards the 327 entries in the register(s) pertaining to Gandhara sculptures.

Collection At The Time Of Independence (1947)

(Chart 1 & 2 and Appendices 'A'& 'F')

We have already verified that in 1942 there were in all 2458 objects of Gandhara origin out of which 715 s were on display and 1743 in reserve. Out of the later 327 objects were written off leaving 2131 (715 on display + 1416 in reserve). Realizing how badly both the collections and their records were kept in the past, the new administration was left with no choice but to prepare fresh records particularly of Gandhara collection. The two sets of documentation record were prepared – one for objects on display and the other for objects in reserve i.e. Register Nos. LMCR 100[198] and 101[199] (Appendix 'F', Item No. 12 and 11 respectively). These registers were ready before December 1943 as these bear the initials "MIC" i.e. Muhammad Ismail Chaudhry, the new curator[200] at folio nos. 41 and 55 of LMCR 101 dated the 3rd December, 1943. Just five days after assuming the charge of his post in Lahore Museum on 29th November, 1943, Mr. Ismail checked the inventories of these registers. Both these registers contained only such Gandharan sculptures as were then on display as per details given below:

A. Sculptures on Display (December 1943)

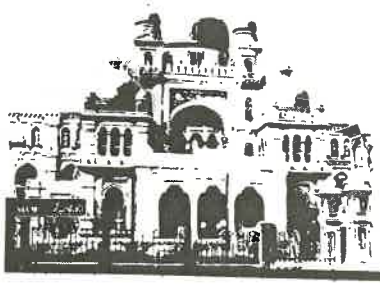
Register no.	**No. of Objects**
LMCR No. 100	162
LMCR No. 101	467
Total items on display	629

This total (of 629) is 86 sculptures less than 715 seen on display at the time of verification (See Chart 2). The entries in these two registers exhibit 'showcase numbers' where these objects were then exhibited.

198 Lahore Museum Collection Register No. 100. It was meant to be used as a companion Register 100 and later on of Register No.115. It appears to have been prepared between 1927 and 1944. It is written up till folio no. 24 with accession nos. 468 to 632. The last entry is about 13 panels on the drum of Sikri Stupa. All these sculptures were on display. After some years of abandonment, this register was re-used in 1969 for entering some collection in Godown from accession nos.1080 to 1457 as overflow from Register No.115.

199 Lahore Museum Collection Register No. 101. It is a companion of Register no. 100 and appears to have been prepared between 1927 and 1944. In all 467 sculptures were entered in it bearing s. nos.1 to 467 – all on display.

200 Mr. Muhammad Ismail Chaudhry succeeded Maulvi Zafar Hasan on 29th November, 1943. Before joining as curator, Lahore Museum, Mr. Ismail was curator, Archaeological Museum, Mohenjodaro.



B. Sculptures in Reserve (December 1943)

The sculptures in reserve, on the other hand, were entered in two registers as follows:

Register No.	Total No. of Entries
LMCR N0. 100[201]	441[202]
LMCR N0. 115	1079
Total items in reserve	1520

C. Grand total A+B (December 1943) **2149**

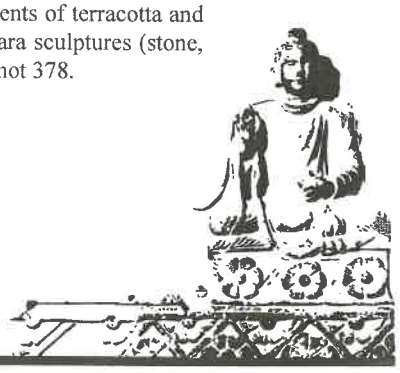
Thus the total number of Gandhara sculptures as per entries at the end of the year 1943 and as per registers prepared by Maulvi Zafar Hassan comes to 2149. The actual total therefore should be counted as 2149 – some 18 objects more than the previous 2131 as per Maulvi Zafar Hassan's report of 1942. Thus these three register contained a total number of sculptures as listed below:

- Stone and Stucco Sculptures on Display (Acc.nos.1-631 = 629
- Stone, Stucco and Terracotta Sculptures in Godown Acc. Nos. G-1 to G- 1456 =1520
- Total Number of Gandhara Sculptures as on 3-12-1943 =2149

This information is interesting. Only a year before Maulvi Zafar Hasan has informed us that there were 715 objects on display and 1743 in reserve – making the total 2458. As discussed above, after deducting 327 defalcated objects the total left behind after physical verification was 2131. Now, on 3rd December 1943 we learn, on the basis of entries in new registers, that there were now 629 objects on display and 1520 in reserve – making the total as 2149. This brings to our notice a further increase of 18 objects for which no fresh explanation is available. It may be interesting to note that between 1938 and 1948 no fresh acquisition is reported. It is total of 2149 Gandhara objects that we expect to meet in 1947 when this country got independence from British rule.

201 LMC Register no. 100 actually contains two sets of entries – 162 sculptures from among those on display and 441 sculptures from the reserve. Thus, this Register appears to have been used as over-flow from LMCR No. 101 (Display Register) and LMCR No. 115 (Reserve Collection). The serial numbers of the registers were allotted when the List of Register of Registers (RoR) was prepared.

202 Counting by serial numbers alone, the total number of entries of sculptures in reserve comes to be 378. But the last s. no. G. 1457 is not a single item. Actually, this number contains a total of 64 broken fragments of terracotta and stucco sculptures i.e. 63 items more than actually counted. Thus the total number of Gandhara sculptures (stone, terracotta and stucco) in the reserve section as per LMCR No. 100 should be read as 441 and not 378.



FROM INDEPENDENCE TO REORGANIZATION (1947 -1969)

(Charts 3-4 and Appendices 'B', 'F',& 'I')

Gandhara Collection Is Divided Between Pakistan And India In, 1948[203].

This state of affairs, as seen towards the end of the year 1943, appears to have continued up till 1947 when country got independence. As far this author has been able to check from the available records, no fresh Gandhara material, of whatsoever nature, was acquired after 22-1-1938 and before 28-2-1948. Instead, here occurred two depletions – one minor and another major. In 1946 a small collection of 11 Gandhara sculptures were loaned to The Royal Academy of Arts, London for an exhibition entitled: The Art of India and Pakistan that was held at The Royal Academy of Arts London, during 1947-8. Practically these objects never returned to Lahore Museum[204]. However, the Indian Team while calculating their 40% share of Gandhara sculptures considered these articles in London as already transferred to Pakistan and calculated their share accordingly. Later on these objects returned to Pakistan but instead of returning to Lahore Museum, it was directly apportioned to the National Museum of Pakistan, Karachi. No official list of these sculptures has ever come to our notice in Museum record. However, the commemorative catalogue published in London in 1949 includes, among other things, these eleven (11) Gandhara sculptures from Lahore Museum[205]

203 While discussing about the division of Gandhara sculptures from Lahore Museum between West Punjab (Pakistan) and East Punjab (India), following points need to be kept in mind while studying this List:

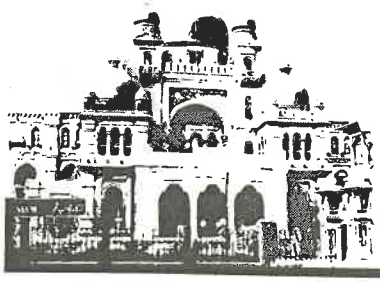
a. Total number of Gandhara sculptures given in the List of Division of Antiquities between Pakistan and India in 1948 is 615 but the actual total is counted to be 618 as some numbers carry with them subsidiary numbers as 'a' and 'b' etc. The List, as published by Suwarcha Pal, gives the total number as 617. This number has been accepted here for all future references as in Chart 3. According to verbal discussion with late Mrs. Suwarcha Paul in 1998, then curator, Gandhara Collection, the share of antiquities received from Lahore Museum for a long time remained stored first in Simla and then in Patiala before it was transferred to Chandigarh only a few years before it was catalogued by her in 1986. According to her, there was no list of these antiquities along with the boxes that contained them. The list from the Lahore Museum as published along with her own list was supplied by the author, in his capacity as Director Lahore Museum during the times when she was busy in compiling the Catalogue of Gandhara Sculpture in Chandigarh Museum. In any case this list includes only stone sculptures that were transferred to India. However, fresh scrutiny of the List of Partition of Antiquities (Appendix 'F', Item No. 20) reveals that in addition to stone sculptures there were also apportioned to India some stucco sculptures from Rokhri and a few other miscellaneous articles from Gandhara gallery which were listed under a different section entitled Indian Arts. These additional articles have been listed in this present Appendix under section '4' and '5' after serial number 617.

b. The accession numbers given in this list are the original as allotted to these sculptures in Lahore Museum before 1948 and is based on the actual specimens now present in the Chandigarh Museum and Art Gallery. The first three sections of this list, comprising 617 stone sculptures, have been copied from The Catalogue of Gandhara Sculptures in Chandigarh Museum. Chandigarh, (1986), pp. 309-319 by Suwarcha Pal. The author examined this collection in Chandigarh Museum in 1998.

c. Twenty-four (24) stucco sculptures at serial numbers 618 to 651 and 31 miscellaneous articles of Gandharan origin at S. nos. 652 to 682 and five inscriptions of unspecified descriptions at s. nos. 683 to 687 have been copied from the List of Division of Antiquities – all properly handed over to the representative of the Indian Government on 12-05-1950 and 20-07-1948 respectively.

204 These 11 pieces were actually returned to the Government of Pakistan after the Exhibition in London was over. But in the meanwhile the Government has decided to establish a national museum for the nascent country for which they were building a collection. They decided to retain all objects – including 11 Gandhara sculptures, sent from Lahore Museum for London Exhibition. Thus at the time of Independence in 1947 there were in Lahore Museum proper actually 2139 (2150 - 11) Gandhara sculptures and not 2150.

205 Leigh Ashton (Ed.), The Art of India and Pakistan. A Commemorative Catalogue of the Exhibition held at The Royal Academy of Arts London, 1947-8. London, (1949), Catalogue of Sculpture by K. de B. Codrington, 17-84, (S. Nos. nos.106, 110, 112, 113, 114, 118, 125, 172, 173, 174, 175.



(see Appendix 'I'). The same eleven sculptures were also included in the catalogue of an exhibition held in the National Museum of Pakistan, Karachi in 1956[206].

A much greater depletion took place in 1948, when 40% of the total collection of Gandhara sculptures was apportioned to East Punjab (India) as part of a cultural treaty with India. The total number of Gandhara stone, stucco and terracotta sculptures handed over to India was 657[207]. As this division took place strictly in the ratio of 40% (India) and 60 % (Pakistan), the share retained by Lahore Museum must have been 926 sculptures. The total collection that was considered worthy of such a division was therefore only 1543. The rest of it was set aside as junk and not worthy of any attention[208]. Even the number of pieces thus rejected has not been mentioned. If the total number calculated last time in 1943 was correct, and there is no reason to believe that it was not so, the pieces considered indivisible must be taken as 603 (2149-1543) excluding 7 new acquisitions made in 1948[209]. Details of great fragmentation of our collection can be studied in concerned file listed at item No. 20 (Division of Cultural Property between East and West Punjab, 1948 in Appendix 'F').

As agreed upon between the members of the Arbitral Tribunal namely M/s. U. N. Muneer for West Punjab and Mr. B. C. Mitra for East Punjab, signed on 10-4-1948, among other things 617[210] Gandhara sculptures were apportioned to East Punjab on the advice of Mr. S. N. Gupta, a former Curator of Lahore Museum and Principal, Mayo School of Art but now a permanent resident of the Punjab, India. The Secretary to the Government Punjab in the Partition Department, Lahore acted as Liaison Officer. As per the record available in the Lahore Museum - it is certainly not complete - the lists were checked and rechecked by Maulvi Zafar Hassan on 19th and 20th July, 1948 and Mr. C. L. Fabri (sign undated) – one former and the other present curator of Lahore Museum respectively. The Indian share, including Gandhara sculptures, was received by two Indian representatives namely Mr. B. C. Mitra and Mr. G. L. Chopra[211]. The selection of 617+ 40 sculptures was affected from the collection as shown in Chart 3 and Appendix I'.

The complete list of 617 Gandhara sculptures, despite some mistakes and confusion, has been faithfully reproduced by Late Mrs. Suwarcha Paul[212]. However, her list needs to be read with care

206 Anonymous, Gandhara Sculpture in National Museum of Pakistan, Karachi, 1956.

207 As explained elsewhere in this book, this total Indian share of 657 sculptures included 617 sculptures from Gandhara section and 40 stucco heads, inscriptions and a few other miscellaneous objects from the section of Indian Antiquities.

208 For this purpose we have the evidence in our Partition Files. Mr. S. N. Gupta, in a report, submitted on 17th April, 1948 to the Chairman and Members of the Arbitral Tribunal, New Delhi, stated that:

"A fairly large number of damaged and fragmentary objects of no value have been left undivided with the knowledge and consent of both the parties".

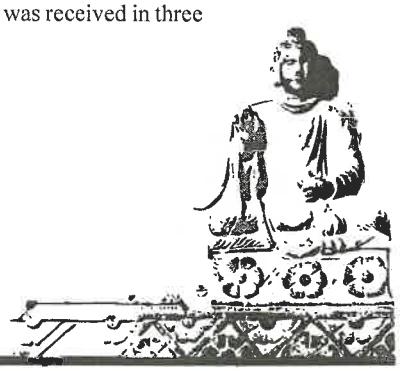
Mr. Gupta's remarks do not apply to the entire divisible property of Lahore Museum. Unfortunately, we are not sure as to the total number of objects in the Gandhara Collection that were declared as "fragmentary" and "of no value".

209 For details of these 7 sculptures see Appendix 'B', serial nos. 1-7 - all in stucco. Six were from Zintara near Landi Kotal and one from Khyber Pass. The last one was purchased in September 1948 by C. L. Fabri, the curator.

210 For additional 40 sculptures picked up from the section of Indian Antiquities see Appendix 'I'.

211 This division of antiquities was finalized on 10-4-1948 but the Indian share was handed over to the representatives of that Government on three different dates namely 14-2-1950, 12-5-1950 and 15-1-1951. During this period Indian share remained under custody of the Punjab Government. Why this delay took place and why it was received in three installments? No explanation is available.

212 Suwarcha Paul, Gandhara Sculptures in Chandigarh Museum. Chandigarh, 1986, 309–319.



and compared with the original list in Lahore Museum. She is certainly wrong when she says that the list of 80 sculptures from Godown in Lahore Museum is available neither in Lahore nor in Chandigarh. This list certainly exists in our Museum record and the same is being reproduced here in Section 3 of Appendix 'I'). The objects listed therein were received by B. C. Mitra on 14-02-50 who also received 306 sculptures from cupboards and 231 sculptures from showcases on 24-1-50. Besides, Suwarcha Paul has published a list of 617 sculptures which besides stone pieces also includes 21 stucco and terracotta heads from four sites namely:

- Six stucco sculptures from Rokhri (accession nos. 162, 164, 168, 186, 197, 298),
- Five stucco sculptures from Sahri Bahlol (accession nos.511, 512, 514, 515, 552),
- Six terracotta heads from Akhnur (accession nos. 2961, 2963, 3083, 3084, 3089, 3094) and
- Four terracotta heads from Ushkar (accession nos. 2958, 2965, 3085 and 3092)[213].

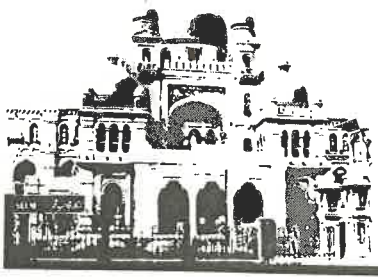
However, against this, our documents about partition of antiquities provide us a list of 61 miscellaneous objects that include 25 stucco sculptures from unspecified site/sites, 31 miscellaneous articles of Gandhara origin and 5 inscriptions under Indian Antiquities. Out of these 61 objects S. Paul has published only 11 stucco and terracotta heads and 10 miscellaneous objects (See details under sections 4 and 5 of Appendix 'I'). Besides, our List also mentions five inscriptions (Appendix 'I', Section 6) against nil in Suwarcha Paul's Catalogue. Our List shows unmistakably that these articles were handed over to the Indian representatives against their proper receipts. We cannot explain this discrepancy between the two records.

Period Of Stagnation

(1947 - 1969)

After this great division of our collection between India and Pakistan on 10th of April, 1948, the Gandhara collection of Lahore Museum remained static for some time. After this division, Lahore Museum was left with only 1533 sculptures including 666 such sculptures that were considered indivisible. In 1948 Museum acquired seven new sculptures raising the total to 1540. Eleven select pieces that were sent to London for an exhibition which never returned to the Museum. Instead, these were retained by the Federal Department of Archaeology for future National Museum of Pakistan in Karachi (See Appendix 'K'). The net number of Gandhara sculptures, therefore that were remained with Lahore Museum was 1578 in 1948 – or more truly in 1950 when the division of antiquities of Lahore Museum between India and Pakistan was affected. Thereafter, as per record available to us, no other Gandhara sculpture arrived in the museum till 1969 when, after reorganization of Gandhara Gallery a new Gallery register was prepared by the Gallery-incharge. Apparently this register should have contained 1578 sculpture. Instead, we find only 1457 i.e. 121 sculptures less than expected. There is no explanation available in the record. We can think of only one explanation for this discrepancy. It appears that while re-writing the new Register the officials did not enter all the 666 sculptures which were declared as discarded by the Arbitral Tribunal in 1948. Instead, they entered only 545 fragments and dropped 121 as completely unrecognizable fragments instead of 666 discarded objects that found their way in the new Register. This enumeration does not touch the discrepancy that we have pointed out above with regards two lists – one published by Suwarcha Paul and the other in Lahore Museum.

213 Suwarcha Paul 1986, pp.215, 219-220, 285-86.



Post-Reorganization Scenario (1969 – 1987)

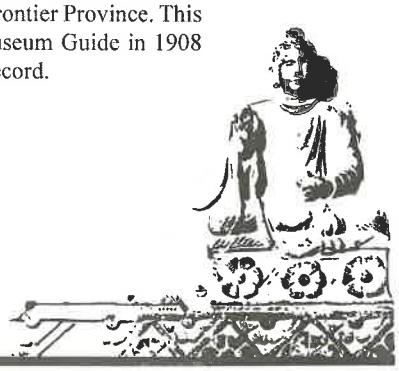
(Chart 5 & Appendix 'F'., Item nos. 6-13)

The Museum remained closed to public from 1964-1969 for purpose of large scale repairs and re-arrangements of galleries. How this re-organization was affected? No official narrative is available. All the curatorial officers of the museum, with whom this author had to work for 24 years - (August 1974 onward) were recruited in 1971 and afterwards. The present entries bearing numbers G. 780 to G-1080 - an addition of 300 objects to Gandhara section, actually appertain to new acquisitions made during 1969 and 2007. These should have actually been continued after s. no. G-1457 in Register No. 100. This is a clear example of lack of understanding of the system then in vogue in this institution. Almost all curators, except an old timer gallery assistant name Nisar Hussain Jaafri, were fresh graduates – full of enthusiasm but with little professional skill, background and training. The Museum had only recently got the autonomous status with a Board of Governors headed by Mr. B. A. Kureshi - a former senior bureaucrat. He was a great lover of art and archaeology, a great patron of museums in Pakistan and the greatest benefactor that Lahore Museum ever had. During this period of reorganization he had the assistance and cooperation of the great scholar like Prof. Dr. Ahmad Hasan Dani from Peshawar University. Apparently, for the purpose of reorganization (1965-69), collections in all galleries were pulled down; their display material stacked and then objects were picked up for new display. What escaped new display was heaped up in stores and cupboards without any proper order and plan. However, some fresh gallery registers which were prepared by untrained hands were done without any reference to previous records and arrangements and a diligent plan. It appears that all new gallery registers were prepared in duplicate sets one for the use of the officer concerned and the other to be kept in reserve. There was no one in the Museum service, including the then director, (a well-intentioned but non-professional individual from Education Department), who was not mature enough to take proper care of the duplicate registers and keep them up-dated. Several of these duplicate registers cannot be traced out today – may be that some of these were not even started. Worst of all, the age-old practice (1867-1964) of maintaining a main central accession register for the entire museum collection was also disbanded after 1964 and continued to be ignored for almost a decade till the present Author reintroduced this practice in August 1974. The practice of annual physical verification of all museum stocks in galleries and stores was also started for the first time and faithfully followed during next 24 years. It is still going on but seemingly somewhat irregularly. There is very little record to show as to what was acquired afresh or written off during the preceding decade (1964-1974).

This is particularly true with regards to the Gandhara Collection. After re-organization, the surplus material was either stacked in the cupboards under showcases or dumped in a heap in a small hall that was spared for antiquities and other general stores all together.

It appears that immediately after the re-organization in 1969, the concerned staff started preparing a new register for Gandhara sculpture, minus the Gandhara period inscriptions for which there was a separate Register of Inscriptions[214] with each accession number preceded by letter 'I' (for

214 This Register was tabulated in 1899 by Sir Aurel Stein, then Inspector-General of Education, Frontier Province. This register was available in the Museum Library to Percy Brown while writing his Vol.I of Museum Guide in 1908 (p.23). This was also present during my tenure as director, but is no more available today in record.



inscription). However, this Register was never updated and seldom consulted. Against the age-old practice, all Gandhara period inscriptions were displayed along with Hindu period inscriptions in the Hindu, Buddhist and Jain Gallery whereas, during 1965-69, the Muslim period inscriptions were shifted to the newly organized Islamic Gallery.

The record of Gandhara sculptures was prepared in duplicate. Sculptures, both on display and in reserve, were entered now in new registers where objects on display preceded those in the reserve (See Appendix 'F'). For purpose of new registers old accession numbers were set aside and new numbers were allotted to the entire collection with letter G (Gandhara) preceding the numerals. No care was taken to distinguish between numbers already scribed on the objects on display or in reserve. For Gandhara sculptures and related material, except inscriptions, there were three registers in which the entire collection was entered in duplicate. These are register nos. 48, 100 and 115 (See Appendix 'F'). The two registers (nos. 100 and 115 were for original entries whereas register no. 48 was intended for duplicate record of the same collection. Register no 115 was the first to be started in 1969 and has all the entries of objects. It was divided into two parts: Part I containing 421 objects (s. nos. G1 to G. 421) on display and Part II contained part of the collection in reserve i.e. 659 objects (nos. G-422 to G-1079). The remaining reserve collection, consisting of 377 objects (s. nos. G1080 to G1457) were entered in the latter half of another earlier register bearing serial no. 100. Register no. 48, on the other hand was meant to be the duplicate copy of register no. 115. However it was started with s. no. G1 and stopped at s. no. G–779. The remaining inventories between G-780 to G-1457 could not be continued although there was still sufficient space in the same register.

Fresh Acquisitions After 1969

(Appendix 'B')

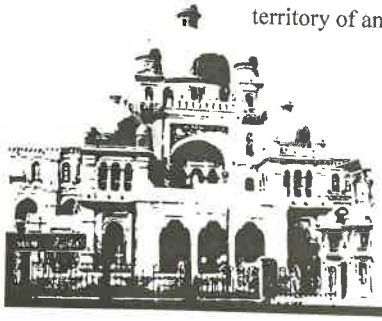
After the division of antiquities and works of art between Pakistan and India in 1948, the fresh acquisitions fall into two periods namely:

1.	1948 to 1969	80 antiquities, and
2.	1969 to 2007	51 antiquities
3.	Total for 1948-2007	131 antiquities.

Thus, during the first period Museum acquired in all 80 objects (s.nos. 1-80) for Gandhara section including eight stucco sculptures from the region of Khyber Pass and Landi Kotal and the remaining 73 antiquities mainly came from the freshly excavated sites of Shaikhan Dheri (Charsada) and Timargarha - courtesy Dr. A. H. Dani H. Dani, the Excavator of these sites[215]. (See Appendix 'B').

But, during the next almost thirty eight years (1969- to 2007), only 51 more objects (s. nos. 81 to131) were added to the collection making the total of 131 objects during 1948 to 2007. (See Appendix 'B').

215 The antiquities from Timargarh actually do not fall into the category of Gandhara art. These actually belong to pre-Gandhara art period. But since these are presently exhibited in Gandhara Gallery and Timaragarha falls with in the territory of ancient Gandhara, these antiquities have been treated here as part of Gandhara Gallery and Gandhara art.



The present entries of 68 objects bearing numbers G-780 to G-845 (S. nos. 63 to 131 of Appendix 'B') actually appertain to 68 new acquisitions made during 1969 and 2007 and here entered in Gallery Register No. 48, actually should have been continued after s. no. G- 1457 in Register no. 100. This is a clear example of lack of understanding of the system in vogue. Among these, during the first segment of this period (1948-1969)) only seven (7) genuine Gandhara sculptures were added to our collection. In 1948. But during the second segment (1965 -2007) sixty eight (68) sculptures are added to the Gandhara section. But this number includes seven fake terracotta heads, one modern wooden replica of Fasting Buddha and eight old sculptures bearing old numbers retrieved from the cupboards of the Islamic Gallery and now re-entered in the new register - in all 16 objects. Thus genuine Gandhara sculptural material for this period is only 28 pieces. And if we count them from 1948 to 2007, the total sculptural material comes to 7+28= 35.

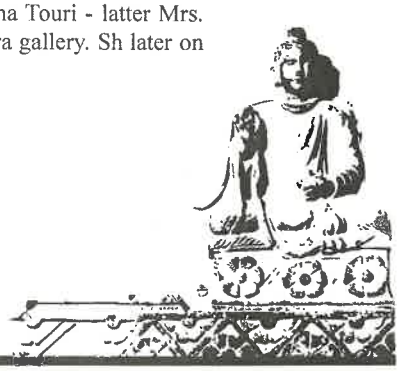
On basis of neat and clean handwriting with which the whole of Register No.115 and part of Register No. 100 have been written, I have no hesitation in identifying the scribe as Mr. Willayat Hussain Bhatty, an intelligent fresh graduate in archaeology from Peshawar University and the former Assistant Director in the Museum[216]. He appears to have prepared the entire record between 1969 and 1973 when he resigned from the Museum service. These are the only two registers which document the entire collection of Gandhara sculptures both on display and in reserve (though left incomplete) that was there in the Museum soon after the re-organization. Thus, after the two depletions of 1946 (11 sculptures) and 1948 (617 sculptures – stone, stucco and terracotta) and purchases of seven sculptures in 1948, are accounted for, the balance left with Lahore Museum was 1529 instead of 1533 – Only 4 less than those counted in 1948-1950. This is the closest we can go to the factual position in the present state of our knowledge. Apparently, the two registers under discussion therefore recorded the entire collection as it existed between 1948 and 1969. But we are not sure about it. As compared to 1948, it shows a shortage of [1472 – 1458= 14 sculptures. As our physical verification of 1987 will show below, this 1969 record of 1458 sculptures was also not 100%. In 1987 the joint investigation of this author and Miss Humera Alam physically verified the existence of 1647 + 336=1963 sculptures – i.e. 498 sculptures in excess of those recorded in 1969 (see Chart 4).

Fresh Documentation (1985 - 1987)

(Appendix 'N' and Pls. XIV)

Till 1985, condition of various reserves was very pathetic. In the first place there was very little space available for storage of antiquities and works of art. In the second place the reserves were not systematically arranged. A large number of artifacts stacked in the cupboards under showcase in two galleries – Gandhara and Islamic galleries were not safe due to lack of security arrangement and excessive dampness. And worst of all, there was no proper written record as to what exactly is stored there. Besides the "reserve" comprised a hall (30' x 30') where all sorts of stores – old and new, were kept on concrete shelves. In the middle of the hall was heaped up such remaining Gandhara material that was considered as 'discarded' during re-organization. Behind this hall there was an

216 However, the ink drawings of some f the objects in this register are certainly by Miss Zarina Touri - latter Mrs. Zarina Khursid, which she made during the period when she held the charge of this Gandhara gallery. Sh later on made similar sketches in the Armoury Register.



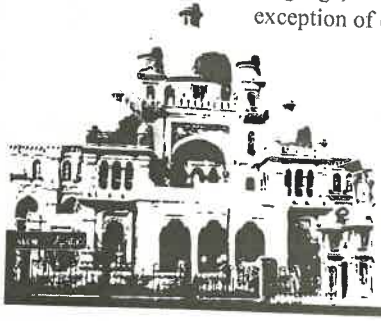
open walled-up veranda where in were stored without any order all sorts of heavy stone artifacts, architectural fragments, material from Murti, inscriptions of all periods, glazed tiles, plaster casts of Gandhara sculptures (discarded after 1942 physical verification), etc[217]. In order to re-arrange these stores in a scientific way, another large hall was built up-stair. Day-to-day permanent and consumable stores were separated from the art, archaeological and ethnographically materials. All light-weight objects were shifted upstairs whereas the entire lithic material had to be stored on the ground floor. All Gandhara reserves from the cupboards and elsewhere had to be shifted to the walled up verandah and re-arranged along with other lithic material from other periods and sites. The latter material was stored in three rooms whereas Gandhara sculptures - made in stone and stucco, were arranged on newly built concrete shelves with curtain of plastic sheets hung in front of them to protect them from dust. The more fragile material, such as terracotta and stucco sculptures were arranged in glazed central showcases placed in the middle of the hall on the ground floor[218].

This author and Miss Humera Alam availed of this opportunity and decided to prepare a fresh inventory of the entire Gandhara collection in reserve – now stored at one place. The work was started in 1985 and continued for almost two years. Each and every object was physically checked, measured, photographed and described individually. All negatives were numbered and preserved in albums and their prints prepared in duplicate and pasted on two types of freshly designed inventory cards. The smaller card has only the skeletal requisite information plus a photograph whereas the foolscap sheets have detailed descriptions along with photograph of object described (See Appnendix 'N'. Whereas the smaller cards were meant to be used for day to day inventory control, larger sheets were used for preparing the catalogue proper. In order to differentiate the pieces in the Godown from those on display, the latter were allowed to retain the old numbers each with a prefix of 'G' ('Gandhara Gallery'), the collection in the reserve was given a new series of accession numbers each preceded with letter 'GR' (meaning 'Gandhara Reserve'). The new numbers were scribed on the body of each sculpture. Old numbers, if still preserved, were also retained and recorded. The entire collection was arranged in order of new serial numbers and each shelf was marked with bold letters with the numbers of objects placed there on. Needless to say, that the stores were provided with better light and a table and chairs were provided for researchers. However, it must be clarified here that, keeping in view the old tradition, the entire inscriptional material, Kharoshthi and Sharda inscriptions for example, was excluded from the new listing of 1987[219]. Similarly, stucco sculptures in Stores were left out of this exercise due to shortage of time

217 This verandha then also stored huge piles of two discarded sets of blue and white glazed tiles that were got manufactured from Multan for fixing on the south-end wall of the Miniature Gallery in place of previous fresco painting.

218 This godown for Gandhara collection is currently being rearranged and expanded southward under: The Project of Development and Upgradation of Lahore Museum Building and Conservation Facilities during 2013-2018.

219 For purpose of inventory control and display in Lahore Museum inscriptions of all categories have always been treated as an independent group of antiquities and entered into a separate Section Register reserved for the purpose. This Register was started by Sir Marc Aurel Stein in 1899. An accession number always had a pre-fix of 'I' to denote the word "inscription". All inscriptions in LM still faithfully carry the same old numbers allotted to them earlier. For an independent Inscription Gallery in this Museum see RWCM, Lahore, 1940-41, p. 2. This practice continued up till 1969. Later on Islamic period inscriptions were shifted to the newly established Islamic Gallery and pre-Islamic inscriptions were displayed in the Hindu, Buddhist and Jain Gallery. All surplus inscriptions, irrespective of their language, script and period, were kept under one roof in the godown. In any case, Kharoshthi inscriptions, with the exception of one inscribed on the body of a sculpture, were never displayed along with Gandhara sculptures.



and some other technical reasons. For the first time when these stucco sculptures were counted in 1942, their number in store only turned out to be about 90. However, in 1987, their number came out to be 151 an increase of 61. In nutshell, there were recorded 439 objects on display, 1451 stone, 151 stucco and 45 fragmentary (but not fit for description) sculptures in reserve making the total as 2086. This shows 628 sculptures in excess of the total number in 1969 (See Chart 9).

For many reasons, the work of fresh documentation of Gandhara sculptures could not be completed in all respects. Stucco and terracotta sculptures in the reserve, though counted carefully, could not be documented and photographed properly. Even in respect of stone sculptures, many more details were yet to be added such as a concurrent list of old and new numbers, another concurrent list of all objects in accordance with their precise location on display or in reserve, etc.

Chairman's Evaluation Of Work Done During 1985-1987

(Appendix 'F', item nos. 17-18 and Appendix 'N', and Pls.)

Whatever work could be carried out was wound up towards the end of August 1987 after a labor of about two years. On completion of the first stage of this job following notes were exchanged between the Chairman and the Director[220]:

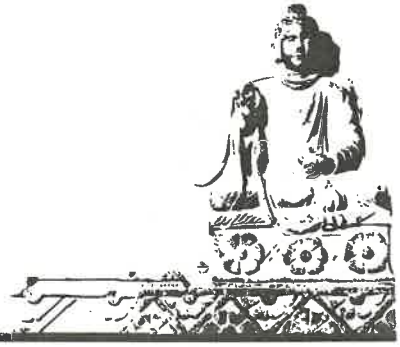
Chairman's note dated 28th August,1987:
The Director and Miss Humera Alam have spent a long time cataloguing Gandhara reserve. I believe the work has been completed. I should like to have a brief note on the work, its future maintenance and utilization. I should also like to see the sample of the catalogue."
(Sd. ..., Chairman).

Director's Report dated 22nd November,1987:
"1. The basic purpose of above mentioned work was to give a shape to the collection of Gandhara sculpture in the reserves which has been lying there in heaps and piles unattended, unclassified and unrecorded for more than a hundred years. It was also mixed up with varieties of other objects such as reserves from different galleries as well as modern stores.

"2. In the first instance, at great labor and trouble, and with the assistance and willing cooperation from Miss Humera Alam, RO I, I succeeded in separating Gandhara collection from reserve collections belonging to other sections and miscellaneous stores. All miscellaneous antiquities and exhibits as well as modern stores have been shifted upstairs in the newly constructed godown and arranged there in a proper and classified manner as much as, limited time and resources could permit.

"3. Downstairs, the entire Gandhara Collection was dusted, washed and cleaned very carefully and classified as far as extremely limited place could permit us to do. Full length sculptures, heads of statues, fragments of bodies, architectural pieces, friezes, pedestals, pilasters, brackets etc. have all been separated one from another and stored in their respective sections. To protect this section from

220 The original note is in Lahore Museum File No.E-2 of the year 1987.



further accumulation of dust, plastic sheets have been hung in front of all shelves wherever possible. In order to provide extra space in this section old discarded giant-size steel admirals have also been utilized for the purpose. Each shelf (cement or steel) has been numbered, both horizontally and vertically, and the same numbers are referred to on the list-card of each object recorded. The electric connections to the store were out of order since long. The same have been restored. Now any one, including outside visitors and foreign scholar can sit there and study the collection comfortably. A steel table with rack has also been placed in this room to facilitate researchers. A pedestal-fan and a table lamp are also there for facilitating scholars and officers. No extra expenditure has been incurred in putting up this huge collection in order and providing a better and clean surrounding. This valuable collection, which has been lying there unattended for one hundred years, is now one of the best arranged Gandhara Reserve anywhere in the world. Several foreign scholars, including several American, Italian, British and Indian scholars have appreciated the manual labor spent and results achieved. Only, if in place of plastic covers, some permanent arrangements of glazed fronts can be arranged it will increase its visible beauty.

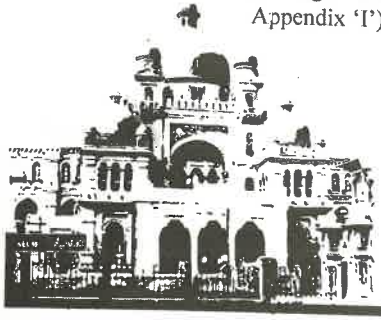
"4. My other purpose f arranging this collection in some proper order was to enlist the reserve collection and record its full contents. For this end in view I prepared a Performa as per specimen enclosed (See Appendix 'N'. For this purpose the entire collection was sorted out physically and grouped in terms of friezes, statues, heads, fragments of bodies, animals and birds, architectural fragments – the last group was further sub-divided into pedestals, pilasters, bases, architraves, moldings, chhatras, capitals, harmicas, etc. Thus, all recognizable pieces were given a running number of the Reserve, photographed and entered on the list-card as per Performa (duly filled in with attached photograph).

"5. In all 1451[221] pieces of stone sculptures have been listed. Great labor was spent in retracing several old accession numbers of sculptures. On majority of the pieces, however, old numbers were either totally or partly obliterated due to bad storage conditions in the past. This makes it extremely difficult to trace the history of an object. However, each piece has now been given a new additional number. Each piece was also measured. All Performa-sheets have been filled up to the extent working conditions in the stores permitted. Description of each piece yet remains to be recorded. The same will be done as and when free time is available.

"6. The information so far recorded on loose sheets is yet to be transferred in its entirety on to permanent registers. For this we will need extra staff and funds.

"7. All photographs, 1451 in numbers, and a still larger number of negatives are lying in loose forms. These also need to be listed separately, numbered and stored. This huge collection of photographs also needs to be pasted properly either on index cards (as shown in attached specimen) or on an album. The concurrence list of old and new numbers is also to be prepared so that the objects can

221 The total number 1451, as quoted here, pertains to collection of only stone sculptures in the reserve. Beside there were 151 stucco sculpture,and 45 fragments of Gandhara sculpture - all in reserve and 439 objects on display making total as 2086 . As compared to this in 1987, in the year 2007 there were in all 326 objects on display (See Appendix 'I').



easily be located in their actual positions and traced out in old records whenever possible. Only when this work has been done, we can be sure that we have got a permanent and reliable record.

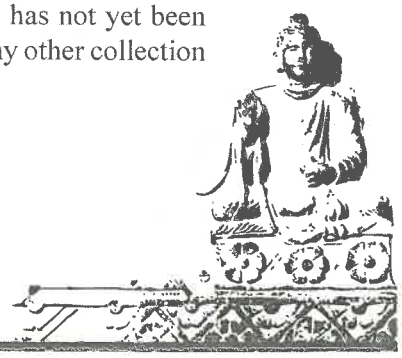
"8 .The works so far done is simply a listing of collection in the reserve in loose sheets without any detailed description. For a proper catalogue a lot more work has to be done. The work so far done is simply a beginning of a process for preparing a scientific catalogue of a valuable collection like the one under reference, a lot more work is to be done particularly in respect of study f each piece, its identification, its comparison with other pieces, its dating, determination of site of origin and the history of the object after it has been excavated from its original place, its publication record. The example of Wladimir Zwalf, Deputy Keeper of British Museum is before us. This scholar is preparing a catalogue of Gandhara Sculptures in the British Museum. He has been working on his collection for the last 10 years and during last 3 years he has been visiting Pakistan for familiarizing himself with the material in Pakistani museums and the sites from where the collection has originated. For the same purpose I have also requested worthy Chairman to grant me ex-Pakistan leave for 2 months, beginning with 1st of November [1987], so that free from my day-to-day work and other personal and family obligations, I may concentrate myself on the study of collection in my own Museum. May be, in this way I can be able to give this collection some form worthy of publication in near future.

"9. Submitted as desired."
(Sd: ..., Director).
Chairman's Note dated the 1st December, 1987.

"10. I am glad that this long overdue work has been undertaken and successfully completed up to a positive stage. The Director and Miss Humera Alam deserve to be congratulated for this splendid effort

"11. The next step, in my opinion, is to have a Photostat copy of the entire record prepared (file-wise). The negatives should also be sorted out, numbered and pasted in albums, like those for the Gandhara Gallery. Preparation of Index Cards and entry in a register can be done simultaneously and I think Miss Humera Alam could initiate the work. She should also check the Gallery Register to see that all items removed to the Reserve have been duly recorded as such. I think it would be better to prepare a new register incorporating this information.

"12. The concurrence list of old and new numbers will be a major exercise as some of the pieces are without number. It can be undertaken later. We should for the present consolidate the work done by taking the action proposed above. This will complete the first and essential phase. The Museum with its present resources can hardly go any faster.
"13. The Director knows best, but in my opinion the contemplated scientific catalogue with a study of each pieces, identification, comparison with other pieces, dating, determination of site of origin and the history of the object after it has been excavated from its original place, its original records, comparison of various published works would be a tall order. Such an exercise has not yet been undertaken for even the statues on display in the Museum, or for that matter, for any other collection

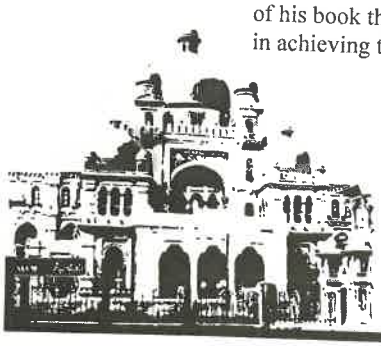


in the country. I doubt if even Zwalf, who has spent 10 years on the relatively smaller collection in British Museum, is aiming that high[222]. Things like dating have defied researchers and experts so far, and there are other problems. As an administrator the Director must know that it would require years of work not by one but a number of experts. The Director with his multifarious duties, other collections of the Museum to look after and the meager staff to assist him can hardly undertake it at this stage. The question of a long term plan and its implementation should therefore be taken up in due course. In the meantime, attention has to be concentrated on the Museum's collection of coins, of which we are justly proud, and on which despite substantial additions, nothing has been published since partition, nor any of the existing publication is updated. It will be another feather in his cap, if the Director could take up the cataloguing of Bactrian and Indo-Greek, Indo-Scythian, Parthian and Kushan coins. Besides, Mrs. Beg there will be another Research Officer (whom we intend to appoint) to help.

"14. Finally the Gandhara Reserves record has to be kept in a secure place. I suggest that one set of documents except the registers should be placed in an iron safe in the Reserves, while the other together with the negative albums and register should be with the Research Officer (in an iron safe) for ready reference."
(Sd: ...., Chairman).

Although the Chairman in his above quoted note has highly commended the work done by the Dar-Humera team and described it as "*first and essential phase successfully completed up to a positive stage*", but the ultimate message was clear enough – i.e. as far as documentation of Gandhara collection was concerned, the role of the director and his companions ends here. Here were added two new names (DAR, & Humera) after the long list of lamenters - A. Cunningham, F.W. Andrews, Percy Brown, Dr. Ph Vogel, H. R. Hargreaves and Dr. Sita Ram who, during their own times, dared to announce the beginning - and at time even completion of work of making Catalogue of Gandhara Sculptures but their hopes were always foiled for reason best known to them. Like the curse of Pharaoh on excavators of pyramids, perhaps here a kind of curse of the Buddha that hangs on the fate of the curators and their associates and does not allow them to complete their work on Cataloguing of Gandhara Sculptures in Lahore Museum. A perusal of the above note perhaps provides some hint towards understanding the nature of this 'curse'. Thus, our desire of taking this work to its logical conclusion (preparation and printing of a catalogue) was foiled and filed. The author for the sake of winning "*another feather in his cap*" was soon obliged to divert his attention towards restart the work of "the Cataloguing of Bactrian and Indo-Greek, Indo-Scythian, Parthian and Kushan coins" as per order of the chairman. The rest of the story is summarily told below without indulging into details.

222 This Catalogue has since been published under the title: *A Catalogue of the Gandhara Sculpture in the British Museum by* Wladimir Zwalf, 2 Volumes, London, 1996. It enlists in all 680 pieces. It took Mr. Zwalf almost two decades to complete it including the time taken to see it through press. Late Mr. Zwalf himself admits in the Preface of his book that he had originally foreseen to take only three years to complete this work. He, ultimately succeeded in achieving that "high order" which Late Mr. B. A. Kureshi had seriously doubted in 1987.



Author's interest in numismatic collections of Lahore Museum goes to the early years of joining this institution in August 1974. His immediate concern was to get the three volumes of Whitehead reprinted before working on fresh acquisitions. Since there was no significant development in the numismatic knowledge of the Mughal as well as Durrani periods, he decided to first reprint volumes II and III without any changes in the contents of the catalogues as well as notes accompanying them. This was done in 1977. But, as regards Vol. I: *Coins of the Indo-Greek, Scythian, Parthian and Kushan*, it was felt that significant improvements have taken place both in the typology of coins and the genealogies of the ruling dynasties since the publication of Whitehead's Catalogue in 1914. Hence, simple reprinting it would not have served any purpose especially keeping in view the fact that a reprint of the same had already been published by M/s Argonaut Inc. Publishers, Chicago in 1969[223]. It was therefore considered advisable to reshape this volume by updating the collection and by rewriting the accompanying notes before sending the copy to the press. This author started fresh studies of the entire material with a new format in mind and fresh zeal. A new young officer was recruited for assistance in this work. And soon, she was off to British Museum for training in the field of Graeco-Bactrian, Scytho-Partian and Kushan Coins. However, the author soon realized that working in this section of the museum was not that easy as he had expected it to be – particularly from the point of view of curatorial assistance. So, he touched the heavy stone of numismatic studies and let it be there un-lifted and diverted his whole attention towards his second priority namely the Gandhara collection. That was back in 1977. The rest is history

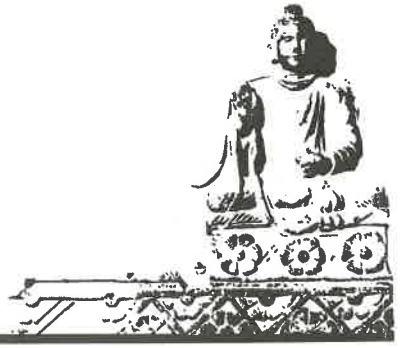
A decade later - December, 1987 to be precise, the author was once again directed by the chairman to start preparing a new version of Volume I: *Coins of the Indo-Greek, Scythian, Parthian and Kushan by R. B.* Whitehead. The author immediately set upon working on this work. He worked for more than three years on this new project till 1991, located and identified a lot of original record pertaining to coins collection, prepared catalogue cards of old and new coins of the requisite period. But, this time too he was not fortunate enough to get sufficient cooperation from the concerned curatorial staff. In 1991, the author was given the additional charge of the newly created post of Director General of Archaeology, Punjab and, in 1993, was actually sent there on deputation for two more years. The work of cataloguing coins was left to the keeper and research officer under the guidance of the officiating director. In the meanwhile, the situation in Lahore Museum obliged the Government to recall the author from deputation in August 1995. But by this time too much water had flown under the bridge. The Museum was already in the grip of a scandal of serious defalcations in coins section. The old keeper had since then retired from service and she was charged with certain defalcations before the author rejoined his post. For the remaining three years of his service in Lahore Museum he remained preoccupied with this problem which still stands unresolved although more than a dozen directors have succeeded him during last 18 years (1998-2016).

CMIT Inquiry And Gandhara Collection (1995-1997)

(Charts 6 & 10)

The period from 1995 to 2001 turned out to be quite crucial for the history of Lahore Museum because of a serious scam of defalcations which originally started with a case in the numismatic

223 Since then another simple reprint of this Volume has also appeared from India.



section. In the year 1994, during author's absence from Museum on deputation to another department, there suddenly erupted some rumors and reports of huge defalcations in this section at the time of the retirement of the keeper who had held the charge of this section for more than three decades. These rumors finally resulted into an order in October 1995 for an in-depth inquiry by the Chief Minister's Inquiry Team (CMIT) at the order of Governor Punjab. Eventually, this inquiry was extended to all sections of the Museum. To begin with, the CMIT asked for and obtained a 'zero-loss-report' from all charge-holding officers.

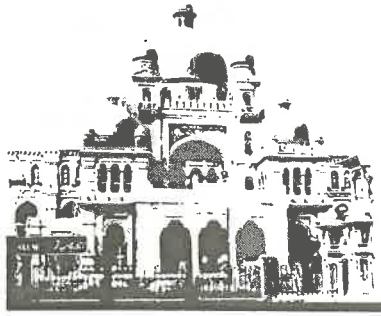
Here our interest in this exercise by the CMIT is for the sake of, and to the extent it relates to Gandhara collection. Whereas any defalcation or loss thus declared was to be accounted for and the responsibility for the same was to be fixed, the figures declared for all sections were to be binding for future handing-over/taking-over the charge of any section. In respect of Gandhara section the report turned out to be of great significance. Since the Author, who was recalled from deputation, handled the CMIT inquiry from the beginning till its end, he knows that no item of Gandhara section was reported as defalcated. Incidentally, we have in the CMIT File of Lahore Museum a consolidated 'zero-loss' report from the keeper-in-charge of Gandhara section (pages 59-60 of the CMIT File). It is dated 31st December, 1997 and informs that at the time of the report, there were in all 1983 sculptures in Gandhara section which included 336 sculptures on display and 1647 in reserve. These figures tallied with those recorded in 1987 (Chart 6). Another inquiry held soon thereafter, based on hundred percent physical verification of the collection, showed further improvement in the numerical strength of the collection. Although it showed some seven objects less in 2001 than those in 1997, there was a substantial increase of number of objects in reserve. Showing a total increase of 475 objects over and above the total of 1999 (See Chart 7). As regards total number of objects on display the reports slightly varied from year to year but there was nothing to worry (See Chart 9). The situation during last five reports is as follows:

1987	336
1997	336
2001	329
2007	300 and
2015	307.

Thus, although the coins scam apparently still remains unresolved, the CMIT Inquiry and further 100% physical verification in 2001 have proved a blessing in disguise for Gandhara collection. This settled down its status as determined in 1987 and reconfirmed in 1997 (See also Chart 10).

Post-CMIT Inquiry Scenario (1998 – 2007)

The story of CMIT Inquiry does not end here. It had its repercussions in the form of certain events that occurred soon after the appointment of the new board of governors. On 4th March, 1996, the Chairman, CMIT sent a 9-page report to the Governor through the Chief Minister, Punjab whose orders on this inquiry were passed on to the Chairman Board of Governors (BOG), Lahore Museum, vide Secretary Information and Culture D. O. No. SOE (INF)/17/4/95/P dated the 23rd May, 1996. On receipt of this report, the Chairman BOG, Lahore Museum held a meeting with two high ranking police officers on 19th January, 1998 and sought their advice on the issue. Among other things, this meeting decided that:



"The Board of Governors may decide about the fate of the artifacts reported defalcated and officers connected with these defalcations, in the light of inquiries already conducted".

For seeking proper orders, the Chairman convened the 44th meeting of the BOG on 2nd February, 1998. But, before the members could meet, the Government dissolved the governing body and appointed a new BOG with new Chairman and new members of the governing body. Meanwhile, this author had also retired and the deputy director was made the officiating director till a regular incumbent of the post was appointed. The agenda put before the members for their first meeting of the newly appointed BOG, held on 29th July, 1998 was totally different from the one that had been approved by the previous Chairman on the advice of two high police officers based on the findings/ recommendations of a high-powered Fact Finding Committee and the report of the all-powerful CMIT. Instead, the new Board ordered a fresh inquiry of 100% physical verification through a team of three professionals from different field of expertise[224]. They were paid honorarium for their services. They performed duties assigned to them as best as they could under the circumstances and what their limited expertise could allow them. Among other things, the Inquiry Team comprising Prof Rehman, Major (Retd.) Mushtaq Jilani and Mr. Khokhar, was assigned the special duty of thorough check up of the entire Gandhara collection – both on display and in reserve. What were the findings of this exercise? No written report appears to have ever been submitted – at least none is available in the Museum record. The officiating director was soon sent on forced leave and eventually followed by forced retirement. With this also departed the BOG and its chairman who had ordered this Inquiry. The whole exercise ended in a fiasco. Today no one likes to talk about. However, in respect of Gandhara collection this Inquiry has left behind a visible landmark namely three new registers prepared with inventories of Gandhara collection of which we will speak below.

The Last Physical Verification - A Mis-Guided Exercise (1998 - 2001):

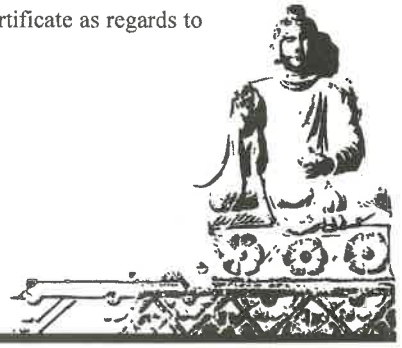
(Charts 7-8; Appendix 'F', Item Nos. 13-18, & Appendices, 'J' & 'Q')

We have mentioned above about the preparation of some new registers prepared by the two members of the inquiry committee (Appendix 'F'. Item Nos.15-17). This record is in the form of three new but ordinary registers[225] in which the team entered each and every object which it verified physically in Gandhara section - both on display and in reserve.

For display, the old register LMCR 48 (Item no. 13 of Appendix 'F') was left to continue without any alteration with entries nos. G-1 to G-329. However, the two new registers (Nos. 48A 48B) have their separate continuous serial numbers from G-1 to G-2132 - all numbers preceded by a new letter 'GR' (meaning Gandhara Godown) – making the total of Gandhara sculptures as 2461 as compared

224 The members of this Committee were:
Prof. Abdul Rehman, ex-Professor of Archaeology, Peshawar University,
Major (Retd.) Mushtaq Jilani, ex-curator, Army Museum, Rawalpindi, and
Mr. Masood ul Hasan Khokhar (Late), ex-curator, Allama Iqbal Museum, Javed Manzil, Lahore.

225 Normally, Lahore Museum has always been using specially printed and bound register for record of its collections. Each and every page of such registers is always numbered. Before it is issued to any officer for this purpose, the director allots a number to the new register which is stamped on the first page as Lahore Museum Collection Register No.__ (abbreviated as LMCR). Each of these registers also carries on its body a certificate as regards to the number of pages it contains.



to the previous totals of 1983 - one thousand nine hundred and eighty three) of the years 1987 and 1997. All objects retain on their body the previous old numbers allotted at different times from 1867 to 1919, from 1919 to 1965 and finally the number with prefix 'G' (Gandhara on Display) and 'GR' (Gandhara in Reserve) allocated during 1985 and 1987. Thus, whereas the objects on display have only two, or at the most, three categories of numbers scribed on their bodies, those in reserve have two or more varieties with a prefix of 'G' or 'GR'. In the new scheme of 1998-2001. There is no provision to distinguish between G-1 to G-329 on display and the objects scribed with the same numbers (G-1 to G-329 and more) in reserve. There is no mention of stucco and terracotta sculptures that are lying in the reserve of the Museum. The picture that finally emerges is as follows.

Non-Gandharan Objects Included In New Registers

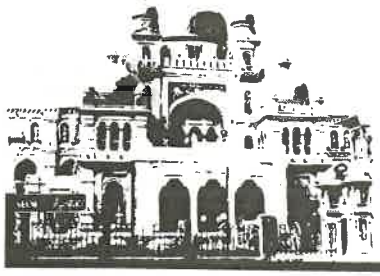
This means that the team of professionals registered 478 sculptures in excess of the number recorded in 1987 and 475 in excess of the total number as reported to the CMIT in 1997. Why this discrepancy with in such a short period? A cursory glance through Appendix 'B' reveals that between 1948 and 2007 only 131 Gandhara and Gandhara related objects were acquired by the Museum – including only three objects acquired between 1987 and 1999 i.e. one object received in 1990 and two after 1990 (s.nos. 121-123 of Appendix B). That the discrepancy just pointed out is fictitious, or at least doubtful, becomes clear the moment we start looking at details of entries in two new Registers (Nos. 48A and 48B) of Gandhara reserve prepared by a team of "experts". Actually, the two registers for collection in reserve show numerous entries of such objects that have never been part of Gandhara collection[226]. Even if, for argument sake, we accept Kharoshthi inscriptions as a part of Gandhara material, we have no excuse to include among Gandhara Reserves several other inscriptions such as scribed in Arabic, Persian, Nagari, Gupta Brahmi, and Hindi / Gurmukhi, Urdu/Persian and English languages/scripts which we meet in the new registers[227]. The inventories pertaining to Kharoshthi inscriptions[228] include examples – which are many – that have since long

226 According to a long standing practice in this Museum, "inscriptions" have always been treated as a separate and independent subject and listed accordingly in a separate register or list. For long, there has been a list of these inscriptions prepared by Sir Aurel Stein in 1899. Each number in this File had a pre-fix of letter 'I' (that stands inscription). This practice continued up till 1965 and all inscriptions, irrespective of the scripts and languages used in them, were displayed in a gallery other than that of Gandhara. But after reorganization of 1965-69, the entire inscriptional material was distributed among three galleries namely General Gallery, Islamic Gallery and the Hindu, Buddhist and Jaina Gallery where these can be seen even till today. These were listed accordingly in the registers belonging to these galleries. All pre-Muslim inscriptions, including several in Sanskrit, Kharoshthi and Sharda scripts, are still displayed in the Hindu Buddhist Gallery. There are only three exceptions - two inscribed Relic Caskets (Pl.LIII) and a small Buddha statue with an inscription - which are on display in Gandhara Gallery (illustrated in A.H. Dani, Kharoshthi Primer. Lahore, 1981).

227 In order to prove my point of view, here below I cite a few examples:

Persian inscriptions at s. nos. 1917, 2124.	=2
Arabic inscriptions at s. nos. 2072, 2073, 1986	=3
Nagari inscription at s. no. 1974	=1
Gupta Brahmi inscription at s. no. 1966	=1
Sharda inscription at s. no. 1953 1954, 1955	=3
Inscription in Bactro-Greek characters at s.no. 1956	=1
Tibetan inscriptions at s. no. 1899, 1943, 1944, 1946, 1929-1936	=6
Inscriptions in unknown character at s. no. 1945, 1898	=2

228 Five of these inscriptions entered in this register were formally handed over to the representatives of India on 20-7-1948. These bear accession numbers: I-5, I-72, I-107, I-161, and I-166.



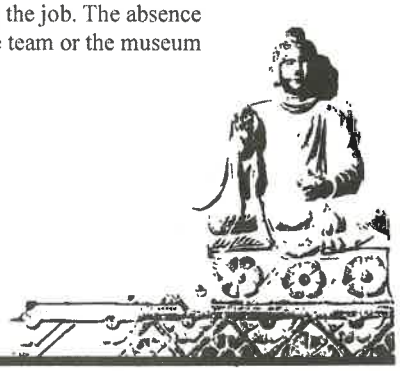
been considered as fake by person like Aurel Stein and were dumped away as fake and never reflected into any register of genuine antiquities. Now these 'fakes' have again been entered as genuine artifacts pertaining to Gandhara art which is a grave incidence of ignorance or a sense of complacency displayed by the scholars/professionals of the caliber involved in this process[229] and the museum curator who was associated with the team.

But, inscriptions are not the only extraneous material that has found its way in the two new registers of Gandhara sculptures. First of all there is the entire collection of Murti material in the reserve that has now been entered due, again, to sheer ignorance or haste, in the Registers of Gandhara Sculptures. All this material was entered in the Old Section Register No 98 entitled Register of Jaina Sculptures in The Central Museum Lahore written up to page 30. In all 122 objects have been entered in this register out of which 102 0bjects are from Murti. In 1948, sixteen objects from Murti were apportioned to India. After 1969-reorganization, only a few objects from this register were retained on display in Hindu Gallery for which there is now a separate Gallery Register. The remaining lot was shifted to the reserves. Even during the exercise of 1985-87, the Murti material and inscriptions were stored in a separate room of the reserves section and were not allowed to be mixed up with other material. Among Hindu material entered in the new Gandhara Registers prepared by the inquiry team I suffice here to quote just one example i.e. a terracotta statue of Hindu Goddess Kali Devi, and hence an object of Hindu Gallery, is now entered at S. No. 2058.

Thus whatever the merits of this new exercise by the professionals, for whom I have great respect, and whatever the report they might have prepared and submitted to the then officiating director, at least in case of physical verification the inventories in two new Registers (Nos. 48-A and 48-B) pertaining to Gandhara collection in godown hardly present a true picture of the total Gandhara collection in the Lahore Museum. Presently these registers show 375 objects more than the previous checking in 1997. At best, these entries are misleading and incorrect and present a bloated picture of Gandhara collection which it really is not. The future physical verification on the basis of these registers will be highly difficult and dubious. Particularly, if ever in future physical verification of collections like inscriptions, Murti material, Hindu material, etc is to be made and cross-checked with entries in old documents such as Aurel Stein's List of Inscriptions - which presently is missing - and Register of Jaina Sculpture No. 98, there will certainly be some problems in tracing them at other locations. This author is sure that if all such extraneous material is taken out of these registers, the remaining number of items will be very close to the figures of the years 1987 and 1997 as shown in Charts 7 and 8.

How did the team of experts work? It is not known. Did they compare the entries in old record with objects physically present? Did they prepare a list of discrepancy or defalcations, if there was one? The author could not find any answer from those who are presently working in the Museum. Only Miss Humera Alam once told me that she managed to get a written statement from

229 The author has great regard for all these respectable member of the inquiry team. The senior-most member of the team is a reknone scholar and respect - especially for his outstanding contribution in various fields of archaeology of Pakistan including Gandhara. The other two gentlemen equally have at their credits long experience of administering museums - though of different types than the |Lahore Museum. Perhaps all of them did not acquaint themselves sufficiently with the system of documentation in vogue in Lahore Museum before undertaking the job. The absence of a proper report of their inquiry also raises many question. The author is not sure whether the team or the museum administration is responsible for this lapse.



Prof. Abdur Rehman, the senior most among the team of experts, that there is no shortage in her charge of Gandhara collection. The only addition they made over the work done by Dar-Humera team in 1987 is the preparation of three Registers of Physical Verification as mentioned above. Whereas the Register of Physical Verification of Gandhara Sculptures on Display (No. 48-A) was prepared and completed on 5-11-1999 by Dr. A. Rehman and Major (R) Mushtaq Jilani with the assistance of Miss Humera Alam, then Officer-Incharge of Gandhara Gallery, and countersigned by the acting director, the other two registers in reserve (Number 48-A - repeated here - and 48-B), were completed on 02-04-2001[230] by the same team but with the assistance of a relatively junior officer named Muhammad Mujeeb Khan, (then Incharge of the Reserve Collection and now keeper, Pre-Islamic Collections), whose dated signature also appear on these registers, Besides. on the last written pages of these registers there is a certificate dated 12th April, 2001 from the same officer - and both these certificates have been countersigned by the Officiating Director. Curiously enough though, these reads:

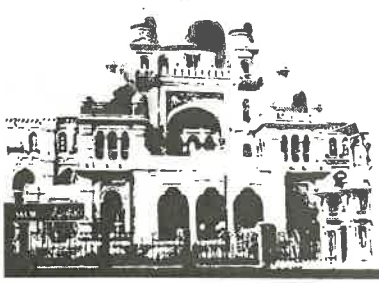
> *"Since no register / record was[sic] existed therefore, new register prepared on the basis of physical presence of the objects. And the charge has been taken-over accordingly[231]"*

Unlike previous printed register used for accession, these two new registers are ordinary bound registers of plain paper purchased from open market and do not bear the official stamp "Lahore Museum Collection Register Number....." as has been the practice so far. Instead, they have been given the same number 48 as belongs to the original Register for Gandhara collection prepared in 1969 with the addition of 'A' and 'B' as the case may be. Register No. 48-A (Reserve) has been written from page 1 to 470 and contains inventory of 1616 objects in reserve (new accession nos. G-1 to G-1616). Register No. 48-B (Display), on the other hand, has been written only from page 1 to 145 containing inventories of 516 more objects (with accession nos. G-1617 to G-2132) - making the total objects in reserve as 2132. The objects on display in Gandhara Gallery were also entered in a new Register – also numbered through an omission though, as 48-A. This Register contains all and sundry articles including stone, stucco and terracotta sculptures as well as some collections of pottery, terracotta figurines and plaques, necklaces of beads, metallic objects – and even some fake objects or modern copies and facsimiles. This Register in all contains 329 objects on display[232]. The net result of this verification can be seen in Chart 8.

230 The two registers for Reserve Collection were physically examined by the author on 25-7-2007 with the courtesy of Late Mr. Ashfaque Ahmad Cheema R.O., then incharge of Gandhara Collection (Reserves). A week later, the register of sculptures on display was examined through courtesy of Miss Humera Alam, Keeper-in-charge of Gandhara Gallery.

231 This certificate is contrary to the record still available in the Museum which was properly handed over to the officiating director by the outgoing director in the second week of April 1998. The two registers which contained all the Gandhara sculptures in reserves bear LMCR Nos. 115 and 100, as already referred to above. The research officer might have been ignorant of the existence of old record as referred to above but certainly not the officiating director who by this time had already served this museum for almost 27 years.

232 At the least, we may regard this work as a result of benign ignorance of the verifiers and the junior museum officers associated with them. The Late Mr. Ashfaque Cheema, the research officer –in-charge of Gandhara collection (reserve), in 2007 was still ignorant about the existence of old record about Gandhara Collection and their present whereabouts at the time when I inspected the two new registers under his charge on 25-7-2007.



This total (2132) is one hundred and forty-nine 149 sculptures in excess of what was counted in 1987. On the face of it, this report dispels all misgivings about any shortage in this section. But is this enough? In order to be sure or to reconfirm, or otherwise, we have to look into the contents of these new registers - particularly the nature and contents of the additional entries. For all intents and purposes these three registers can be regarded as index rather than section registers or all such objects which the team physically verified. Each item has a very brief description beside a fresh accession number allotted to it. In this regard, these index registers are certainly an improvement over two previous ones with the same title – both the old index registers contain only object numbers but not their description. But there are a few other points worthy of consideration before we accept this case as settled. In the first instance, the total number arrived at here needs some further scrutiny. The last check-up carried out by Dar-Humera team in 1985-1987 verified the total in 1987) for both on display and in reserve. This same number was reported by Miss Humera Alam in 1997. Rehman-Jilani team, on the other hand has verified the total to be as 2132 in 2001 showing an increase of 149 sculptures within 14 years. In Appendix 'B' we have given a complete list of all fresh acquisitions made in Gandhara section between 1948 and 2007, the total number hardly comes to 131. Among these the objects acquired between 1985 and 2007 hardly comes to 15. But an increase of 149 objects is difficult to understand.

During perusal of new record, the author did not have enough time to sift husk from hay. But it is imperative that this job must be completed without any further delay. Till them we can use these registers as an Index of all stone artifacts stored in godown inclusive of Gandhara sculptures in reserve. Till then the exercise of 1999-2001 should preferably remain abortive. For the same reason again, till then we have to content ourselves with the finding of 1987 with the addition of some 15 objects added to this collection between 1985 and 2007.

Besides, as the description of objects as given in the three new registers is extremely brief these, at best, can be described as 'check-lists' rather than proper section or gallery registers. These actually form a record of physical verification of collection originally entered in Lahore Museum Collection Register No. 48 as physically verified on the spot and found present. This is good exercise and can profitably be used in future for periodical rechecking.

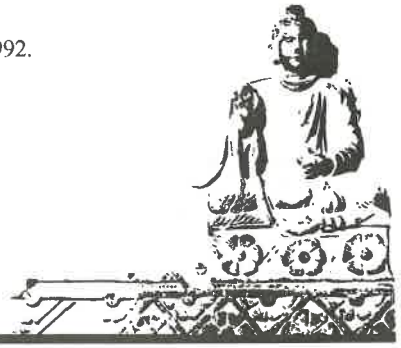
Acquisitions Between 1948 And 2007 Revisited

Appendix 'B'

In partial modification of information published in 1992 [233], it is time to update this information up till September 2007. The data published earlier represents period between 1964 and 1992. In this period only a few objects were acquired in 1948 and 1972. But, inadvertently, it was not reflected in the list. A few more pieces were acquired after 1992. This information has by now been updated (See Appendix 'B')[234]. During this period, in all 131 objects of miscellaneous nature – schist stone, *kanjur* stone, stucco, terracotta and bronze – appear to have been added to Gandhara Gallery Register – although neither all these objects are genuine antique objects, nor all truly belong to the category of Gandhara art. Similarly, not all of these are currently on display in the Gallery. As

233 Dar 1992, 32 and 41, footnote 20.

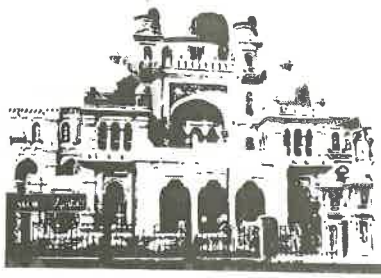
234 This Appendix 'B' is actually an updated version of Appendix 'A' of my paper published in 1992.



already stated above, seven stucco sculptures purchased in February and September 1948 – six from Zintara and one from Landi Kotal respectively – both sites located in the Khyber Pass and entered in the old main accession register at s. nos. 04284 to 04289 and 04639. What are their corresponding gallery accession numbers or location number in godown could not be ascertained. Among other objects, truly speaking some of the material acquired for Gandhara section between 1947 and 2007 does not fall within the category of Gandhara art despite the fact that it is displayed in Gandhara Gallery and that it has originated from the ancient territory of Gandhara or its cultural peripheries. It includes seven terracotta heads purchased in April 1972 (nos. G. 800-806) which, later on, turned out to be fakes, eighteen miscellaneous funerary objects from Gandhara Graves of earlier period at Timargarha, District Dir (nos. G-780 to G-798) received from the Department of Archaeology, Peshawar University between 1965 and 1969, and one stone lamp (no. G – 817), one stone mortar and a pestle (no. G-818), a pair of bronze stirrups from Usman Khattar, Taxila (no. G - 819), one life-size modern copy of Fasting Siddhartha in wood prepared by Late Abdul Rahim of Pakistan Railways, Lahore (no.G-828), a necklace of 29 stone beads (no. G-832) acquired in 1978, a stone ring (no.G-836) acquired in 1985 and a small bronze pot[235] originally full of a hoard of Indo-Greek coins from a site near Sillanwali, District Sargodha (Punjab). However, it reached the Museum in 1990 without its contents. Two more sculptures (Nos. G-830-A were received from Governor House, Punjab during the last days of General Ziaul Haq's regime (1977-1987), two Gandhara sculptures were donated in 1985 br. Dr. Raja Mumtaz Akhtar (Nos.G-833-834) and last of all in 2005, eight more pieces were donated by Sardar Asif Ahmad Ali, ex-Foreign Minister of Pakistan (Nos. G-838 - 845). (Appendix 'B'). At the same time a further dent - though a minor one, was made in 2012 when four stone sculptures from this collection were loaned to Layallpur Museum, Faisalabad (Appendix 'M'). Thus among 66 objects entered as fresh acquisitions in the current Gandhara gallery register (no. 48), only fourteen (14) are sculptures in the real sense of the word whereas four old objects were loaned to another museum. Which of the figures should be followed -- the figure of verification of the year 1999 - 2001 as 2132 or the figure of 2461(Chart 7) - taken from the Check List currently being used and maintained by the keeper-incharge of the Collection? I have no idea. Author's own counting of objects on display behind the closed showcases in 2007, showed the total number as only 336 objects (See, Chart 9).

We have included six out of these 666 objects in the total of 1948 counting on the ground that, having been purchased after independence, these were not part of the divisible collection of Gandhara sculptures. Thus during last 59 years (1948 to 2007) there has been an addition of only 131 objects for Gandhara section (See Appendix 'B') though not all of these belong to the category of sculptures and that eight of these sculptures are not at all old ones. Thus if our counting of 1591 sculptures and related objects in 1948 (after division) is correct, in 2007 the total should be considered as 1591 +131 (including 7 fake terracotta heads and one wooden replica) = 1722 which actually is 2453 (Chart 10). This phenomenal increase is obviously in the reserve collection. On the contrary number of sculptures on display has considerably decreased from 715 in 1942, 629 in 1943, 398 in 1948 (after sending 231 sculpture from display to India) to 313 in September 2007 (Chart 10).The decrease from 398 in 1948 to 313 in 2007 is due to new policy to thin out the display

235 See the picture of this pot published along with the Editorial: "From the Editor's Desk" in LMB Vol. III, No. 1, January –June 1990.



in order to provide the visitor to concentrate on minimum number of objects of good quality on display. Our first information about collection in reserve goes back to the year 1942 when the total number of Gandhara sculptures in reserve was reported to be 1743 (Chart 2). Later on periodical reports give us the following data);

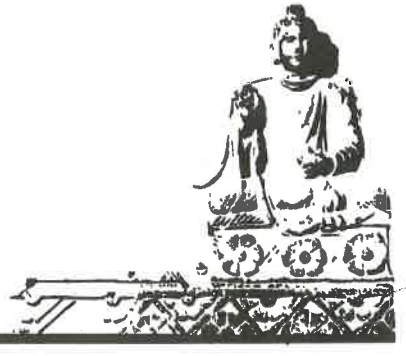
Year	Reserve
1942	1743
1943	1416
1947	1542 (divisible collection) +666
1948	1135 (Total 925+ 666)
1969	1036
1987a	1451 (without stucco sculptures)
1987b	1647 (with stucco sculptures)
1997	1650
1999	2132 and
2001	2132

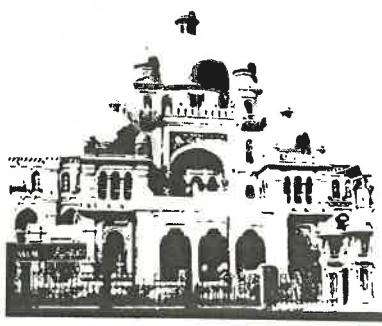
This shows that there is something wrong with our reserve collections. In 1987 Dar-Humera jointly counted piece by piece in the reserve and found it are 1647 exactly. Ten years later the keeper Gandhara collection intimated no change in her report to the CMIT (actual figure is1650 and not 1647). The phenomenal increase of some 482 (2132 - 1650) or more pieces as reported by the special committee as shown in Charts 8 are not at all reliable because the report includes many such objects which have never been part of the Gandhara collection as already discussed above. The reasons for this abnormal increase in the number of objects in reserve are not difficult to find. These are:-

- Museum officials have become habitual of taking objects "out" or "in" the reserve collection without keeping any record.
- There are also habitual of mixing up objects from other collections in the Gandhara reserve specially keeping in view the shortage of storage space. In 1974 the author accidentally recovered eight Gandharan objects (Appendix 'B'. part III) from the cupboard of the Islamic Gallery - the most unusual location for this material. The contents of the two new registers (the so-called Physical Verification Registers) prepared in 2001 for reserve collection of Gandhara , also clearly show how unreliable are our statistics records of the reserve stores like the so-called Gandhara Reserve Collection.
- Poor storage conditions as well as limited space available for storing huge collections often leads to breakage of larger pieces. With the passage of time these fragmented pieces are permanently separated from the mother-pieces with having any sign to its original numbers or identity. Plates XXXVIII - XL AND XLVI exhibit some such examples.

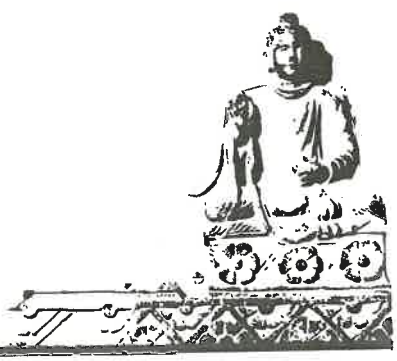
Stores in our museum are always neglected and never looked after and maintained properly. Such an attitude often leads to pilferage and damage to the collection. The author knows one case of a site museum in Pakistan where the curator incharge of the museum physical broke some of the complete pieces of sculptures in the godown in order to cover up the shortage of stolen property.

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Conclusions





Conclusions

This case study of documentation of a museum collection in Pakistan is first of its kind. It is confined to the history documentation of Gandhara sculptures in Lahore Museum that was built over almost 150 years. This study highlights both the positive and negative aspects of the system under which the documentation of different collections in this Museum has been working ever since its foundation in 1867. The flaws pointed out are of great significance when we examine their implication - on the on the fate of the two most important sections of this museum - namely the Gandhara collection and the Numismatic collection - particularly the former. Accuracy and prompt accessibility of original documentation record goes a long way he history of such collections, interpret their meanings and reconstruct history and cultures to which they belong.

This study shows that a weak and defective service structure of this Museum, rather individuals' failures are, in the main, the cause of shortcomings wherever these have been highlighted in this book, in keeping the archival record, not only of Gandhara Collection but all other sections of this the largest museum in the country. I offer no comparison with any other museum in the country or with any other section within the same institution i.e. Lahore Museum. It is up to the respective directors of museums and/or curators of collections to see and decide as to how much house-clearing their own institutions or sections need in this respect.

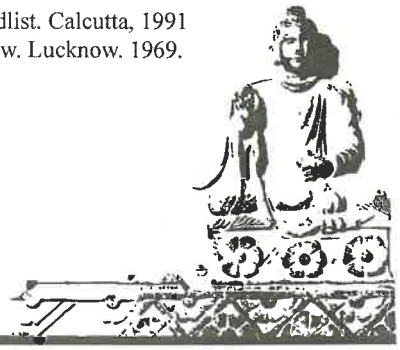
Gandhara collection in Lahore Museum is one of the best in the World. But unfortunately time and again the status of the collection has been questioned. The strongest objection that has been raised is that this collection has never been properly documented – neither accessioned in details, nor catalogued and nor its photographic record, which was once quite extensive and comprehensive, could be kept intact. These objections, though quite valid, cannot be the basis of any scandal which Lahore Museum has been facing time and again. Lahore Museum is not the only institution that has failed to publish a catalogue of its Gandhara Collection. There are many more museums all over the region which share the same fate with this Museum or for their delayed actions in this field. For example, Victoria and Albert Museum, London published a catalogue of a part of its collection in 1975[236], whereas part of the Gandhara Collection sent to India from Lahore Museum in 1948 was catalogued, though somewhat defectively in 1986[237]. Similarly, the Indian Museum, Kolkata published only a Hand-list of its Gandhara collection in 1991[238]; Luck now Museum has also published its catalogue containing less than 100 sculptures in 1969[239]. Even British Museum

236 Hans Christoph Ackerman, Narrative Stone Reliefs from Gandhara in the Victoria and Albert Museum in London. Catalogue and Attempt at a Stylistic History. IsMEO – Rome 1975.

237 Suwarcha Paul, Gandhara Sculptures in Chandigarh Museum. Chandigarh, 1986.

238 Dr. Anasu Sengupta and Sri Bidarkar Das, Gandhara–Holding in the Indian Museum – A Handlist. Calcutta, 1991

239 N. P. Joshi and R.C. Sharma, Catalogue of Gandhara Sculptures in the State Museum, Lucknow. Lucknow. 1969.



published its Catalogue only in 1996[240] and Metropolitan Museum of Art, New York in 2006[241] In Pakistan, Peshawar Museum has recently published a part of its collection[242] whereas SSAQ Museum of Archaeology and Ethnology, Peshawar University has also published Vol. of its Gandhara collection in 2015[243]. As regards Lahore Museum, several of its former curators and scholars have, in the past, attempted, some apparently quite successfully, to prepare a catalogue of Gandhara collection in this Museum - from 1872 onwards. The last attempt was made in 1987 by the present author for which purpose the entire collection was listed, described and photographed afresh. But all attempts were foiled on one ground or other. Instead, the concerned officials were directed to engage themselves in some other activities rather than pursue the case of printing of the catalogue of this collection.

The study has revealed that the documentation system followed by the Museum staff, right from the beginning, was inadequate, unscientific, skeletal and, in more than one way, and defective. For a museum like ours, it looks quite strange that ever-first physical verification of its collections, including Gandhara collection, was carried out in 1942 - i.e.75 years after its establishment. However, subsequent history of this collection shows that after this first physical verification in 1942, the Gandhara collection has always been taken care of very well by all subsequent curators and keepers - and, happily, this tradition still continues. Although the last physical verification carried out between 1999 and 2001 cannot be considered as sound technically, it is gratifying to note that no discrepancy was noted and reported. Thus, notwithstanding the ill-maintenance of record and numerous scandals and rumors of the discrepancies, minor defalcations, over-writings, unauthorized cuttings, erasing , etc, not a single case of theft or burglary has ever been reported in respect of Gandhara Collection in this Museum. It is hoped that all keepers – present and future too, will continue take care of this wonderful and beautiful collections as their predecessors did in the past.

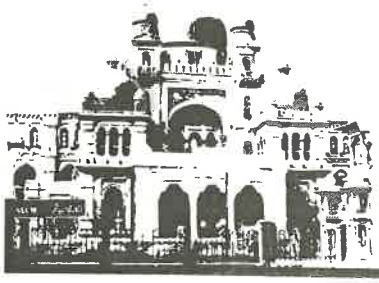
After a hard work and great labor covering a period of almost three decades, now the present author is pretty confident to assert that during last about seven decades, Gandhara Collection has remained the most jealously guarded collection in this Museum and this is the only collection (in this in this museum) in which not a single defalcation, theft, or shortage has been reported and confirmed. There is no record that shows that any artifact from this collection has ever been written off after 1947. Among the vast and varied collections of this Museum, the author has been able to retrace and recover maximum record (contemporary files of acquisitions, presentations, purchases, donations, exchanges, etc.) in respect of Gandhara collection. The only serious failing is in respect of maintenance of record for which it is the system and not the individuals to be blamed.

240 Wladimir Zwalf, A Catalogue of the Gandhara Sculpture in the British Museum. Two Volumes, London, 1996.

241 Kurt A. Behrendt, The Art of Gandhara in The Metropolitan Museum of Art. Yale University Pres, USA, 2006. This, indeed is not the catalogue but a book drawing on the collections of Gandhara from Northwest Pakistan and Eastern Afghanistan in the 2nd century until the 8th century.

242 Ihsan Ali and M. Naeem Qazi, Gandhara Sculptures in the Peshawar Museum - Life Story of Buddha. Mansehra, 2008.

243 Gul Rahim Khan, A Catalogue of Sculptures from ButKara III (Swat), Khyber Pakhtunkhwa in the SSAQ Museum of Archaeology and Ethnology, University of Peshawar,Vol.I. Peshawar, 2015.

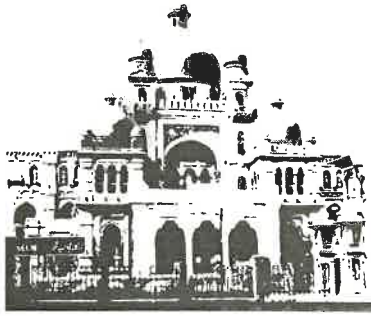


This long drawn-out exercise involved several inquiries including one each conducted by the CMIT and the Fact Finding Committee headed by a member of the Board of Governors and four Departmental Committees each headed by a senior Museum officer and above all four or five Board of Governors and at least eight directors and officiating directors. Unfortunately, over the passage of time in some sections, other than Gandhara, where some defalcations and losses have been reported/detected during this long and still-undecided-inquiry. These are: Manuscripts, Documents, Frameen (royal decrees), Calligraphy, Islamic Gallery and, of course, the Coins and Medals. But, these cases are outside the scope of this book. It is gratifying to note that not a single defalcation, discrepancy, shortage and missing objects were ever reported from the Gandhara Gallery both in reserve and on display.

Certainly, the present study is not the last word on the subject. There is still some room for improvement. A more thorough and in-depth study of the defalcation reports of physical verifications and defalcations of 1942 may prove useful, not only for Gandhara but all other collection of the Museum. Copies of these reports (1942) and probing, directives of Museum Development Committee (MDC) and compliance reports may still be preserved in the Punjab Archives. Probing of the newly established Archival Record of the National College of Arts (former Mayo School of Art), Lahore for the period of 1890 to 1928 when the principals of this School were invariably also the curators of Lahore Museum, may also yield some more opulent information than available in the skeletal annual reports of Lahore Museum for the same period. If a member of the museum staff - preferably a senior curator is deputed for this purpose many of the dark corners of Lahore Museum's archives may be located for charting future policy for the security of museum collections. For a museum, old is always gold. And this is particularly true for a large and old establishment like Lahore Museum. Therefore, restitution of its old record in resects of all of its collections, in order of their priority and significance, will certainly help us in building a better Lahore Museum specially with a purpose of safety and security of its valuable collections and for making future accountability easy, transparent and quick.

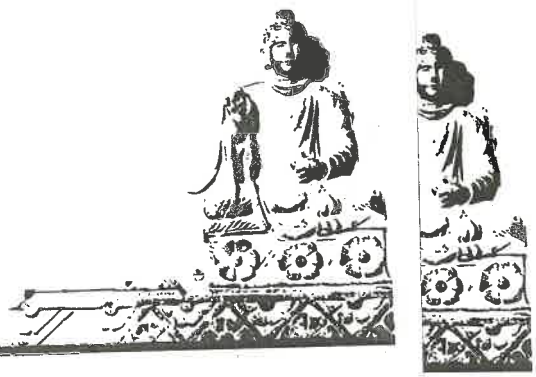
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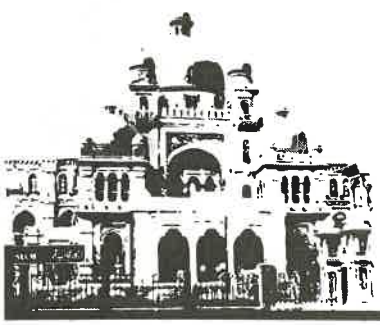




CHARTS AND APPENDICES

Data Of Gandhara Collection In Lahore Museum





A. CHARTS
STATISTICS OF GANDHARA SCULPTURE IN LAHORE MUSEUM
(1867 AND 2007)

Chart 1 - Gandhara Collection Between 1867 And 1903

Year	1867	1869	1897	1903
Collection	One only	1228	1999	2354[244]

***

Chart 2 - Collection After First Physical Verification In 1942

ACTUAL ON DISPLAY AND IN RESERVE	
1. On Display.	715
2. In Reserve.	1743
3. Total of 1+2.	2458
4. Actual total as shown in the Index Register.	2535
5. Discrepancy between two records (4-3).	(-)77
6. Objects reportedly written off in 1943 but only from the reserve collection.	(-327)[245]
7. Sculptures in reserve after writing off 327 objects in 1942 (2-6).	1416
8. Total of Index Register after writing off (4-6)	2208[246]
9. Total after verification in 1942(1+2-6)	2131
10. Discrepancy between 8 and 9	(-)77

***

244 This total number refers to the last accession number in Register of Sikri Sculptures prepared by F. W. Andrews i.e. (Appendix c - II& Appendix F, item no. 7).

245 This number (327) includes 215 plaster casts, 73 objects reported as missing and 39 entries cancelled. Thus actually, only 73 objects were found missing against (77) shown as discrepancy) i.e difference of only 4 objects between two shortages as shown here.

246 This number (2208) is accepted for future counting with discrepancy of (-)77.

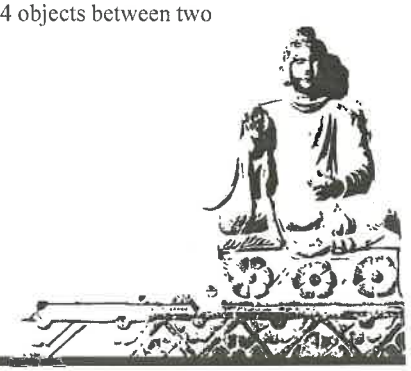


Chart 3 - Division Of Gandhara Sculptures Between Pakistan And India In 1948

1	Total Collection of Stone Sculptures at the time of Division	2208[247]	
2	Objects declared as indivisible and left in Lahore Museum.		666[248]
3	Divisible Collection as decided by the Arbitral Tribunal		1542
4	Thus, 60% share allocated to the West Punjab (Pakistan) came out to be:		925
5	And 40% share allocated to the East Punjab (India) Details of 40% Share of India:		617[249]
	5a. From Display in Showcase	=231	
	5b. From reserve in cupboards	=36	
	5c. From reserve in godown	= 80[250]	
	5d. Total	=617	
6	Resultant situation of the remaining Collection in Lahore Museum after Division in 948:		1591
	6a. On Display (715-231)	=484	
	6b. In Reserve (cupboards & godown) (2208-617-484)	=1107	
	6c. Total (a+b)	=1591	
7.	Details of 40% share of *India*		617
	7a. Display in Showcases	=231	
	7b. Reserve in Cupboard	=307	
	7c. Reserve in Godown	=084	
	7d. Total	=617	
8	Resultant Situation of the remaining collection after Division	1591	
	8a. On Display	=486	
	8b. In reserve (Cupboards & Godown) (2208-617-486)	=1105	
	8c.Total (a+b)	=1591	

247 The Schedule attached with Partition documents (Document No. 20 listed in Appendix 'F'- Division of Cultural Property), the total number of Gandhara sculpture accepted for division is shown as 994 and the ratio is shown as 60% for West Punjab and 40% for East Punjab. According to this principle 398 objects haven be allowed to go to India and 596 to Pakistan. But actually, the Arbitral Tribunal made this number as 1542 as shown further below at s.no. 3 in this very Chart.

248 This number is just arbitarray which has been calculated as approximate figure on the basis of a remarks of Mr. S. N. Gupta in his letter of 17-4-1948 addressed to the Chairman and Members, Arbiteral Tribunal, Delhi informing them that the Commission for the Division of Antiquities in Lahore Museum had mutually agreed not to consider for division "a large number of damaged, useless and fragmentary objects of no value".
No actual number has been mentioned. As the Museum has only fragmentary record of this historical division the author has calculated this number on the basis of two facts;

a. Total number of Gandhara Sculpture in 1948 was =2208
b. Total number of objects declared as divisible =1542
c. Number of objects discarded therefore comes to be (2208-1542) = 666

But on basis of fragmentary record and erroneous figures available in this very record at one time this figure comes out to be 603 and at another times it is found to be 666. The author has mainly followed the latter i.e. 666.

249 This number does not include 24 stucco sculptures and five inscriptions which have also been sent to India in 1948, See footnote (?) under Appendix 'I'.

250 In the first list this figure was '20' and objects shown as from Murti. But later on it was corrected as '80' and objects attributed to be of Gandhara origin.

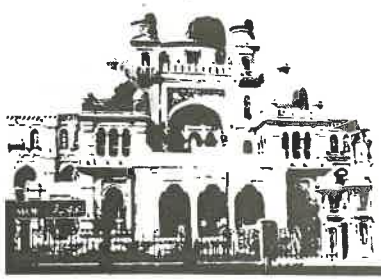


Chart 4 - Gandhara Collection Between 1948 – 1969

A. After Division in 1948 and before Reorganization in 1969		
1	Total on display (715) and in reserve'(1743) as reported in 1942 (Chart 2)	2458/2149
2	Total after verification report in 1942 (2458-327)	2131
3	Total left with LM after Division in 1948 (925 +666 declared as indivisible by the Tribunal.	1591
B. After Reorganization, 1969		
4	Total (expected to be) in 1965 at the time of beginning of Reorganization {after new purchases (+7) and permanent loan (-11) = (1528+7-11)	1524/1587
5	Actual number of G. sculptures actually found entered in new register of 1969 (after Reorganization)	1458[251]
6	Shortage between 4 and 5 (1524-1458)	(- 66)/(-129)

***

Chart 5 - Comparison Of Gandhara Collection As Verified In 1969 And 1987

Location of Collection	Total	Year 1969 (B)	Year 1987
a. In reserve (stone Sculptures only)	=1528	1037	(1451)
b. In reserve (stucco)	Not known	Not known	(151)
c. In reserve (fragmentary)	Not known	Not known	(45)
Total (a to c) reserve	Not known	1037	1647
Total display	Not Known	421	336
Total in Lahore Museum	=1528	1458	1983
Discrepancy		(66)	(+525)

***

Chart 6 - Gandhara Collection As Per Report Submitted To The Chief Minister's Inspection Team (CMIT) In 1997 And Compared With Report In 1987

	Collection	1987	1997
1	Sculptures on Display	336	336
2	Sculpture in Reserve	1647	1647
3	Total	1983	1983
4	Discrepancy reported	(+52)/(+525	Nil

***

251 This figure (1458) includes 421 sculptures on display and 1037 sculptures in reserve.



Chart 7 - Gandhara Collection As Verified By The Inquiry Team (1999 To 2001)

	Collection	Previous (1997)	2001
1.	Material on display, Register No. 48-A, Acc. nos.G.1 to G.349	336	329[252]
2.	Material in reserve; Register No. 48-A (number is repeated), Acc. nos.G.1 – G.1616 and Register No. 48-B , nos. G.1617 – 2132 (616+516 = 2132)	1647	2132
3.	Total Number of Gandhara Sculptures on 12-04 2001	1983	2461
4.	Discrepancy	+ nil	(+475)

***

Chart 8 - Comparison Between Collections During The Years: 1969, 1987, 1997, 2001

Display	Reserve	Reserve	Discarded	Reserve		Total	+/_*
Material	Stone	Stucco	Discarded	Total			
In 1942	-	-	-	-	-	2208	(-77)
In 1948	441	-	666	1107	484	2257/1591= (1107+484= 1591 +666= 2257)	+49
In 1969	Not known	Not known	Not known	1037	421	1458	(-799)
In 1987	(1451)	(1451)	(45)= 45+151+1451 =1647/45	=1647	336	1983	(+570)
In 1997	(1451) / not known	(151) / not known	(45)/ not known	=1647/2132	336	1983	Nil
In 2001 (New Registers)	Not known	-	not known	2132	/329	2461	475

* Here it stands for discrepancy

252 .1 There exists some confusion as regards the total number of objects on display as regards the record in the Gallery Registers i.e. Humera's Index Register at s. no. 9 and Museum Collection Register no.48 at s. no. 13 of Appendix 'F' and the actual number of objects present on the spot. The basic record (Register No. 48) gives a list of 489 sculptures on display – (421 listed in 1969 + 68 objects entered between 1969 and 2007). But, this is certainly not correct today. Miss Humera Alam, Keeper-in-Charge in 2007, has verbally explained to the author that everything that has been shown on display in this register is not on display today. Vice versa, everything that has been shown as 'in godown', is also not necessarily in godown. The copy of Humera's Check-list at s. no.9 gives only 313 objects on display. The New Physical Verification Register No. 48-A (for display) enlists 329 objects as physically verified on 5-11-1999. My own counting on the spot, however, gave me the total number as 336 (See Appendix 'I' below). I have accepted here the figure in Register 48-A.

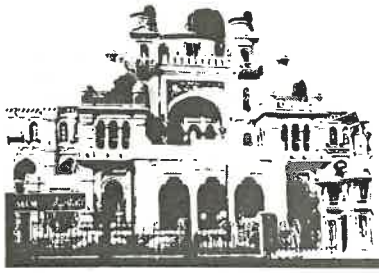


Chart 9 - Varying Numbers Of Gandharan Objects On Display Between 1942 And 2007

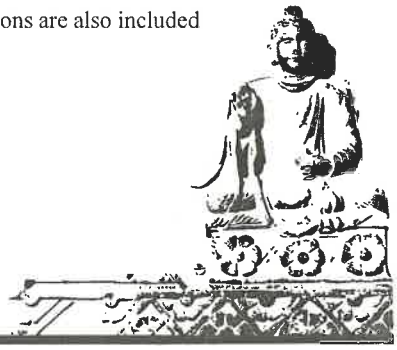
In 1942	715
In December 1943	629
1948 –after division of antiquities (629 -231 sent to India from display)	398
1969 –at the time of reorganization	421
1987 – after fresh documentation	336
1997 – at the time of CMIT Report	336
2001 as per new registers prepared by the Special Team	329
a. Physical verification in 2001	329
b. Humera's Check-list seen in September 2007	/349
c. Humera's Check-list seen in September 2015	307
c. Personal counting by the author in September 2007 (Corrected on 30-09-2015)	336

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Chart 10 - Periodical Summary-Account Of Gandhara Sculptures Other Than Inscriptions (1867 – 2007[253])

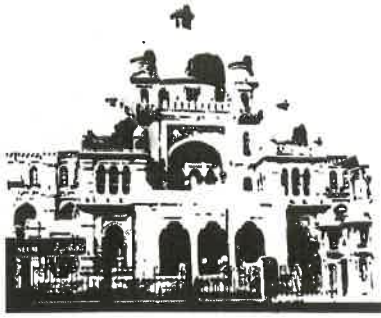
Year of check-up	On display	In reserve	Total
1867	First entry, April, 1867		1(one)
1869	Not known	Not known	1228
1897	Not known	Not known	1999
1903	Not known	Not known	2354
1908 (Percy Brown)	Not known	Not known	2500 (about)
1942	715	1743	2458
1942a (Register)	715	1493	2208
1942b (Reported)	715	1416	2131
1947 (before Division)	629	1520	2149/

253 In the statistics pertaining to the years 1999, 2001 and 2007 the numbers of all sorts of inscriptions are also included by the experts who verified the collection in 1999. See details in the text.



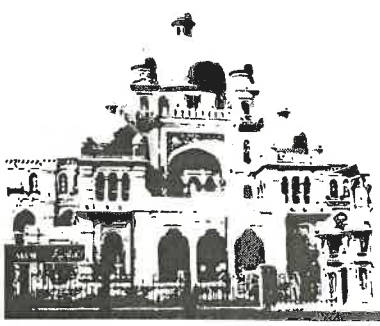
1948 (after Division)	398	1135	1533
1969	421	1037	1458
1987(a)	336	1451 (without stucco sculptures)	1787
1987(b)	336	1647 (with stucco sculptures)	1983
1997 (CMIT Report)	336	1647	1983
2001 New Registers	329	2132	2461
2007 (Check-list)	349	2140	2489
Check-list (Actual) 2015	307	2140	2447

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Appendices





Appendices

APPENDIX'A'

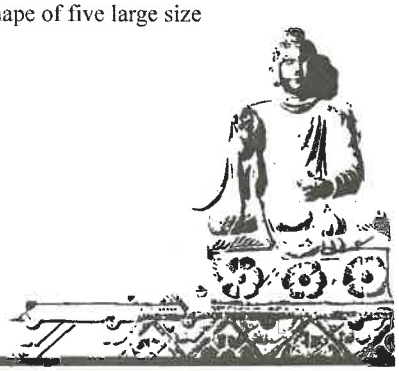
Acquisitions Of Gandhara Sculptures From 1864 To 1947

Buddhist sculptures from various sites in Gandhara (Pl. XI), as received in Lahore Museum from time to time, were entered in the Main Accession Register inscribed as Register of Additions (also called 'Register of Specimens presented to the Lahore Central Museum'. This register has been bound into five volumes - each volume for acquisitions for specific years such as Vol. I (1867-1903); Vol. II (1903-1912); Vol. III (1913-1928); Vol. IV (1929-1946) and Vol. V (1947-1964). All new arrivals in respect of Gandhara sculptures and related material was entered in these books. The practice of maintaining fresh acquisitions through a main register was discontinued in 1964 without assigning any reason or making any alternate arrangement. However, this practice was resumed in 1974 and, hopefully, still continues. Any new acquisition affected between 1964 and 1974 was directly entered in a respective section register. Coins and inscriptions of contemporary period and from same area as well as Buddhist objects from Gilgit and Chinese Turkestan have always been maintained separately and hence have been omitted from this list[254]. Following is, the list of objects acquired during this period:

Gandhara Sculptures acquired between 1864 and 1947

Serial No. in Register	Acquisition Date	Site/Area of Discovery	Description of Object(s) as in Relevant Registers
1	1-10-1867	Taxila (Shah-ki-Dheri)	Base of a Greek Column (Ionic). Donated by. A. Cunningham.
2	1-10-1867	Yusafzai	Collection of friezes or antiquities donated by I. H. Cooper.

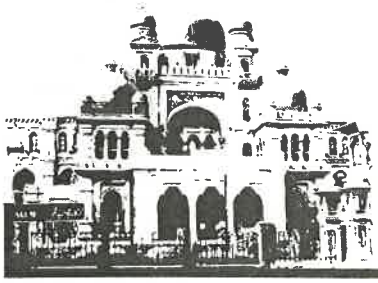
254 In the Register of Additions, Vol. I (1867-1903) only first 58 entries were allotted serial nos.1 to 58. After s. no.58, only details have been given. For the sake of identification and location of an object/collection serial nos. were continued on this register by the author in the year 1974 onward. These numbers in no way reflect the actual accession numbers which might have been inscribed on the objects themselves. In Vol. II (1903-1912), however, all entries right from the beginning were given separate accession numbers beginning with s. no. 2001 (dated 7-4-1903) and ending with s. no. 2618 (29-1-1912). This basic record of inventories is available in the shape of five large size bound registers.



15	1-10-1867	Jhelum	"A Buddhist pillar in the form of a column in sandstone with a colossal head" from Lt. Col. Bristow, D.C. Jhelum. It is actually a Hindu icon representing of Ekamukha Linga and is now in Hindu Gallery.
23	10-10-1867	Taxila	A carved figure of stone from Taxila donated by Major Hale, D.C., Rawalpindi.
35	3-6-1867	Manikyala	A carved stone figure found near Manikyala. Donated by Major Hale, D. C., Rawalpindi.
36	3-6-1867	Manikyala	Part of a water trough carved in stone donated by Major Hale, D.C., Rawalpindi.
85	8-4-1868	Mauzah Cheyr (?), District Jhelum, about 4 or 5 miles above the confluence of the Punch and Jhelum rivers..	Antique head and part of the body of a figure in plaster (and) a soft limestone. Dug up at a place in Mauzah Cheyr, District Jhelum , Donated by Col. Bristow.
101 to 109	16-7-1868	Akra (Bunnu)	Two pottery (terracotta) images – a female head with crown of slate stone, two carved pieces of slate, two links of an iron chain, and a piece of carved terracotta. Donated by S. S. Thornburn, Assistant Commissioner, Bunnu.
113	August 1867	Yusafzai	A large series of sculptured carvings. Donated by Deputy Commissioner, Peshawar.
121	January 1869	Rokri[255]	Three heads in plaster (stucco) beautifully sculptured after the Greeks. Donated by R. Egerton.
133	20-3-1869	Rokri	A collection of plaster (stucco) figures from the ruins of Rokri. Donated by H. Priestley.[256]

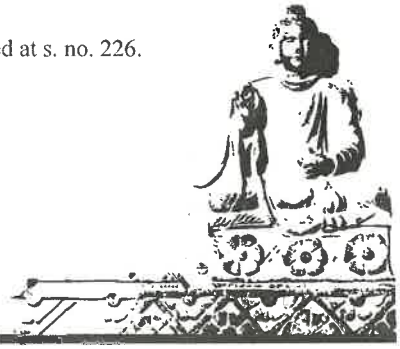
255 In addition to this collection, from the same site there was also received in the Museum a Hindu stone statue of River Goddess Ganga standing on a Makra in front of a pillar. (See: Accession No. 03164 in the Report of CMLR for the year 1936-37, p. 5 & ii, pl. I.) and three more objects as mentioned at S. No. 02524 to 02426 below received in 1931-32. For another Hindu sculpture from the same site see Humera Alam, "A Mahisha Mardani statue from Rokhri", LMB II,2. 1989, 45-50.

256 Some coins of Indo-Scythian and Muslim periods, found at Rokhri, were sent to Lahore Museum in July 1870 and entered at s. no. 167.



146	February 1870	Khirkai	Beautifully preserved specimens of a carved stone frieze of Graeco-Buddhist period found at Khirkai, near Balazai (Babuzai?), Yusafzai. Donated by Lt. C.G. Macaulay.
147	February 1870	Taxila (Sirkap)	Series of seventeen (17) sculptured heads in plaster (stucco), one stone entablature, a seated figure of Sakayamuni and part figure of the same. Found at Taxila (possibly from the Apsidal Temple, Sirkap?). Donated by the Deputy Commissioner, Rawalpindi.
150	March 1870	_	Bronze image of seated Buddha. Purchased in Rawalpindi. Donated by. J. E. Delmerik.
169	17-1-1871	Seri-ka-Pind. a mile and half from Shah-ki-Dheri (Taxila), Rawalpindi District,	The so-called Peshawar Urn. Melon shaped soapstone casket engraved with a long Kharoshthi inscription on the outer side. It contained some objects. Details are in the Register (pl. LIII).
175	18-3-1871	Akra[257]	Two portions of carved square tiles or stone slabs and 3 portions of a figure of new pottery ware (?). Donated by the Punjab Government.
207	February 1873	Swat	Graeco-Buddhist sculptures. One seated figure without face, one head, one head and shoulder of a figure, one portion of figure (feet), one portion of a figure (feet and body) and five fragments of sculptures. Received from Dr. D. G. W. Leitner, Lahore
208	February 1873	Not known-	Twelve (12) casts of Graeco-Buddhist sculptures, received from Dr. D. G. W. Leitner, Lahore.
213	June 1873	Sawaldher	Base of a Grecian column found in a mosque in Sawaldher. Received from the Assistant Commissioner, Eusafzai (Later Mardan).

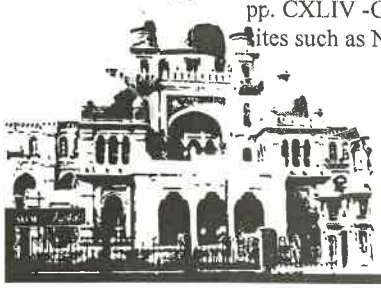
257 A stone inscription from Akra was also received in Lahore Museum in March 1875 and entered at s. no. 226.



229	August 1875 (entered on 17-7-1885)	-	One lime plaster mask, three fragments of sculptures in blue stone, one rough image of a dog, four injured sculptures, one small sculpture, one Buddhist carved stone and 54 small fragments – in all 65 sculptures. Received from the Deputy Commissioner, Peshawar.
238	8-3-1876	Tahkal	Stone carved figures in relief, one lamp carved in soapstone, one piece of plaster of the wall of building. Found in excavation of the site at Tahkal, near Peshawar University.
263	September 1876	Mardan	Buddhist sculptures received from the Assistant Commissioner, Eusufzai (Mardan).
292	7-3-1879	Ahin Posh Stupa, near Jalalabad, Afghanistan	A large box containing objects found at the Ahin Posh Tope Donated by W. Simpson.
293	7-3-1879	Hadda, near Jalalabad, Afghanistan.	Two fragments of light colored stone and three stone sculptures found at Hadda. Received from Major Turner.
366	August 1882	Karamar Hill, near Sahbazgarhi, Mardan	Five boxes of fragments of sculptures found from Karamar Hill, . Received from V.W.W. ?).
384	May 1883	unknown-	28 fragments of Buddhist sculptures presented by J. L. Barlow.
385	22-5-1883	Akra, near Bunnu.	Bronze figure of The Hindu goddess Sarasvati found at Accura (Akra) . Received from Deputy Commissioner, Bunnu.
388	July 1883	Taxila (Shah ki Dheri)	Ionic Column restored full size.[258] (Pl. XXIII)
Serial Number is missing	1883-84	Sanghao and some surrounding sites such as Nullah Tope, Parkal, Kotah, Jao and Muhammad Nari	193 Gandhara sculptures excavated from Sanghao near Jamalgarhi: from Monastery area (112); from Nullah Tope (55); Parkal ruins (5); Kotah dwellings (130); Jao ruins (7); - all near Sanghao and Muhammad Nari - all excavated during 1883-84 by H. H. Cole.[259]

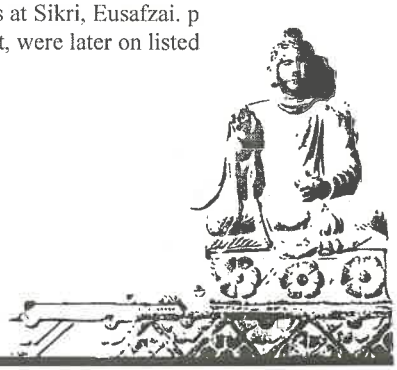
258 This restored column is now displayed in the Miniature Paintings Gallery along with the additional base as received on 01-10-1867 and mentioned at S. No.1 of this List (See Pl. 28).

259 H. H. Cole, Third Report of the Curator of Ancient Monuments in India for 1883-84, Calcutta, 1885, Appendix 'S', pp. CXLIV -CXLV. All these sculptures are usually ascribed to Nathu and not to these individual and insignificant sites such as Nullah Tope, Pakral, Kotah and Jao.

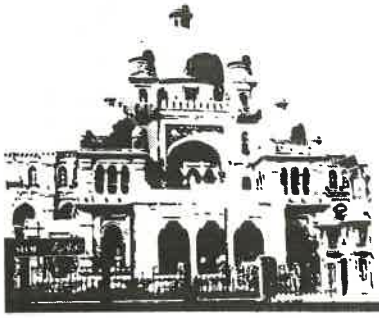


410	Nov. 1884	Butan Dheri , Mangas and Mura (Maira?), Eusufzai	Three sculptures from Eusufzai Valley, one Butan Dheri figure, and one large panel of Buddha found at Mangas (?) seated with figures and angels in adoration and one sculpture found at Mura (Maira?). Presented by Mr. Drupster, Executive Engineer, Swat River Canal.
413	November 1884	Attock, Punjab	Five stone sculptures from Attock purchased for Rs. 25/- and presented by W. N. Kallanas.
443	April 1884	unknown-	Fragments of Gandhara sculptures purchased for Rs. 66/- 479. A pair of brass stirrup purchased for Rs. 5/=
507	May 1886	Attock, Punjab	Forty (40) plaster (stucco) fragments of Buddhist sculptures found from a site near Attock (possibly Haji Shah Morr ? later excavated by Dr. M. Sharif). Presented by Mrs. Sloker from Dharmsala.
570	March 1890	Eusufzai	Ancient jewelry found in Eusufzai Valley believed to be contemporary with the Buddhist sculptures. Contents include: one large gold ear-ring, four pairs of gold ear-rings, two Bactrian coins, one coin-ring and one pendant with a chain. Cost s. 230/-
761	March 1890	Eusufzai (almost certainly from the site of Sikri) near Jamalgarhi, District Mardan	Collection of Buddhist sculptures found in the Eusufzai Valley. Presented by Captain (later Col.) H. A. Dean[260].Number of artifacts is not mentioned - probably 354 in all
765	April 1890	Jamalgarhi	Two sculptured stone presented by Rev. Worthington, Peshawar Division.
820	March 1892	Ranigat in Swabi District.	Collection of sculptures presented by Dr. M. A. Stein.
839	June 1893	-	Two pieces of Buddhist sculptures and terracotta figurine presented by C. J. Rodgers.

260 Almost certainly, this collection is the one that was excavated by Captain A. H. Deane from the site of Sikri, near Jamalgarhi in the Usafzai territory in the year 1899 (See. Dean, Memorandum on Excavations at Sikri, Eusafzai. p &d. n. k. Some 354 sculptures, mainly in stone but a few also in stucco - all received in one lot, were later on listed by F.W. Andrews (See Appendix 'C', Part II).

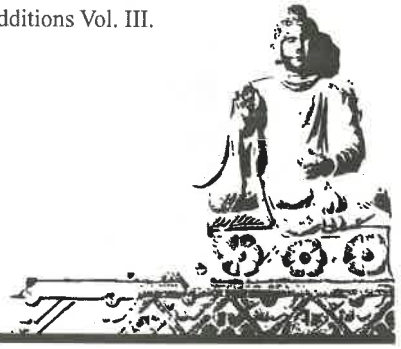


1065	January 1902	Malakand	Six pieces of Buddhist sculptures presented by W. S. Talbot.
1088	April 1902	Peshawar District	Sixty pieces of sculptures and four ancient seals collected in Peshawar District. Presented by Dr. J. Ph. Vogel of the ASI, Punjab Circle.
2017	1-3-1904	Unknown-	Twenty one (21) Graeco-Buddhist sculptures acquired in Rawalpindi.
2018	1-3-1904	-	Two pieces of sculptures presented by J. W. Arnold.
2075	18-4-1905	-	Two Buddhist sculptures purchased for Rs. 25/-.
2076	19-4-1905	-	One hundred and twenty five (125) pieces of Gandhara sculptures received from the Superintendent, Government Museum, Madras (now Chinoy, India).
2088	29-4-1905	-	Two Buddhist sculptures purchased for Rs. 25/-
2090	29-4-1905	-	Three Buddhist sculptures purchased for Rs. 3/-.
2092	2-5-1905	Chetri (Hazara)	A Buddhist head found near the Rest House. Presented by F. Fabry, Executive Engineer, Kangra Division through Archaeological Superintendent, Punjab and U.P. Circle.
2107	26-5-1905	unknown-	Four Buddhist sculptures purchased for Rs. 3/- from Mehr Chand, Rawalpindi.
2126	19-9-1905	unknown	Two stone sculptures (Gandhara) purchased for Rs. 128/-.
2139 (Same as no. 2171)	2-3-1906 (24-10-1906)	unknown	Seventeen (17) stone sculptures purchased from Bishan Das, (Rawalpindi?) for Rs. 12/-.
2178	24-10-1906	unknown	One piece of Buddhist sculpture purchased for Rs. 3/-
2255	12-11-1907	Transferred from Delhi Museum-	Fifty (50) Gandhara sculptures, 38 stone sculptures, five stucco figures and seven miscellaneous objects transferred from Delhi Museum. (Complete list of these objects is given in the relevant register.



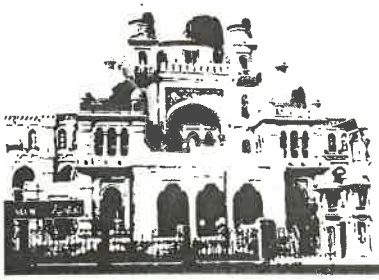
12260	4-2-1908	unknown-	Two pieces of Graeco-Buddhist sculptures found at the Civil Rest House, Kasur where apparently they had been left by some Sub Divisional Officer. Presented by Superintendent of Archaeological Survey of India, Northern Circle.
2304	30-5-1908	unknown	One hundred and fifty-two (152) pieces of Gandhara sculptures presented by M. S. to Viceroy.
2310	20-6-1908	unknown	Thirty-nine (39) Gandhara sculptures from the collection of Lord William Beresford through the director general, ASI.
2595	16-10-1911	Taxila	One stone plaque found at Shah ki Dheri (Taxila).
2597	3-11-1911	Peshawar	Graeco-Buddhist relief relating to the birth of the Buddha's horse (Kanthaka) and the groom (Chandaka), both born at the same time as that of the Buddha . It is said to have come from Peshawar but exact site is not known. Lent by G. I. (Government of India).
2604	27-11-1911	unknown	One Buddhist sculpture purchase for Rs.100/-. Presented by G. S. Fenakshu.
2827	27-10-1914	unknown	Three pieces of sculptures and one inscription received from the Superintendent Of Archaeology, Hindu and Buddhist Monuments.
3910	27-10-1914	Swat	A collection of twenty-six (26) Buddhist reliefs received as a gift from Col. R. W. McLeod[261]
0146 to 0147[262]	9-12-1920	Akra, near Bunnu.	Twenty-two (22) pieces of pottery (much damaged) and six (6) terracotta figurines (also much damaged) received from Rev. F. E. G. Riordan, C. F. Waziri's Force.
0185-0195	18-11-1921	unknown	Eleven Gandhara sculptures (heads and friezes) – full details including size of each piece are given in the Register. Received from Lady Fagan, Lahore.[263]

261 CMLR 1915-16), pp. 2-3, pl. 2-50.
262 New serial numbers each proceeding with zero ('0') began on 10-1-1919 in the Register of Additions Vol. III.
263 Cf. CMLR 1921-22, pp. 3 and v-vii.



0565	30-1-1922	unknown-	Grotesque terracotta head of unusual type belongs about the time of Christ or a little later and to the Graeco-Indian School of the North-west. Height 1 ½". From the table of the office (of the Curator?).
0595	8-6-1923	unknown	A collection of Buddhist sculptures received from Col. R. W. McLeod.
O613	10-12-1923	unknown	Bodhisattva head in schist stone with round hole for urna. Nose, ears, and right cheek much damaged. Headdress is noteworthy with central disc showing eagle carrying away two women[264] (Pl. XXX.b)
0872 -	14-4-1925	unknown	Three terracotta balls possibly projectiles. Displayed in a showcase near Stupa in the Gandhara Gallery. Received from H. L. O. Garret, Government College, Lahore.
02524 to 02526	1931-32	Rokhri	A large Copper cauldron locally called deg, handle of a utensil and a fragment of a carved Gandhara relief acquired from Rokhri.[265]
02783	18-1-1934	Chakdara, District Dir	Buddha figure seated in Dhayana Mudra, hands are detached but preserved. Hands, chin, ushnisha, nose and right ear slightly damaged. Halo is partly preserved. From a site near Chakdara, Malakand. Presented by Lt. Col. R. Blandy of the 9th Gurkhas, Dera Dun.
02783A – 02783C		1933-34	unknown Three Gandhara sculptures donated by Sir James Fitzpatrick, Agent to the Governor General, Punjab States Agency[266]
O3287	4-10-1937	16 objects from Sahri Bahlol & one from Shah-ji-ki-Dheri (Peshawar).	Seventeen (17) terracotta figures of male, female and animals - including one painted female figurine plus one steatite stone spindle whorl. S. no. 7 of this list of 17 sculptures – animal decoration is claimed to have come from Shah-ji ki-Dheri, i.e. Peshawar, NWFP). Presented by Major D. H. Gordon, D.S.O. 36th Sikhs, through Dr. C. L. Fabri.
03299	22-1-1938	Khyber Pass	A stucco head of a Bodhisattva, height 9",

264 CMLR 1923-24, p. 4 & ii, and pl. I.
265 CMLR 1933-34, p. 4 and ii.
266 CMLR 1933-34, p. 4 and ii.

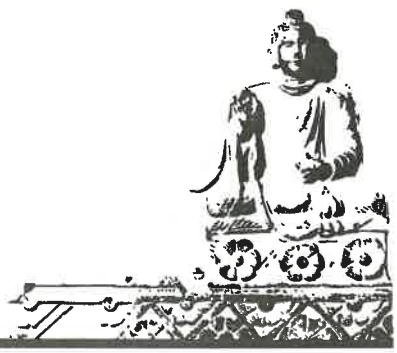


in perfect condition except for the knob of the turban which is missing. From the neighborhood of the Khyber Pass. Presented by Mr. Allan Cooper, N.W.R. (retired) through Dr. C. L. Fabri[267])

Note:- No Gandhara sculpture or other related material was acquired between 1939 and 1947.

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267 CMLR 1937-38, p. 5 and ii.

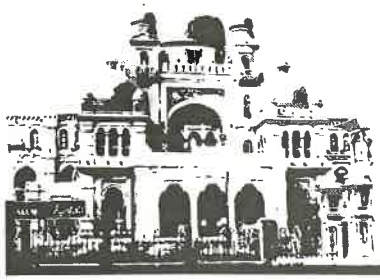


APPENDIX 'B'

Acquisitions Of Gandhara Sculptures Made Between 1948 And 2007

S. Nos.	Acquisition . Nos.	Date	Brief Description
I. From The REGISTER OF ADDITIONS, VOL. V, 1947-1964			
1-6	04284 to 04289	28-2-1948	Six stucco sculptures with traces of paint, from a Buddhist Monastery at Zintara, near Landi Kotal, Khyber Pass. Originally discovered in 1930-31 by an employee of N. W. Railways, the father of Dr. E. Pnohoaf and sold by the latter to Lahore Museum in 1948[268].
7	04639	15-9-1948	Seated Buddha in Sumadhi Mudra in stucco, drapery painted in red. Discovered from Khyber Pass. Purchased from Mr. R. R. Rege through Dr. C.L. Fabri, the curator.
II. GALLERY REGISTER NO. 48			
8-62	G-278 – G-333	No Date (Possibly 1965 to 1969)	Fifty-five (55) miscellaneous objects from Shaikhan Dheri received from Department of Archaeology, Peshawar University. This material was excavated by Dr. A. H. Dani.
63-80	G-780–797	(Possibly acquired during 1965 to 1969)	18 objects from Gandhara Graves, Timaragarha. Excavated by Dr. A. H. Dani and loaned by the Department of Archaeology, University of Peshawar. Strictly, speaking this material does not belong to the category of Gandhara art. But it is displayed in Gandhara Gallery.
81	G-798	07/08/ 1971	A trefoil arch (stone) showing five human figures.
82	G-799	no date	Head of the Buddha in schist stone (in Reserve).
83-89.	G-800-806 (fake)	8-11-1972	Seven (7) terracotta male heads purchased from Mr. Mahmud Ahmad, Lahore. Eventually, these proved to be fake copies.

268 For details and sketches, see Register of Additions, Vol. V, 1947-1964, pp. 233-236

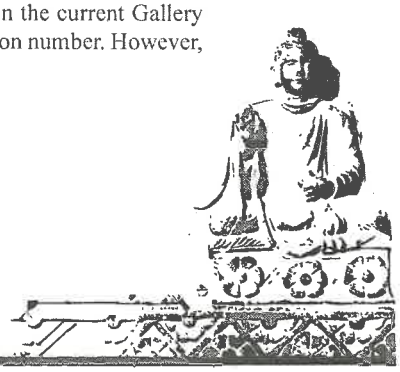


90	G-807	18/08/ 1972	A schist stone head presumably from Shahbazgarhi purchased from Malik Shams, ex-curator of Lahore Museum.
91	G-808	After 1972	A concave rectangular panel in dark grey schist stone showing the scene of interpretation of Maya's Dream, the scene of Birth of the Buddha and the scene of his bath.
92	G-809.	1972(?)	A rectangular panel of schist stone showing nine standing figures of dancers and musicians.
93	G-810.	Not known	A terracotta head of the Buddha.
94 -96	G-811 to 813	Not known	Three relic caskets.
97-99	G-814 to 816	Not known	Three toilet trays with scenes carved on them.
100	G-817	Not known	A stone lamp.
101	G-818.	Not known	A stone mortar and pestle (treated as one object).
102-103	G-819	Not known	A pair of bronze stirrups with dragon designs. From Usman Khattar, near Taxila. Ref. S. N. 479. 1886 - a brass stirrups purchased for Rs. 5/=

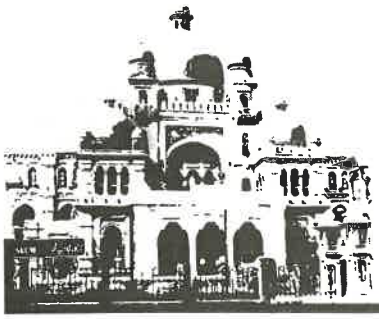
III. SCULPTURES REMOVED FROM CUPBOARDS OF ISLAMIC GALLERY on 16th December, 1974.

104	G-820[269] (Old Acc. no. 1330).	16/12/1974	Sumiti in prostration.
105	G-821 (Old acc. No. 1377).	16/12/ 1974	Head of Buddha.
106	G-822 (Old Acc. no. 1378)	16/12/ 1974	Buddha's bust under foliage.
107	G-823 (Old Acc. no.1379).	16/12/ 1974	Buddha in Dhayani Mudra.

269 This and subsequent seven sculptures (G-820 to G-827) were recovered on 16-12-1974 from the cupboards of the Islamic Gallery, apparently under charge of no one and without any available record. After some search about their original record, these were eventually transferred to the Gandhara Gallery and entered in the current Gallery Register. These are certainly not fresh acquisitions each piece carries on its body an old accession number. However, none of the old numbers given here are included in Appendix 'A'.



108	G-824 (Old acc. no. 1328.)	16/12/ 1974	Bust of terracotta baroque lady.
109	G-825 (Old acc. no.1329).	16/12/ 1974	Terracotta animal figurine.
110	G-826 (Old No. 1314)	16/12/ 1974	Terracotta human face.
111	G-827 (Old acc. No. 1315).	16/12/ 1974	Terracotta animal figurine.
IV. Miscellaneous Acquisitions			
112	G-828 (Modern).	1975	A wooden replica of Fasting Siddhartha (from Sikri) carved by Late Abdul Rahim, Baghbanpura, Lahore..
113	G-829	1975?	A carved stone fragment.
114	G-830	1975?	Architectural fragment in *kanjur* stone.
115	G-831.	1976	A stone statue of Buddha standing in Abhaya Mudra.
116	G-832 (Not sculptures).	11/02/ 1978	A necklace consisting of 14 cubical, 14 cylindrical and one heart shaped terracotta/stone beads.
117-118	G-833 to G34	23/07/ 1985	Two Gandhara sculptures – a statue of Bodhisattva Siddhartha seated on a lotus throne and a fragmentary frieze of stone showing Buddha seated. From the site of Mehlan now submerged in Mangla Dam Lake on the River Jhelum. Donated by Dr. Raja Mumtaz Akhtar, Lahore.
119	G-835.	Not known	A convex rectangular panel, showing two scenes – Buddha seated in meditation and a standing Buddha.
120	G-836 (Not sculptures).	17/11/ 1985	A stone ring.
121	G-837 .	1990	A bronze pot from Sillanwali, District Sargodha. It originally contained a hoard of Indo-Greek coins. .It is of Graeco-Bactrian period.
122-123	G-830A-B	Not known	Two Gandhara statues received from Governor House, Punjab, Lahore.

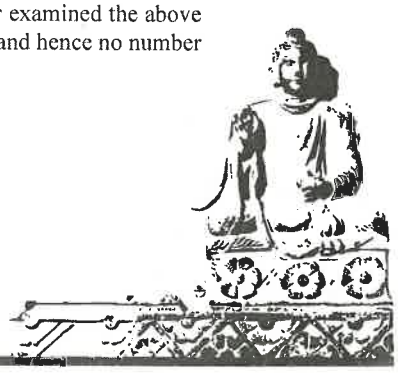


124-131	G- 838 to G-845	24/05/ 2005	Eight pieces of Gandhara sculptures received from Sardar Asif Ahmad Ali, ex-Foreign Minister and ex-Minister of Education, Government of Pakistan.
Total 'A' to 'C'[270]			131 (NOTE: Check for any entry after 2005 to 2015)

Note. Among these seven terracotta heads at s. no.83-89 and one wooden replica of Fasting Buddha at s. no.112 are certainly not antique. Similarly, 18 objects at s. no. 63-80 from Timargarha, Dir, are much older than the Gandhara art and hence should not be treated as part of the Gandhara collection. More over objects at s. nos. 116,120 and 121 are not sculptures. Same can be said about 18 objects at s. nos. 63-80. These have been listed here only because these have been entered in the register of Gandhara Gallery and are displayed there. A bronze pot from Silanwali (Accession No. G-837=

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270 In September 2015, this author had the chance of examining six Gandhara sculptures donated by one Mrs. Rahat Nabi Noor, Islamabad - most probably wife of Mr. Masood Nabi Noor, ex-Secretary, Culture, Government of Pakistan. The donation also included a plaster copy of the statue of the Fasting Siddhartha the original of which is in Lahore Museum. The copy appears to have been made in the National Museum of Pakistan, Karachi where there used to be a piece mould prepared by Mr. Qamar, the Modeller. B y the time this author examined the above mentioned articles, these had not yet been entered in the museum's regular accession register and hence no number was yet allocated to the collection.



APPENDIX 'C'

Notes On Two Important Old Lists Of Gandhara Sculptures

I. Descriptive List of the Sculptures in the Lahore Central Museum as started by Sir Alexander Cunningham[271]

This Descriptive List was started by Sir Alexander Cunningham some times between 1867 and 1885 in his own handwriting[272]. The List, however, could never be completed by him or by anybody else. As at present, it starts with a three-page note on Gandhara art and then is followed by description of objects. Each page of this Register is divided horizontally into three or four sections, each section allotted a serial number from s. no. 1 to s. no. 1492. This was done before starting writing description of each object The Note reads as follows:[273]

"LAHORE MUSEUM
CUNNINGHAM, C.S.I , DIRECTOR GENERAL OF THE ARCHAEOLOGICAL SURVEY"

"(These)[274] sculptures were all found in the province of (Peshawar), the ancient Gandhara, to the west of Indus. (One of the) most interesting specimens, the seated king with (scepter) in hand (Pl. XXII.d), was dug up at Tahkkal, about 5 miles to the (west of) Peshawar, but the greater number was discovered (at) different places in the Yusafzai district, to the north-east (of Peshawar), chiefly at Takht-i-Bahi, Jamalgarhi, Sahri (Bahlol) and Naogram. Unfortunately there is no detailed (description of) the places of discovery, and I am not able to (trace out) the actual 'find spot' of more than four or five (percent) of the whole number.

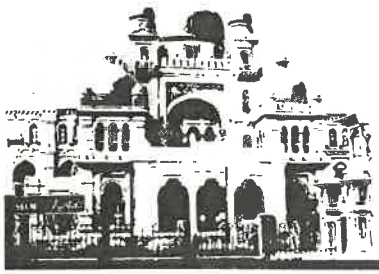
"The two principal groups of ruins which have (been) excavated are those of Takht-i-Bahi and Jamalgarhi. (The) former consists of a stupa surrounded by a square court(yard) formed of numerous small chapels outside which is (the second) courtyard surrounded by many lofty chapels which (once held) colossal figures of Buddha (in) stucco, with (raised terraces in) (the midst) for the assembly of abbots and monks of the fraternity. Opposite to the stupa there is a monastery with cells; and beside it a number of other buildings the use of which is not certain. Among them (are the) double subterranean vaults, probably for the storage of (grains) and a square courtyard surrounded by a loft (wall with) only one entrance. It has been suggested that this (was) the place of cremation, but I am inclined to (think) that it was a place of confinement for refectory monks. In Burmah, at least, the bodies of the priests are always burnt in public. Some of the larger ruins would (appear) to have been independent Viharas".

271 This is listed in Museum Record as Lahore Museum Collection Register No. 113 (See item no. 6 of Appendix "F".

272 Sir Alexander Cunningham became the director general of ASI in 1867 and started his famous survey of the Punjab and ancient territory of Gandhara. He retired on first October 1885 (See Sourindranath Roy, The Story of Indian Archaeology, 1864-1947. New Delhi, 1961, p. 58).

273 Alexander Cunningham in the form of: Descriptive List of Selected Buddhist Sculptures in Central Museum, Punjab Government Supplement, 24-27, 1873, pp. 631-63. This introductory note of Cunningham was somewhat defectively reproduced by S. M. Latif in his book on Lahore published in 1892 at pp. 370371.

274 Words given in brackets are reconstruction of the original ones found damaged in the original manuscript.



"The Jamalgarhi group of ruins consists of stupa by a circular courtyard formed of numerous small chapels) of different sizes, with gaps like embrasures between
"A staircase leads down to a large open space containing small stupas and cells, beyond which is a monastery and other (buildings) the use of which is uncertain.

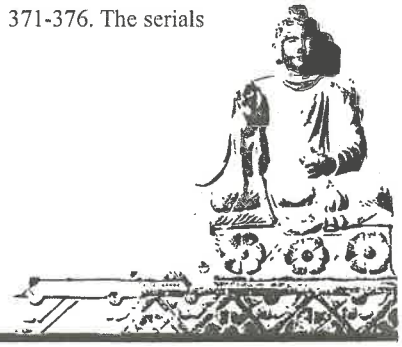
"The great mass of the sculptures have been found (in the) courtyard of the stupas in front of the lines of ruined (chapels) which they once adorned. I have traced a similar (arrangement) at Nogram (i.e. Naogram), Sahri Bahlol and Taxila. I found the ruins of several monasteries and viharas at Shahbaz(garhi) near the great inscription of Asoka, which mentions (the) names of five Greek kings, the last being (dare or) Alexander of Empire (sic)[275].

"Of these ancient sites, I have identified (Shahbazgarhi as the city) of Sudatta whose cave with its two rooms and the square (stone cell) in front of happily discovered about two meters to the north-east. It is the Polu Sha of Hewn Thsang[276] and the hill in which (cave) is situated is mount Dantalok of Chinese pilgrim (and) the Dandali montes of Justinus. (Nogram) I have identified with Aornos, as it corresponds (with it) in all the more essential particulars recorded by the Greeks. Takht-i-Bahi, most probably the great mountain which was situated at 100 li or 18 miles north-west of Polu Sha (and) Sahri Bahlol 2 ½ miles to the south of it, I would, identify as (the site) of the monastery of the Rishi Ekasringa, whose love (for a) courtesan impelled him to carry her through the (town) seated on his shoulders.

"The date of the buildings may be approximately fixed by (the use) of Arian letter[277] which I found on many of the (sculptures) in single characters as mason marks , and in two (cases in) short inscriptions. Now the use of these characters (would) appear to have altogether ceased in the second century (after Christ), which they were superseded by pure Indian (characters) of the Gupta period. I would therefore (assign) the great mass of the Buddhist buildings and (sculptures) of Gandhara to the flourishing period of (Indo)-Scythian's rule, from the conversion of Kanishka (shortly) after the middle of the century before Christ to (the) middle of the second century after Christ."

This brief Note is followed by a brief description of artifacts in Lahore Museum – not all pertaining to Gandhara art[278]. Those belonging to Gandhara art are at s. nos. 1, 3, 6, 21, 30, 31, 45, 74, 94, 101, 116, 119, 121, 124, 125, 135, 144, 158, 159 - 175, 184, 187, 192, 193, 201, 205, 209, 221, 234, 256, 261, 344, 384, 461, 463, 464, 465, 466, 502, 525, 534, 538, 541, 565, 566, 567, 718, 752, 757, 758, 760, 761, 762, 764, 767, 892, 895 (1041), 896 (1042), 897 (1043), 898 (1044), 901 to 940, 942 to 1228.

275 Probably Alexander of Epirus, one of the successors of Alexander the Great.
276 Now a day written as Xuanzang (Hsuan-tsang).
277 Now a day popularly known as Kharoshthi script.
278 This list was partially reproduced by S. M. Latif in his book on Lahore published in 1892, pp. 371-376. The serials given by Latif are same as those given by Cunningham in this register.



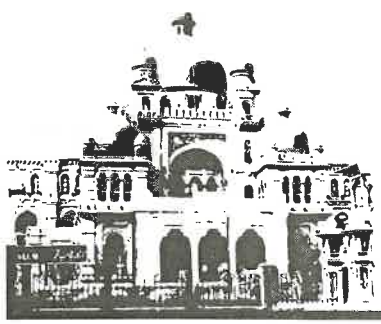
Serial numbers 895, 896, 897 and 898 have been scored out and rewritten in lead pencil with serial numbers 1041, 1042, 1043 and 1044 respectively.
The serial numbers in this Register continue up till no. 1492, but all numbers after s. no. 1227 are without any description and all pages are blank. A note dated 3-12-1954 and signed by Nisar Hussain Jaafary, the former gallery assistant and later research officer reads:

"1228 – 1999 Description missing"
"1228 – 1556 Wrong. See other register".

To which other Register the curator is referring here, is not clear.

Out of 17 sites, recorded in this register, only 324 sculptures are reported from the known sites as shown below:

1. Attock: In the register it has entered as donation by Mr. W. N. Kallanas: Nos. 963, 964, 965,966, 1136, 1161, 1176 and 1200.
2. Charsadda: 1151, 1152, 1154, 1159, 1160, 1163, 1165, 1168, 1170, 1171, 1177, 1181, 1183 to 1199 and 1202 to 1225.
3. Eusufzai: 967, 968, 970, 973, 978, 979, 980, 989, 990, 998, 999, 1000, 1001, 1003 to 1009, 1011 to 1022, 1026 to 1028, 1030 – 1031, 1035 to 1037, 1045, 1048-1050, 1054-1057, 1070, 1074, 1077 - 1084, 1086-1088, 1090, 1093 to 1098, 1102, 1103, 1108, 1111 and 1114.
4. Jamalgarhi: 466 (566), 903, 906, 911, 913 to 918 and 941.
5. Karamar Hill: 1150 1153, 1155 to 1158, 1162, 1164, 1166 to 1167, 1169, 1172 to 1175, 1178 to 1180, 1182, 1201 and 1227.
6. Manikyala: 1136, 1161, 1176 and 1200.
7. Mian Khan: 1032, 1062 and1065.
8. Muhammad Nari: 1134, 1137 1138, 1139, 1140 and 1226.
9. Naogram: 184
10. Nathu: Nathu Monastery, Nathu (Upper Monastery) and Nathu (Lower Monastery) Upper: 897, 972, 982, 983, 984, 991, 992, 993,996, 1002, 1025, 1029, 1034, (1043), 1047, 1053, 1061, 1063, 1064, 1066, 1067, 1068, 1069, 1075, 1085, 11089, 1091 – 1092, 1099, 1127, 1129, 1134 to 1149.
11. Rokhri: 158 to 175, 192, 193, 718, 752, 757, 758, 760, 761, 762, 764, 767 and 892.
12. Sanghao: 898 (1044), 969,971, 974, 975,976,981,985,986,987,988,994, 995,997, 1010, 1033, 1038, 1039, 1050, 1041, 10452, 1051, 1052, 1058, 1059, 1060, 1100, 1101, 1104, 1105, 1106, 1107,1109, 1110, 1112, 1113, 1114, 11156, 1116, 1118 to 1126, 1128, 1130 and 1133.
13. Sahri Bahlol: Only one (no.135)
14. Shah ki Dheri (Taxila): Only three i.e. nos. 45, 525a &b.
15. Tahkal (Takkal): 3 and 463.
16. Takht i-Bahi - 1.
17. Takht-i-Bahi: 1, 466/566(?) or from Jamal Garhi.



II. Andrews' List of Sikri Sculptures (1897 - 1903) [279]

This register has been listed as Item No. 30 in the Register of Registers. There are indications that Mr. F. W. Andrews, the curator, worked on this register during 1897 and 1903. As it is today, it contains a partial list of 354+1 sculptures all originally received from Sikri close to the Shrine of Shikrai Baba in the neighborhood of Jamal Garhi, District Mardan. This list is in order of serial numbers running between 2000 to 2354A – all written in black lead pencil. But later on all number were crossed out and over-written with a new series between 1274 and no. 1556 in all 282 objects with a discrepancy of 72 or 73 objects. This means that if we regard original numbers both in Sikri Register (2000 to 2354A) and Cunningham's List (1- 1227) as correct, then we must also presume the existence of another register in between the two that might have had borne s. nos. 1228 – 1999. This register was missing even during the times of Maulvi Zafar Hasan (1942-43). In order to do away with this discrepancy, Maulvi Zafar Hasan, presumably, decided to dismiss this 'ghost-register' altogether and transfer this series on to the Sikri-List by re-numbering it with s. nos. 1228 to 1582 (or 1556 as actually this last number appears in the register. It is important that on all identifiable Sikri sculptures in Lahore Museum, only the original numbers (2000 and 2354A) and not the new ones appear. For further clarity, it must be pointed out here that Andrew's List the last two entries bear identical numbers i.e. 2354 and 2354A – both entries are described as "standing Prince Siddhartha". But the former statue is in two pieces and measure 52" x 24" whereas the latter in three pieces and measure 54"x22'. Only the former has been allotted a corresponding nos. 1556 - the latter has been simply left un-crossed.

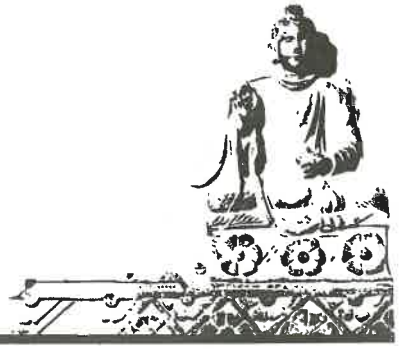
While allotting new numbers in red pencil in this List, some of the original entries with numbers in black lead pencil have been completely crossed out – some even without assigning a new corresponding number in red pencil. These are:

2030, (1258), 2033a, 2057 (1284), 2074, 2198, 2216, 2228 (1446), 2243 (1461), 2266 (1483), 2317, 2320 (1527), 2325, 2326, 2330 and 2331=In all 21.

No reason has been given for crossing out these entries.

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279 See Appendix 'F', Item No. 7 and footnote thereunder.



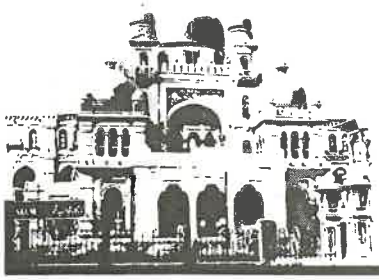
APPENDIX 'D'

Alphabetical List Of (Gandharan) Sites Represented By Their Sculptures In Lahore Museum

1. Ahin Posh Stupa
2. Akra/ Bunnu
3. Attock
4. Butan Dheri
5. Chakdara/Malakand
6. Charsadda
7. Chetri (Hazara)
8. Cheyr (?) (Jhelum)
9. Dargai
10. Dhamani (Sahri Bahlol)
11. Eusfzai (Mardan)
12. Hadda
13. Jamalgarhi
14. Jao
15. Kasur (Rest House)(Punjab)
16. Karamar Hill
17. Kharkai, \
16. Balazai (Babuzai?)
18. Khyber Pass
19. Koi Tangai
20. Kotah
21. Malakand
22. Manikyala
23. Mardan (Eusafzai)
24. Mangas (?)
25. Mangla Fort
26. Mehlan
27. Mian Khan
28. Muhammad Nari
29. Mura/Maira(?)
30. Nathu/Nutty
31. Nogram/Naogram
32. Nullah Tope
33. Parkal
34. Peshawar/Shah-ji-ki-Dheri
35. Ranigat
36. Rokri/Rokhri
37. Sahri Bahlol
38. Sanghao[280]
39. Sawaldher
40. Sera ka Pind
41. Shah-ji-ki Dheri/Peshawar
42. Shah ki Dheri/Shah Dera/Taxila
43. Shahbaz Garhi
44. Sikri/Shikrai
45. Swat
46. Tahkal/Takkal
47. Takht
48. Takht-i-Bahi
49. Taxila
50. Usman Khattar near Taxila
51. Zintara near Landi Kotal
52. Landi Kotal
53. Yusauzai/Eusafzai (Mardan)

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280 In Appendix 'A', against S. No. nil in the year 1883-84, 193 objects reported from Sanghao are actually from five others sites in the neighbourhood of Sanghao such as Nullah Tgop, Parkal, Kotah, Jao and Muhammad Nari.

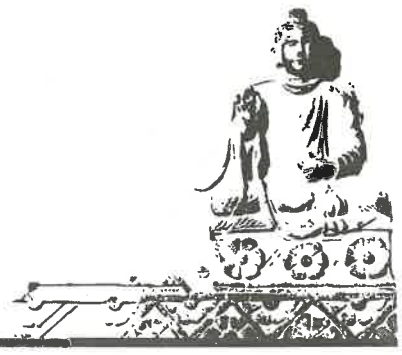


APPENDIX 'E'

Names Of Individuals, Officials And Institutions Who Helped Build The Collection Of Gandhara Sculptures In Lahore Museum

I. INDIVIDUALS

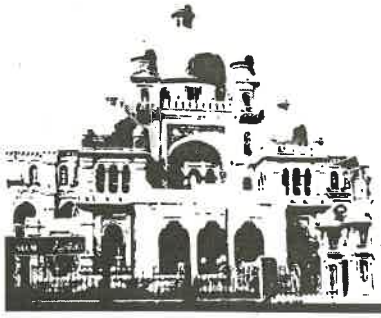
- Akhtar, Dr. Raja Mumtaz
- Arnold, J. W.
- Asif Ali, Sardar
- Barlow, J. L.
- Beresford, Lord William
- Bishan Das – Dealer
- Blandy, Lt. Col. R.
- Bristow, Lt. Col.
- Cole, Major H. H.
- Copper, Allan
- Cooper, I. H.
- Crompton, Lt. A.
- Cunningham, Sir Alexander
- Deane, Capt. H.A.
- Delmerik, J.E.
- Dharma Chand – Dealer
- Drupster, R.E.
- Egerton, R.
- Fabri, Dr. C. L.
- Fabry, F.
- Fagan, Lady
- Fenakshu, G. S.
- Fitzpatrick James
- Garrett, H.L.O.
- Gordon, Major D.H.
- Hale, Major
- Hunter, Captain
- Kallanas, W.N.
- Leitner, Dr. D.G.W.
- Macaulay, C.G.
- Mac lagan, Major General
- Macnabs
- Martin, Lt. (Later on Captain)
- Massey, Major F. C.
- Maxwell, Lt. Col.
- McLeod, Col. R. W.
- Mehr Chand – Dealer
- Pnohoaf, Dr. E.
- Priestly, H.
- Rege, R.R.
- Riordan, F.E,G.
- Rodgers, C.J.
- Simpson, W.
- Sloker, Mrs.
- Stein, Marc Aurel
- Dr. Talbot, W. S.
- Thornburn, S.S.
- Tullock, Captain
- Turner, Major
- Vogel, Dr. J. Ph.
- V. W. W. (Proper name not known)
- Worthington, Rev.



II. INSTITUTIONS

- Delhi Museum (sent 50 Gandhara sculptures on 12-11-1907 (See s. no. 2255, Appendix 'A').
- Government Museum, Madras sent 125 pieces of Gandhara art on 1941905 (See s. no. 2076 Appendix 'A').
- Punjab Government.
- Director General of Archaeological Survey of India,
- Superintendent of Archaeology, Circle Office, Lahore.
- Superintendent of Archaeology, Circle Office, Peshawar
- Military Secretary (MS) to the Viceroy of India.
- Government of India (GI).
- Deputy Commissioner, Rawalpindi.
- Deputy Commissioner, Bunnu.
- Assistant Commissioner, Bunnu.
- Assistant Commissioner, Usafzai (Mardan).
- Executive Engineer, Swat River Canal.
- Sub-Divisional Officer, Kasur.
- Deputy Commissioner, Peshawar.

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APPENDIX 'F'

Archival Record Pertaining To Gandhara Collection In Lahore Museum

A. RECORD IN LAHORE MUSEUM

1. Register of Additions 1867-1903

It is also known as the Main Accession Register Vol. I. It has also formerly been listed as Item No. 1 (I) in the Register of Registers (RoR). It contains all entries, including those pertaining to Gandhara art, from 1867 to 1903. Objects relating to Gandhara entered in this register have been listed in Appendix 'A'. The record is very brief and is devoid of details.

2. Register of Additions 1903 – 1912

It is also known as the Main Accession Register Vol. II. Besides, it was formerly listed as Item No. 1 (II) in the Register of Registers. It contains all entries pertaining to Gandhara related articles acquired during 1903 and 1912.

3. Register of Additions 1913-1928

It is also known as the Main Accession Register Vol. III and was formerly listed as Item No. 1-III in the Register of Registers. It lists all objects acquired during 1913 and 1828.

4. Register of Additions 1929 – 1946

It is also known as the Main Accession Register Vol. IV and, at the same time was formerly listed as Item No. 1-IV in the Register of Registers. It registers all such objects of Gandhara origin that reached the Museum during the next seventeen years i.e. 1929 to 1946.

5. Register of Additions 1947 – 1964

It is the last document of accessions entitled Register of Additions. It is also known as the Main Accession Register Vol. V and, besides, it was formerly listed as Item No. 1-V in the Register of Registers. It contains, beside general acquisitions, all Gandhara related objects that reached the Museum till the year 1964. After this, for reasons unknown, the practice of maintaining a central accession register for all new acquisitions was discontinued for almost ten years. The practice was resumed in 1974 when this author assumed the charge of this Museum.

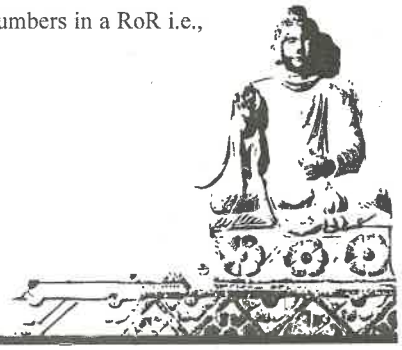
5a. Register of Additions 1974- to date

The process of maintaining a Central Accession Register was resumed in 1974 and continues to date. It is now called the Main Accession Register. It was formerly kept under the charge of assistant director/ deputy director-cum-curator along with the Temporary Accessions Register. Now a days, it is under the charge of keeper-registrar.

6. Cunningham's List of Gandhara Sculptures, 1869

Officially, this is known as Lahore Museum Collection Register No.113[281].It is also known as

281 "Lahore Museum Collection Register Numbers" were started in 1973 in place of old Item Numbers in a RoR i.e., Register of Registers.



Descriptive List of Sculptures in the Lahore Central Museum: Gandhara Sculptures. Formerly, it has been listed as Item No. 13 in the Register of Registers. It was started in 1869, and partly completed, by Sir Alexander Cunningham, then director general of the Archaeological Survey of India. It was never completed. It is the first consolidated list, in whatever form it preserved today, of Gandhara Sculptures then available in Lahore Museum. It was profitably utilized by S.M. Latif in his monumental book on Lahore, Its History and Architectural Remains published in 1892 - the ever-first printed account of Gandhara collection in Lahore Museum. Percy Brown writes about the existence of a "Descriptive List of the Principal Buddhist Sculptures in the Lahore Museum" buy A. Cunningham existing in Lahore Museum Library as late as 908 (See A Descriptive Guide to the Department of Archaeology and Antiquities , Lahore Museum Punjab, Vol. I, Lahore 1908, p. v. This published List is no more traceable there today. It was this list that was consulted by S. M. Latif in 1890 for his History of Lahore published in 1892.

7. Andrews' List of Sikri Sculptures - 1899 to 1907

This document forms Item No. 30 in the Register of Registers[282]. Actually, it is a Hand-List of Sculptures from Sikri prepared by Mr. F. H. Andrews, then curator, Lahore Museum, which he attempted to prepare during his tenure as curator (1897 and 1903)[283]. Like Cunningham's Descriptive List, this documents also could not be completed. At present, several of its entries have been left blank. Has this List to do anything with "Memorandum on Excavations at Sikri, Eusafzai" by Captain H. A. Deane? We are not sure A copy of this \Memorandum was available in 1908 n the Library of Lahore Museum and was duly consulted by Percy Brown for his "A Descriptive Guide to the Department of Archaeology and Antiquities, Lahore Museum Punjab, Vol I. Lahore 1908, p. v. A copy of this Memorandum is not traceable today in Museum Library. Therefore today for list of Sikri sculptures we have to rely upon Andrew's rudimentary List.

8. Index Register also known as Collection Register No 99[284]

It has been formerly listed as Item No. 17 in the Register of Registers. It is actually a check-list named as Index Register of Gandhara Collection. It is written on both sides of the paper up till folio no. 43. This Register was used for physical verification in 1942 by Maulvi Zafar Hasan, the curator.

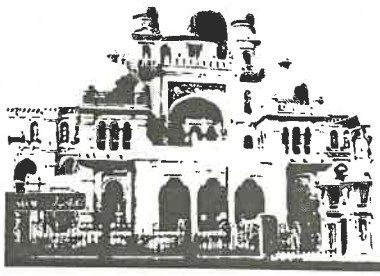
9. Two Check-Lists of Gandhara Sculptures on Display

These two documents are in the form of small 'files' rather than regular registers. Both have been prepared by Miss Humera Aam, then deputy director and curator-incharge of the gallery concerned. Both are documents for objects on display in Gandhara Gallery. However, both are in different formats. One contains, on each page a photograph of a section of the gallery with one or more showcases with details of accession numbers - old and new- of each object on display in that section. The other list offers a complete photographic record of each and every object on display in color photography along with their accession numbers. Both the check-lists are undated and un-numbered and hence, *prima facie*, meant for personal use of the officer incharge.

282 The File named "Register of Registers" appertains to pre-1964 years of history of Lahore Museum.

283 According to another account, Mr. F. H. Andrews succeeded Mr. J. L. Kipling as curator in 1894. He was the first curator appointed after the museum was inaugurated in the present building. See Lionel Heath, "The Lahore Museum in 1929", LMB VII, 1-2, Jan-Dec.1994, 20, fn.

284 This file, named "Lahore Museum Collection Registers", was started in 1974-75.



This author obtained a Photostat copy of the former document on 22-9-2007 from Miss Humera Alam. It is a useful document and must be retained as permanent record. It comprises 30 full-size pages each containing a photograph showing one or more showcases with their exhibits clearly visible and all in recognizable forms. In the space under each photograph is hand-written details of accession numbers of all objects in the showcase(s) above. The numbers are arranged according to showcases. From page 1 to 28 in all 300 objects can be counted on display at least till 2007.. It has been certainly prepared, maintained and used by Miss Alam for more than a decade.

The second and simplified check-list appears to have been prepared a bit later than the former. This author obtained a colour copy of this List on 13-2- 2015 through courtesy of Muhammad Mujeeb Khan, the new keeper-incharge of the entire Gandhara Collection. This List comprises only ten pages In all there are photographs of 307 objects - an increase of about seven objects since the preparation of earlier check-list. Each photograph is of the size: 3.5 x 2.5 cm each with accession numbers scribed on it. The details are shown as under:

Stone Sculptures	213
Stucco Sculptures	30
Terracottas and Pottery	64
Total:	307

10. Gandhara Collection Register No. 115

It is also known as Register of Gandhara Sculptures Vol. V. Probably, it was prepared in 1969 after the reorganization of Lahore Museum by Mr. Willayat Hussain Bhatty, then assistant director. It is divided into two parts:

Part I contain entries from G-1 to G-420A (all r then on display)

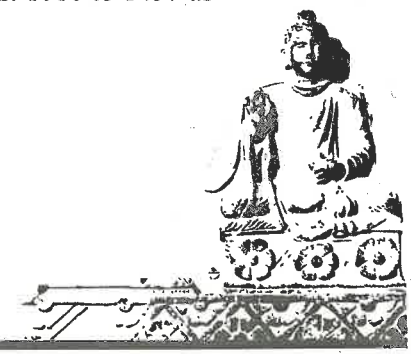
Part II contains nos. G-421 to G-1079 (all then in the Godown). Entries in this register must be read along with Register No. 100 below as the remaining part of the collection in Godown (with accession nos. G-1080 to G-1457) is listed therein. The two registers are actually companion documents.

11. Gandhara Collection Register No. 101

It is listed as Item No. 17-I in the RoR. It is also known as Register of Gandhara Sculptures, Vol. III. It seems to have been prepared between 1927 and 1944. In all, 467 sculptures were entered in it bearing s. nos.1 to 467. Also see Register No. 100 where this entry continues from acc. no. 468 to 631.

12. Gandhara Collection Register No. 100

It is also listed as Item No. 17- II in the RoR. It is also known as Register of Gandhara Sculptures, Vol. IV. At times, it was meant to be used as a companion register first of no.101 and then of no. 115. It appears to have been prepared between 1927 and 1944 when it was written up till folio no. 24 with accession nos. 468 to 631 — then all on display. After some years of abandonment, it was re-used in 1969 for entering some collection in Godown from accession nos. 1080 to 1457 as overflow from Register No.115.



13. Gandhara Collection Register No 48

It is also listed as Item No.19 in RoR. Prepared in 1969, it is being used since then as Gallery Register. With two companions registers (no. 48 A and no. 48 B). It was originally intended to be a duplicate copy of Register No. 115 but was abandoned after writing up till accession no. G-779. All fresh acquisitions between 1969 and 2007 bearing s. nos. G- 779 to G. 1080 ignoring altogether the same s. nos. (G-780 to G-1080) have already been scribed in Register No. 115 and s. nos. 1081 to 1457 scribed in another Register No. 100.

14. Register of Physical Verification of Gandhara Collection 2001

This is one of the latest register started for the maintenance of Gandhara collection in Lahore Museum. It has been named as Lahore Museum Collection Register No. 48-A. This Register was started on 5-11-1999 by Rehman-Jilani Team which was specially deputed for, among other obligations, physical verification of Gandhara sculptures on display only and completed in 2001 with assistance of Miss Humera Alam, then keeper-incharge. In all, t enlists 349 objects. All entries are too brief to make this document a Gallery Accession Register though it appears that currently it is being used as such. It is a document that appears to have been prepared in great hurry and with least care. It is an erratic document that contains many entries (for example at pp. 109 to 125) which has nothing to do with Gandhara sculptures and hence should not have been entered in this register.

15-16. Two New Registers of Gandhara Collection

(Nos. 48-A & 48-B - Both for Godown).

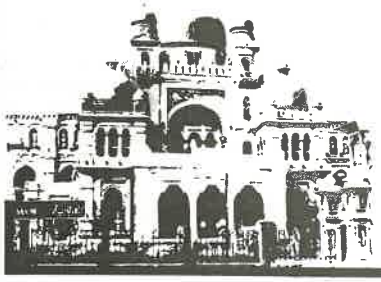
It is a twin document started on 5-11-1999 and completed on 12-4-2001 by Rahman-Jilani Team with assistance from Mr. M. Mujeeb Khan, then registrar[285]. In all, there are 2132 entries of objects – all in reserve. Out of these, 1616 objects are entered in register no. 48-A while the remaining 516 objects are in the companion register no. 48-B. All entries are too brief to make these documents really worthwhile for identifying objects in the reserve.

17. Catalogue Cards of Gandhara Sculptures in Reserve (1987)

This set of catalogue cards was prepared by Dar-Humera Team during 1985-87. Each Catalogue Card, measuring 16x 11 cms, is fixed with a photograph of an object and, invariably, followed by its description. Each card carries new serial number beginning with GR ("Gandhara Sculpture in Reserve") and carries the following information:

GR number -
Old number
Gallery number
Showcase number
Material
Size
Approximate Date
Provenance
Brief description
Photograph of the object (on the back).

285 The Register with Number 48-A as listed here is different from the Register with the same number prepared a fresh in 2001. The former is for objects on display whereas the latter is for collection in reserve.



18. Loose Sheets Files Record
It is a duplicate set of "Catalogue Cards " at s. no. 17 above. Both these documents were prepared simultaneously (1985-87) by Dar-Humera Team. This record is in the form of a Performa printed on foolscap sheets with photographs fixed on front side. A copy of this Proforma is given at Appendix 'N'.

19. Life of Buddha as depicted in Stone Reliefs in Lahore Museum (Manuscript)
This document is in the form of a carbon copy of a typed manuscript of full-size paper compiled by Late Dr. Pandit K. N. Sita Ram, the first professional and full-time curator of the Museum between 1937 and 1940. It is an undated and unsigned document but certainly written between 1937 and 15th September, 1940 – date of death of the author of the manuscript.

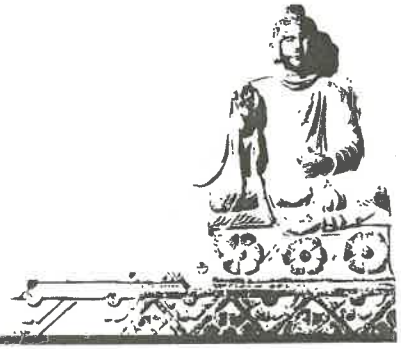
20. File Pertaining to the Division of Cultural Property between East and West Punjab - 1948. Part I: Correspondence, Part II: Lists.
This file bears no official number. In the most parts of it, this file comprises a carbon copy of the original reports. It is not complete in all respects. In its present form it comprises 133 pages. The list of Gandhara sculpture apportioned to India is given at pp.82 to 103 as well as partly at pp. 52 to 55.

B. COLLECTION OF PHOTOGRAPHS
In Chapter Two we have discussed in details how in old times museum staff tried to maintain a photographic record of its collections - particularly that of Gandhara sculptures (pp. 38-42). Here are some more details .

1. Photographic Collection in Museo Indiana, Bologna, Italy.
Now in Civico Museo Medievale Rhinascemento, Bologna, Italy
This collection comprises a large number of negatives and prints of Gandhara sculptures from Lahore Museum photographed in 1902-03 by Prof. Francesco Lorenzo Pulle of Bologna (Italy). This author received a set of 204 photocopies of prints of these photographs through the courtesy of Prof. Giovanni Verardi, of University of Bologna. Prof. Verardi informed this author that the photography was done either by himself or through a hired photographer. But the report of the working of Lahore Central Museum for the year 1902-03, informs us that a complete set of photographs of Gandhara sculptures was supplied, among others eminent scholars like John Marshall and J. Ph Vogel, Count Professor Pulle of Italy along with a plaster copy of the statue of Fasting Siddhartha during the curatorship of G.E. Brand[286]. These photographs were originally displayed in Museo, Indiana, Bologna (Italy). After 1936, these have been shifted to Civico Museo in the same city.

2. Photographic Collection in Musee Royaux d'art et d'Histoire, Brussels, Belgium
A large collection of photographs of Gandhara sculptures from Lahore Museum was seen by the author through the courtesy of Late Mrs. Janine Schotsmann, director, Muses Royaux et d'Histoire, Brussels in 1978. These photographs were taken by Count Adrien van der Burghit in Lahore Museum in 1905.

286 RWLCM, 1902-03.



3. Photographic Collection in Center for Art and Archaeology, American Institute of Indian Studies, Chief Court House, Ramnagar, Varanasi, India.

It is a large collection of negatives of Gandhara sculptures now in Chandigarh Museum. Punjab, India. This is the collection of 617 Gandhara sculptures that originally formed part of Gandhara collection of Lahore Museum apportioned to India in 1947-48. In 1990, this author had the good fortune of seeing this entire collection of negatives and their prints during my visit to the Center and acquired a set of 439 selected photographs out of this collection due to the kind courtesy of Prof. V. R. Nambiar, associate director of the Center for Art and Archeology, American Institute of Indian Studies (AIIS), Varanasi.

4. Old Collection of Negatives of Gandhara Sculptures.

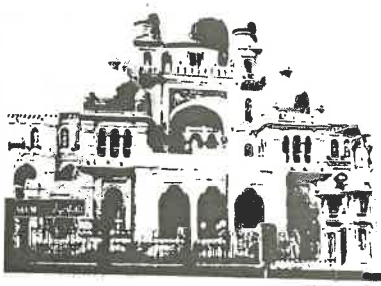
This is in the form of a published list entitled: Descriptive List of Photographic Negatives of Buddhist Sculptures in Lahore Central Museum by J. L. Kipling. It was published in Lahore in 1889. This publication contains a list of negatives of Gandhara sculptures then on display in Lahore Museum in 1889. Unfortunately, now neither all these negatives nor their prints - *not even all objects photographed,* are preserved in the Museum record. The extent available negatives and their photographic prints show that these negatives were prepared and preserved in the size of 2x2 inches or larger size and their photographs were preserved in two large size albums (size 45x37 cms). These albums and photographs bore the negative numbers, the accession numbers, and the showcase numbers where the objects photographed were displayed. Some negatives were also prepared in the form of plate glass sheets preserved in wooden boxes. A large number of lantern slides were also prepared and preserved in oblong wooden boxes[287] though, strangely enough, there was no set of Gandhara art in general or Gandhara sculptures in particular. All these were stored in under horrible conditions. When the author took over the charge of this Museum in 1974, whatever was found still safe was immediately transferred to the Photographic Section as soon as we were able to establish one. The List of negatives comprises details of 318 negatives. This list obviously describes only objects then (in 1889) on display. But where precisely and how these sculptures were displayed in the old Exhibition Hall - latter named as Tollinton Market, where the Lahore Museum functioned for almost 26 long years before its collection was transferred to its present location[288]? Nobody knows.

5. Photographic Record of Aznic Photo Studios, Lakshmi Chowk, Lahore

After1947, most of the photography for Lahore Museum was done by M/s Aznic Photo Studios, Lahore. Even when the Museum established its own photographic section in 1974, M/s Aznic Studios continued rendering their services to the Museum for a pretty long time. They have a very good record of photographic negatives pertaining to Gandhara sculptures. Late Mr. Abdul Aziz, the owner had studied photography at the Mayo School of Art, Lahore. After his death, his son Muhammad Rafique rendered excellent service to the Museum. Unfortunately, the old Aznic

287 1. Lists of these lantern slides were also published in the form of two booklets under the title: K. N. Sita Ram, A Detailed List of the Lantern Slides in the Victoria Jubilee Institute of Lahore Museum, Lahore, 1929 and Ibid., A Supplementary List of the Lantern Slides for Lectures in the Victoria Jubilee Institute of Lahore Museum. Lahore, 1940.

288 Percy Brown, A Descriptive Guide to the Department of Archaeology and Antiquities in the Lahore Museum Punjab, Vol. I. Lahore 1908, 1.



Studio has been sold out and its venue has been shifted elsewhere. The record of this studio can be used profitably for research purpose if it is still being maintained.

6. British Museum, London, Department of Oriental Antiquities: Section - Gandhara Photographs / Cunningham Collection.
These photographs were taken by Sir Alexander Cunningham prior to 1885. This includes several photographs of Gandhara pieces from Lahore Museum that were acquired prior to 1883. The present author had the occasion to study this collection in 1978 and then in 1987 through courtesy of Late Mr. Wladimir Zwalf, deputy director of the Museum.

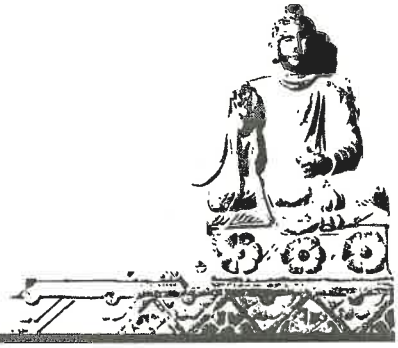
7. Photographic Collection of Warburg Institute, University of London
This institute has an excellent collection of photographs of Gandhara Sculptures. The author studied this record in 1987 and found it quite useful.

8. India Office Library, London.
Section: Photographic Archives/ Archaeological Survey of India/ Frontier Circle 1907-08, 1908-09, 1909-10, 1911-12.
This author did not have chance to visit this collection in person.

9. Indian Office Library, London/ Photographic Archives / Indian Antiquities from Indian Museum Negatives/ Punjab Photographs, 991-1045, 1102- 1201.

10. Archaeological Survey of India, New Delhi. Photographic Archives/ Frontier Province, vol. XII, 1924-25.

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APPENDIX 'G'

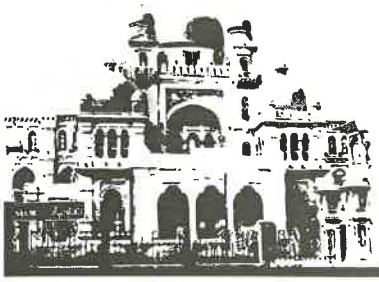
Objects Sent To Poona Before 1899

J. L. Kipling's Descriptive List of Photographic Negatives of Buddhist Sculptures in the Lahore Museum, published in 1889, *inter alia,* includes 12 Gandhara sculptures which reportedly had gone to Poona (India) but had not yet been received back at the time of printing of the List. These objects must have been among the choicest of 233 handpicked Gandhara sculptures in the collection of this Museum. Whereas Kipling describes all artifacts in the List with full details with reference to these 12 objects he contends with the remarks: "*Not returned from Poona*". Obviously these pieces were available at the time when the collection was photographed. However, these were not there when Kipling was compiling his catalogue. He, therefore refrained from giving any description of them. We do not know why and exactly when these pieces were sent to Poona and when, if ever, these returned to Lahore Museum. There is no record presently available in the Museum archives about the out-going or in-coming movements of these important sculptures. Unfortunately, Kipling restricted himself to giving only detailed description and the negative numbers but failed to give their accession numbers. In case of the 12 sculptures sent to Poona we are even deprived of their descriptions.

Since neither the original album of these negatives nor the two albums of prints prepared from these negatives are fully preserved, it is very difficult to identify all the sculptures listed by Kipling especially the 12 pieces sent to Poona prior to 1889. Absence of description of these 12 sculptures forces us to presume that by the year 1889 no list of objects sent to Poona was available to Kipling, the curator in the official files of the Museum otherwise he could have easily copied the details from official files before giving his remarks: "*Not returned from Poona*". This indicates how the records were being maintained during those early formative days of this Museum. We are even not sure if only 12 objects were sent to Poona. The actual number could have been more than this. These 12.sculptures could have been only among the choicest of 233 pieces which Kipling selected for his Descriptive List of Photographic Negatives of Buddhist Sculptures in the collection of Lahore Museum. The collection sent to Poona certainly had not returned to Lahore by the year 1889 as mentioned by Kipling himself. But, we have no written record available to us to show if any or all the objects gone to Poona ever returned after 1889.

Failing to locate any record, this author has been able to retrieve with great difficulty the old accession numbers and brief description of all the twelve sculptures sent to Poona prior to 1889 as shown in the List given hereunder. As a result of hard labor this author was also able to trace back four out of the 12-Poona objects. Two of these are still in the collection of Lahore Museum whereas two were apportioned to India in 1948 and are now a days in Chandigarh Museum. The pieces in Lahore Museum bear old accession numbers 116 and 135, as shown at Serial numbers 4 and 5 of the list given hereunder and their images can be viewed in plate nos. XLIV.b and XXVI.-c respectively in this book. The other two in Chandigarh Museum bear old accession numbers 133 and 1109[289] (Neg. Nos. 042 and 039 respectively in Kipling's Descriptive List). This leads us to believe that probably the Poona collection returned to Lahore Museum - in parts or in full, at some subsequent to 1889 but certainly before 1948 as the two pieces are found n the list ofpartition of 1948.

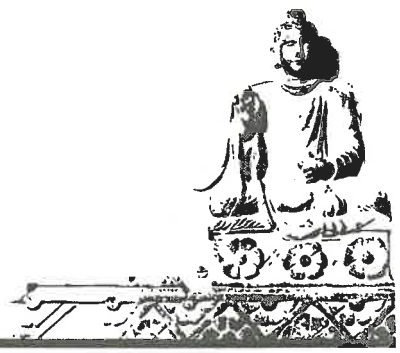
289 See Suwarcha Paul, Catalogue; List of Accession Numbers and Gandhara Sculptures, pp.329-333.



THE LIST OF 12 SCULPTURES SENT TO POONA (1889)

S. No.	Old No.	Kipling's Neg. No.	Brief Description
1.	38	08	Standing Bodhisattva on pedestal.
2.	87	016	Two scenes one above the other showing headless Fasting Buddha and Buddha and Naga Raja
3.	102	021	Two scenes one above the other showing worship of the Begging Bowl and Buddha with two worshippers.
4.	116	025	Kanthaka and Chandaka coming out of the City Gate. In Lahore Museum (Pl. XLIV.b).
5.	135	032	Standing Bodhisattva with long curly hair. In Lahore Museum (Pl. XXVI.c).
6.	1109	039	Gift of Amarapali with the Buddha seated in Abhaya Mudra (Now in Chandigarh Museum).
7.	11	041	The Buddha in Teaching Mudra attended by two Bodhisattvas.
8.	133	042	Buddha seated in an unconventional knees. He is being attacked by Maras. position. (In Chandigarh Museum
9.	203+256	052	Panel broken into three pieces with central part missing. The piece on the L.H.S. shows a warrior but the piece on R.H.S. shows two female figures.
10.	409+201	065	The upper part (No, 201) represents two scenes the Buddha riding a horse on R.H.S. and two seated figs on the left while the lower part (No. 409) is in the form of a gable with two scenes (Worship of Turban and standing Buddha and 3 figures.
11.	461	069	A panel with three tiers of scenes. From bottom upwards: Siddhartha on horse leaving his palace, three figures under three arches and King and Queen seated under the central arch flanked by two more arches.
12	679	088	A Pedestal with feet of a Bodhisattva with a scene on front of it.

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APPENDIX 'H'

List Of Defalcations Reported In 1942

During the checking of 1941-42, following 327 defalcations of three different categories of Gandhara sculptures, were reported:

1.Missing Sculptures

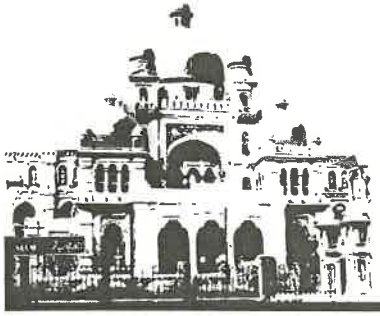
As a result of physical verification of 1941-42 the curator reported seventy-three (73) Gandhara sculptures as missing. Their accession numbers are given below:-

0712	1920	1979	1989	2052	2142	2303
0790	1929	1980	1990	2091	2143	2317
0936	1971	1981	1991	2095	2149	2320
1031	1972	1982	1992	2096	2151	2325
1125	1973	1983	1993	2097	2158	2326
1397	1974	1984	1994	2101	2170	2327
1593	1975	1985	1995	2108	2183	2330
1857	1976	1986	1996	2112	2228	2331
1859	1977	1987	1997	2138	2242	2338
1911	1978	1988	1998	2245	2350	2351
Total missing				-	-	=73

2. Entries Cancelled

In addition to above following 39 items were cancelled, under signature of the curator dated 20th August, 1942 though without giving any explanation:

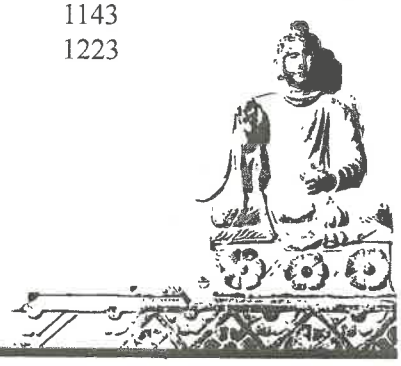
S. No.	Nos. of Sculptures	From showcase / godown / flat case nos. continues next page
1-4	Four sculptures (Nos.0192, 0194, 0185 & nil).	52
5-11		53
12-16	Seven sculptures.	54
17	Six sculptures.	59
18	One sculpture no. R2827.	61
19	One sculpture.	D(a)



20	One head from flat case.	D(a)
21	One Bodhisattva bust from flat Case.	D(a)
22	One sculpture no. 0613 *from flat case.*	D(a)
23	One fragmentary sculpture *from flat case.*	D(b)
24	One sculpture no. 0188 from flat case	A(a)
25	One sculpture from flat case.	05
26	One sculpture from flat case.	Godown
27	One sculpture no. 0189 from Cupboard.	Unknown
28	One sculpture.	Godown
29	One sculpture no. 056	Godown
30	One sculpture no. 0153.	B
31	One sculpture (0157.	Godown
32	One sculpture no.0190.	Godown
33	One sculpture no. 0195.	52
34	One (number not clear) One sculptures no. 0191.	Godown
35	One sculpture no. R2076	Godown
36	One sculpture no. R2305	Godown
37	One sculpture no. R2306	Godown
38	One sculptures no. R2385	A(a)
39	One sculpture no.2076	Unspecified
	Total = 39 sculptures	

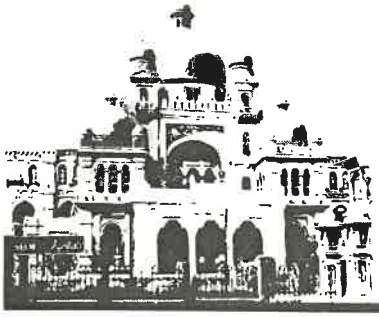
3. Two hundred and fifteen (215) Gandhara Sculptures declared as Plaster Casts

158	159	160	161	162	164	165	166
167	168	169	170	171	172	173	174
175	176	179	186	192	193	298	299
300	334	335	336	466	467	468	469
470	471	472	473	474	475	476	477
478	479	481	482	483	484	485	486
487	488	489	490	491	492	496	504
510	511	512	513	514	515	516	517
518	519	520	521	522	523	524	525
528	529	653	713	718	752	757	758
760	761	762	764	768	1141	1142	1143
1144	1145	1146	1147	1148	1149	1211	1223



1307	1308	1343	1345	1352	1366	1373	1379
1406	1407	1408	1409	1410	1411	1412	1414
1415	1416	1417	1418	1419	1420	1421	1422
1423	1424	1425	1426	1427	1428	1429	1430
1431	1432	1433	1434	1435	1436	1437	1438
1439	1440	1441	1442	1443	1444	1445	1446
1447	1448	1449	1450	1451	1452	1453	1454
1455	1456	1457	1458	1459	1460	1461	1462
1463	1464	1465	1466	1467	1468	1469	1470
1471	1472	1473	1474	1475	1476	1477	1478
1479	1480	1481	1482	1483	1484	14 85	1486
1487	1488	1489	1490	1491	1492	1618	1678
1679	1737	1738	1915	1935	1936	1937	1938
1942	1943	1944	1945	1946	1947	1948	1957
2109	2110	2111	2164	2196	2397	2398	Total=215

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APPENDIX 'I'

List Of Gandhara Sculptures Apportioned To Indian Punjab In 1948 And Now Mainly In Government Museum And Art Gallery, Chandigarh.

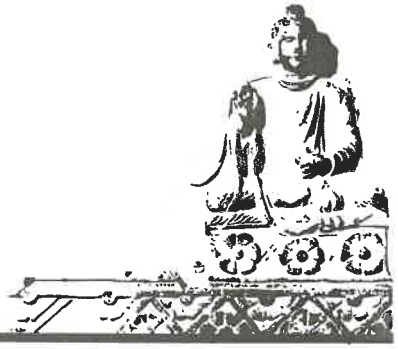
This note, hereunder, is reproduced from footnote no. 198 under Chapter Three: Waxing and Waning of the Collection, Sub-title: From Independence to Reorganization (1947-1969) , pp 198-199. While studying list of Gandhara sculptures sent to India in 1948 following points need to be kept in mind:

a. Total number of Gandhara sculptures given in the List of Division of Antiquities between Pakistan and India in 1948 is 615 but the actual total is counted to be 618 as some numbers carry with them subsidiary numbers as 'a' and 'b' etc. The List as published by Suwarcha Pal gives the total number as 617. This number has been accepted here for all future references as in Chart 3. According to verbal discussion with late Mrs. Suwarcha Paul in 1998, then curator, Gandhara Collection, the share of antiquities received from Lahore Museum for a long time remained stored first in Simla and then in Patiala before it was transferred to Chandigarh only a few years before it was catalogued by her in 1986. According to her, there was no list of these antiquities along with the boxes that contained them. The list from the Lahore Museum as published along with her own list was supplied by the author, in his capacity as Director Lahore Museum during the times when she was busy in compiling the Catalogue of Gandhara Sculpture in Chandigarh Museum. In any case this list includes only stone sculptures that were transferred to India. However, fresh scrutiny of the List of Partition of Antiquities (Appendix 'F', Item No. 20) reveals that in addition to stone sculptures there were also apportioned to India some stucco sculptures from Rokhri and a few other miscellaneous articles from Gandhara gallery which were listed under a different section entitled Indian Arts. These additional articles have been listed in this present Appendix under section '4' and '5' after serial number 617.

b. The accession numbers given in this list are the original accession numbers as allotted to these sculptures in Lahore Museum before 1948 and is based on the actual specimens now present in the Chandigarh Museum and Art Gallery. The first three sections of this list, comprising 617 stone sculptures, have been copied from The Catalogue of Gandhara Sculptures in Chandigarh Museum. Chandigarh, (1986), pp. 309-319 by Suwarcha Pal. The author examined this collection in Chandigarh Museum in 1998.

c. Twenty-four (24) stucco sculptures at serial numbers 618 to 651 and 31 miscellaneous articles of Gandharan origin at S. nos. 652 to 682 and five inscriptions of unspecified descriptions at s. nos. 683 to 687 have been copied from the List of Division of Antiquities – all properly handed over to the representative of the Indian Government on 12-05-1950 and 20-07-1948 respectively.

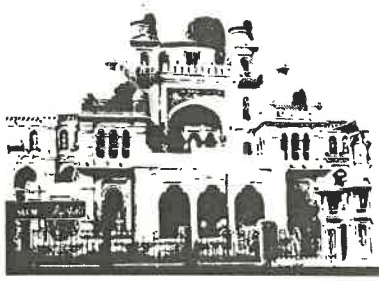
The artifacts apportioned to India in 1948 have been listed below under six categories:



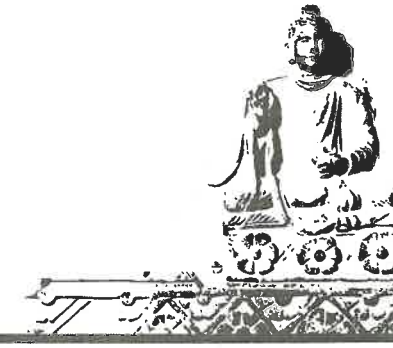
1. 231 OBJECTS SELECTED FROM CUPBOARDS OF LAHORE MUSEUM

Sr. No.	Accession Nos.	Objects
01.	1625	Inscribed Hariti.
02.	1134	Miracle of Sravasti
03.	572	Samsodana Jataka.
04.	756	Chaddanta Jataka.
05.	586	Dipankara Jataka.
06.	197	Dipankara Jataka.
07.	1521	Dipankara Jataka (Now in NM I,. New Delhi)
08.	1939	Dipankara Jataka.
09.	63	Dipankara Jataka.
10.	2148	Dipankara Jataka
11.	1216[290]	Dipankara Jataka (Now in NMI, New Delhi)
12.	591	Dipankara Jataka
13.	2092	Offering of Four Bowls.
14.	2266	First Sermon
15.	1060	Marriage of Gautama.
16.	2333	Birth of Gautama.
17	2128	Homage of Kalika Naga passing through the city.
18.	2139	i. Gautama leaving his Palace. ii. Gautama
1911.	2265	Fasting Buddha.
20.	2343	Birth of Gautama.
21.	2186	Bust of Bodhisattva.
22.	993	Adoration of Buddha.
23.	2200	Head of the Buddha.
24.	1043	Death of Buddha.
25.	2094	Standing Buddha.
26.	982	Bracket showing adoration of the Buddha
27.	2190	Face of Bodhisattva.
28.	1066	Buddha Preaching.
29.	992	Buddha followed by Vajrapani.
30.	1844	Standing Bodhisattva.
31.	26	Standing Buddha with halo.
32.	178	Standing Buddha with halo.
33.	2083	Standing Buddha with halo (Now in N. MI, New Delhi).
34.	894	Standing Bodhisattva.
35.	719	Standing Bodhisattva with nimbus.
36	607	Standing Bodhisattva.

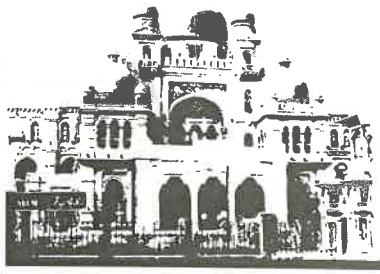
290 Probably the correct number is 2116 and not 1216. The former number is given in the list of Lahore Museum but omitted completely in the List of Chandigarh Museum List.



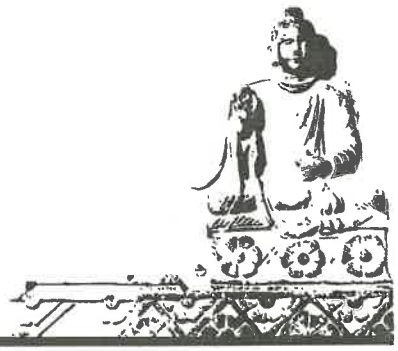
37.	1552	Standing Bodhisattva with nimbus.
38	2369	Seated Buddha in Meditation Pose
39.	2371	Seated Buddha in Meditation Pose.
40	1526	Seated Bodhisattva.
41.	41	Seated Buddha with nimbus.
42.	2342	Standing Bodhisattva.
43.	2088	Four tiers depicting different scenes: i. Unidentified, ii. Measuring of Buddha, iii. Entry into Rajgriha & iv. Offering of the Dust.
44.	4	Samsodana (Five tiers) (Transferred to NMI, New Delhi).
45.	1163	Samsodana (three tiers).
46.	1034	Birth of Gautama.
47.	1319	Birth of Gautama showing Queen Maya with two attendants.
48	2315	Birth of Gautama.
49.	1347	Birth of Gautama scene in two tiers.
50	261	Birth of Gautama. Transferred red to NMI, New Delhi.
51.	1357	Dream of Queen Maya.
52	1047	Interpretation of Dream
53.	1065	Samsodana Jataka.
54	377	Samsodana Jataka.
55.	2355	Samsodana Jataka.
56.	1402	Birth of Kanthaka.
57.	125	Guatama in School.
58.	206	Gautama in School.
59.	1610	Gautama's First Meditation.
60.	1599	Archery Contest.
61.	830	Marriage of Gautama.
62.	1504	Life in the Palace.
63.	1877	Gautama's Renunciation.
64.	2356	The Great Departure.
65.	209	The Great Departure.
66.	1336	Kanthaka's Farewell.
67.	87+235	The Fasting Bodhisattva.
68.	624	Fasting Bodhisattva.
69.	293+210	Unidentified.
70.	1648	Homage of Naga.
71.	590	Buddha in Kasyapa's Cottage with five figures of the Buddha.
72.	2147	The Attack of Mara.
73.	543	The Army of Mara comprising six figures.
74.	541	The Army of Mara.
75.	31	The Offering by two merchants.
76.	110	Merchants' Offering.



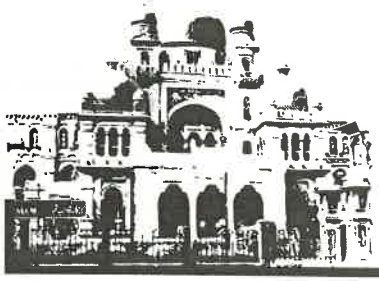
77.	2357	The First Sermon.
78.	405	Offering of the Four Bowls.
79.	189	The Offer of the Four Bowls.
80.	1269	First Sermon.
81.	143	First Sermon with deer and Chakra.
82.	1299	First Sermon (Worn Out).
83.	221	Rishi Asita meeting the Buddha
84.	2359	Rishi Asita & Buddha
85.	600	Taming of Nalagiri.
86.	1109	Donation of Amarapali.
87.	59	The Ordination of Nanda (Now in N.M I., New Delhi).
88.	124	Buddha Preaching to his Mother in Heaven.
89.	1133	Descent from Heaven shown in three tiers.
90.	730	Attack by the Robbers.
91.	310	Buddha in Indrasaila Cave.
92.	1259	Death of Buddha.
93.	376	Death of the Buddha. (in N.M.I., New Delhi).
94	611	Cremation of Buddha.
95.	198	Guarding of the Relics.
96.	196	Guarding of Relics.
97.	634	Worship of the Sacred Tree.
98.	1218	Worship of the Bowl.
99.	1212	Pedestal with the Buddha Preaching.
100.	271	Adoration of Buddha.
101.	916	Pedestal – Death of the Buddha
102.	915	Bodhisattva's Turban.
103.	2353	Pedestal with Standing Bodhisattva.
104.	953	Attempt of Devadatta.
105.	1056	A row of eight Bodhisattvas.
106.	2047	Garland Bearer Figures.
107.	606	Figure of Kubera.
108.	54	Kubera (fragment).
109.	1829	Hariti with two children.
110.	1127	Seated Bodhisattva.
111.	94	Seated Hariti.
112.	2366	Standing Bodhisattva.
113.	1001	Seated Bodhisattva in the meditation pose.
114.	947	Standing Bodhisattva.
115.	2368	Seated Bodhisattva in the meditation pose.
116.	822	Standing Buddha
117	1738	Standing Buddha (in N.M.I., New Delhi)
118.	1178	Seated Buddha with halo.
119.	944	Standing Bodhisattva
120.	91	Standing Bodhisattva.



121.	1638	Bodhisattva.
122.	135	Standing Bodhisattva.
123.	64	Seated Buddha in Abhaya Mudra.
124.	1681	Seated Buddha.
125.	766	Standing Buddha.
126.	1240	Standing Buddha.
127.	302	Seated Buddha in Meditation.
128.	535	Standing Buddha.
129.	1200	Guarding of Relics (fragment).
130.	1300	Atlas.
131.	184	Yakshi Standing.
132.	1378	Atlas.
133.	582	Lion Head.
134.	1831	Lion, tongue protruded.
135.	1130	Lion with protruding tongue.
136.	1735	Lion, tongue protruded.
137.	579	Elephant.
138.	350	Elephant.
139	2278	Elephant.
140.	285	Two Ladies in balconies.
141	1663	Two Figures in separate niches.
142.	1653	Four Figures in niches.
143.	263	Lady in a niche with three peacocks.
144.	351	Railing.
145.	886	Five Ladies in separate niches.
146.	380	Staircase.
147.	2311	Unidentified.
148.	2267	Guarding the relics.
149.	2276	Rishi Asita.
150.	2166	Cremation of the Buddha.
151.	2288	Rishi Asita.
152.	2319	Adoration of the Buddha.
153.	955	Head of Buddha.
154.	571	Head of the Buddha.
155.	1643	-do-
156.	598	-do-
157.	584	-do-
158.	332	-do-
159.	508	-do-
160.	446	-do-
161.	558	-do-
162.	235-a	-do-
163.	954	-do-
164.	447	-do-



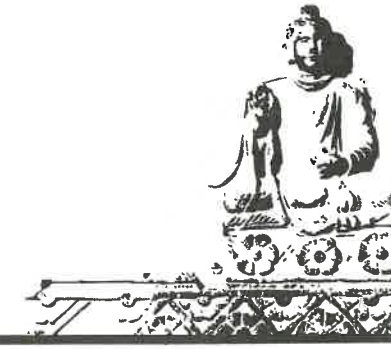
165.	780	Bodhisattva head.
166.	1908	An adoring devotee.
167.	451	Buddha head.
168.	230	-do-
169.	213	Standing figure.
170.	2373	Bodhisattva head.
171.	317	Bodhisattva head
172.	318	-do-
173.	1963	Female figure.
174.	250	A female figures holding a branch of a tree.
175.	325	Bodhisattva head.
176.	2203	Bodhisattva head.
177.	1649	Garland bearer.
178.	42	Garland bearer.
179.	358	Architectural piece.
180.	274	Fragment of a Capital.
181.	123	-do-
182	595	An architectural fragment.
183.	1071	Three (3) *chakras.*
184.	2046	Bodhisattva.
185.	2026	Buddha.
186.	2045	Bodhisattva.
187.	2082	-do-
188.	1129	Lion.
189.	111	Lion.
190.	1116	Lion.
191.	1124	Lion.
192.	1112	Lion.
193.	924	Lion.
194-a	1624	Cock.
194-b	1084	Peacock.
195.	548	A frieze.
196.	1027.	A frieze.
197.	1539	-do-
198.	1509	-do-
199.	1542	-do-
200.	1529	-do-
201.	1895	-do-
202.	13	-do-
203.	1023	-do-
204.	2137	Stupa.
205.	2016	Atlas.
206.	2297	Two Eros wrestling.
207.	2301	Figures in niches.



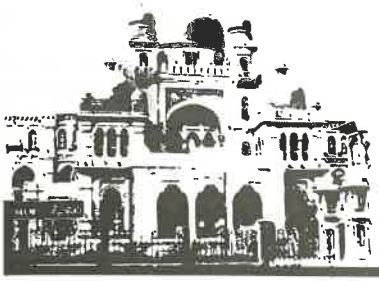
208.	2036	Birth of the Buddha.
209.	2145	Figure of a lady.
210.	1903	Buddha head.
211.	2213	Head of the Buddha.
212.	322	-do-
213.	2185	-do-
214.	462	-do-
215.	1642	-do-
216.	2043	Capital top.
217.	337	Figure of the Buddha.
218.	848	Buddha.
219.	563	-do-
220.	2074	Umbrella
221.	19	-do-
222.	568	Figure of Buddha.
223.	908	-do-
224.	575	-do-
225.	2102	-do-
226.	578	-do-
227.	12	-do-
228.	726 (?)	-do-
229.	872 (?)	-do-
230.	726 (?)	-do-
231	872 (?)	Standing Buddha.

2. 307 OBJECTS SELECTED FROM DISPLAY IN GANDHARA GALLERY

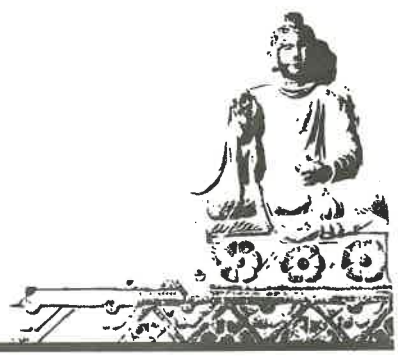
232.	695	Adoration.
233.	2038	Guarding of the relics.
234.	2314	Rishi Asita.
235.	1955	Adoration.
236.	2312	Dipankara Jataka.
237.	1651	Seated Buddha.
238.	733	Two fragmentary scene.
239.	1650	Frieze, with standing Buddha
240.	133	Adoration.
241.	2028	A fragment showing a seated fig.
242.	1501	Adoration, two scenes.
243.	1837	Adoration.
244.	852	Adoration.
245.	1403	Frieze seated Buddha on left.
246.	858	Fragment. Of small. stupa, two scenes.
247.	2300	Frieze with couples.
248.	962	Adoration.



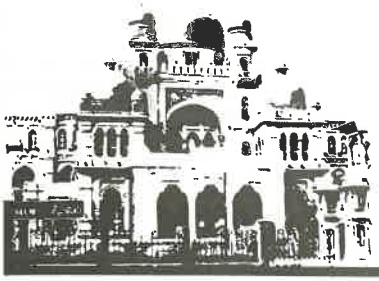
249.	1758	Adoration.
250.	1646	Seven seated figs. of the Buddha.
251.	1495	Two scenes – seated Buddha with devotees - al worn-out.
252.	340	Attendant.
253.	1025	Frieze with standing figures.
254.	1049	Heavenly beings - lower three figures are seated cross-legged on lotuses.
255.	1359	Two scenes. The Buddha preaching.
256.	2306	Attempt of Mara.
257.	2024	Fragment Scene. The Buddha seated.
258.	1626	Fragmentary scene.
259.	1904	Bodhisattva in niche.
260.	2284	First Sermon.
261.	1635	Three tiers. Buddha preaching.
262.	1035	Offering of bowls.
263.	696	Fragment showing two standing figures.
264.	1381	Atlas, head.
265.	202	Buddha with attendants, two scenes
266.	1923	Death of Buddha.
267.	2007	Frieze, floral motif.
268.	784	Adoration: two scenes.
269.	1175	First sermon
270.	1605	Death of Buddha.
271.	965	Offering of the monkeys.
272.	2546	The Buddha preaching.
273.	716	Two figures of monks.
274.	2268	Devadatta's attempt.
275.	2018	Amazon.
276.	2041	Three tiers. Buddha preaching.
277.	819	Two scenes of adoration.
278.	2039	Tympanum bracket.
279.	1913	Two scenes of adoration.
280.	443	Ascetic with three other figures.
281.	2066	Seated Buddha.
282.	278	Two scenes of worship.
283.	182	Adoration.
284.	854	First sermon.
285.	641	Two scenes of worship.
286.	834	Two scenes: Buddha & devotees & Buddha preaching.
287.	692	Five seated monks.
288.	1771	Fragments. Frieze of small stupas.
289.	1773	Fragment of a stupa with worship scenes.
290.	259	Scene of worship.
291.	1053	A worship scene.



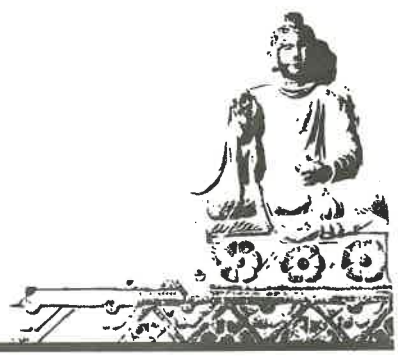
292.	804	Two scenes. Buddha preaching.
293.	800	Scene of worship.
294.	649	Scene of worship.
295.	22	Scene of worship.
296.	104	Heavenly assembly.
297.	2000	The Buddha preaching.
298.	1376	Worshippers.
299.	605	Frieze showing figures of the Buddha & Bodhisattvas.
300.	306	Five tiers showing Buddha seated with two devotees.
301.	1805	Fragment of a small stupa + two scenes.
302.	840	Fragment Small stupa with Buddha in meditation.
303.	654	-do- with Buddha & worshippers.
304.	241	Fragment Two scenes of worship.
305.	855	-do- with the Buddha and worshippers.
306.	738	-do- showing Buddha in meditation.
307.	665	-do- with worship scene.
308.	313	-do- with Buddha in meditation.
309.	776	-do- with three scenes of worship.
310.	875	-do- with scenes of worship.
311.	811	-do- with scene of worship.
312.	1263	-do- with adoration scene.
313.	2078+2079	-do- with two scenes of adoration
314.	636	-do- with two scenes of adoration.
315.	727	-do- with scene of adoration.
316.	857	-do- with worship scene.
317.	2322	-do- with two adoration scenes.
318.	689	-do- with two scenes of worship.
319.	816	-do- with two scenes of worship.
320.	632	-do- with preaching Buddha.
321.	1860	-do- with three scenes of worship.
322.	1899	-do- with two scenes of preaching.
323.	131	-do- with worship scene.
324.	667	-do- with scene of worship.
325.	1743	-do with scenes of worship.
326.	1806	-do- with four figures in balconies.
327.	1720	Fragment showing Death of Buddha scene.
328.	1580	Fragment with figures.
329.	253	Meditating Buddha.
330.	1802	Two scenes – Buddha preaching.
331.	1571+146	A frieze.
332.	788	Fragment Seated Buddha with a devotee.
333.	652	Scene of adoration.
334.	2034	Fragment of a tympanum.
335.	188	Attendants.



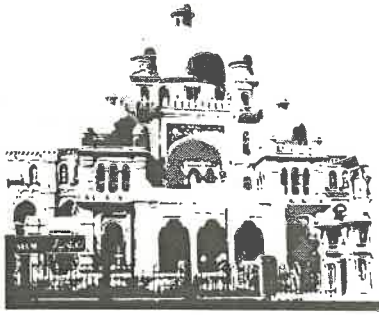
249.	1758	Adoration.
250.	1646	Seven seated figs. of the Buddha.
251.	1495	Two scenes – seated Buddha with devotees - al worn-out.
252.	340	Attendant.
253.	1025	Frieze with standing figures.
254.	1049	Heavenly beings - lower three figures are seated cross-legged on lotuses.
255.	1359	Two scenes. The Buddha preaching.
256.	2306	Attempt of Mara.
257.	2024	Fragment Scene. The Buddha seated.
258.	1626	Fragmentary scene.
259.	1904	Bodhisattva in niche.
260.	2284	First Sermon.
261.	1635	Three tiers. Buddha preaching.
262.	1035	Offering of bowls.
263.	696	Fragment showing two standing figures.
264.	1381	Atlas, head.
265.	202	Buddha with attendants, two scenes
266.	1923	Death of Buddha.
267.	2007	Frieze, floral motif.
268.	784	Adoration: two scenes.
269.	1175	First sermon
270.	1605	Death of Buddha.
271.	965	Offering of the monkeys.
272.	2546	The Buddha preaching.
273.	716	Two figures of monks.
274.	2268	Devadatta's attempt.
275.	2018	Amazon.
276.	2041	Three tiers. Buddha preaching.
277.	819	Two scenes of adoration.
278.	2039	Tympanum bracket.
279.	1913	Two scenes of adoration.
280.	443	Ascetic with three other figures.
281.	2066	Seated Buddha.
282.	278	Two scenes of worship.
283.	182	Adoration.
284.	854	First sermon.
285.	641	Two scenes of worship.
286.	834	Two scenes: Buddha & devotees & Buddha preaching.
287.	692	Five seated monks.
288.	1771	Fragments. Frieze of small stupas.
289.	1773	Fragment of a stupa with worship scenes.
290.	259	Scene of worship.
291.	1053	A worship scene.



292.	804	Two scenes. Buddha preaching.
293.	800	Scene of worship.
294.	649	Scene of worship.
295.	22	Scene of worship.
296.	104	Heavenly assembly.
297.	2000	The Buddha preaching.
298.	1376	Worshippers.
299.	605	Frieze showing figures of the Buddha & Bodhisattvas.
300.	306	Five tiers showing Buddha seated with two devotees.
301.	1805	Fragment of a small stupa + two scenes.
302.	840	Fragment Small stupa with Buddha in meditation.
303.	654	-do- with Buddha & worshippers.
304.	241	Fragment Two scenes of worship.
305.	855	-do- with the Buddha and worshippers.
306.	738	-do- showing Buddha in meditation.
307.	665	-do- with worship scene.
308.	313	-do- with Buddha in meditation.
309.	776	-do- with three scenes of worship.
310.	875	-do- with scenes of worship.
311.	811	-do- with scene of worship.
312.	1263	-do- with adoration scene.
313.	2078+2079	-do- with two scenes of adoration
314.	636	-do- with two scenes of adoration.
315.	727	-do- with scene of adoration.
316.	857	-do- with worship scene.
317.	2322	-do- with two adoration scenes.
318.	689	-do- with two scenes of worship.
319.	816	-do- with two scenes of worship.
320.	632	-do- with preaching Buddha.
321.	1860	-do- with three scenes of worship.
322.	1899	-do- with two scenes of preaching.
323.	131	-do- with worship scene.
324.	667	-do- with scene of worship.
325.	1743	-do with scenes of worship.
326.	1806	-do- with four figures in balconies.
327.	1720	Fragment showing Death of Buddha scene.
328.	1580	Fragment with figures.
329.	253	Meditating Buddha.
330.	1802	Two scenes – Buddha preaching.
331.	1571+146	A frieze.
332.	788	Fragment Seated Buddha with a devotee.
333.	652	Scene of adoration.
334.	2034	Fragment of a tympanum.
335.	188	Attendants.



336.	1755	Taming of the Elephant.
337.	1606	Unidentified scene of worship.
338.	594	Buddha seated under tree.
339.	8	Scene of five trees.
340.	2298	Frieze with couples.
341.	2378	Fragment of a pilaster.
342.	1052	Buddha with begging bowl.
343.	60	Attendants.
344.	952	Worship scene with balcony.
345.	1841	Scene of adoration.
346.	565	Five tiers. Seated Buddha.
347.	901	Buddha with devotees.
348.	2150	Buddha seated under tree.
349.	1769	Buddha seated under a tree.
350.	497	Buddha seated under tree.
351.	1051	Adoration Scene.
352.	385	Frieze.
353.	900	Two scenes of worship.
354.	1815	Scene of worship.
355.	1838	Fragment with Buddha & worshippers.
356.	603	Two scenes of worship.
357.	61	Buddha under Bodhi Tree.
358.	1006	Buddha under Bodhi Tree.
359.	2313	A fragment with attendants.
360.	1617	Fragment with attendants.
361.	1576	Bodhisattva.
362.	199(2)	The Great Departure.
363.	818	Scene of adoration.
364.	1008	Fragments with lion and two figs.
365.	2157	Buddha with three attendants.
366	1030	Two standing figures (male and female).
367.	1050	Heavenly scene.
368.	403	Fragments of worshippers.
369.	1502	Saka worshippers.
370.	968	Fragments of two attendants.
371.	1072	Three worshippers.
372.	1332	Frieze.
373.	1680	Buddha is greeted with basket of flowers.
374.	1764	Adoring figures.
375.	1305	Umbrella Top.
376.	2223	Umbrella to with Lotus motif.
377.	1221	-do-
378.	904	Umbrella top.

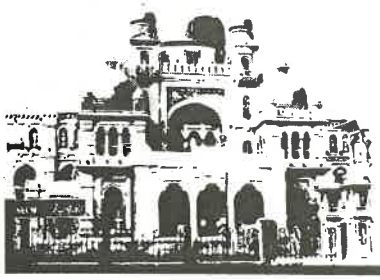


379.	2097[291]	-do- with lotus motifs.
380.	2103	Umbrella top without lotus.
381.	2241	Free fragment.
382.	1830	Lotus Frieze.
383.	1070	-do-
384.	1592	Frieze with floral and leaf motifs.
385.	1002	Frieze with leaf motif.
386.	2105	Decorative fragment.
387.	1581	-do-
388.	2087	Row of balconies.
389.	1246	Decorative fragment.
390.	597	Decorative fragment.
391.	296	-do-
392.	775	Composite capital with seated Buddha in centre.
393.	2283	Round pillar.
394.	1582	Architectural piece.
395.	1217	Architectural piece.
396.	1327	Architectural piece with balustrade.
397.	904	Fragment of umbrella.
398.	1358	Pilaster.
399.	2042	Fragment of an acanthus capital.
400.	1782	Architectural piece.
401.	2	Kneeling figure.
402.	980	Lotus flower.
403.	1597	Capital with a figure of the Buddha.
404.	985	Attendants with a lady.
405.	1711	Molding.
406.	703	Unidentified scenes.
407.	2377	A row of five figures of the seated Buddha.
408.	2261	Putti.
409.	2220	Buddha with devotees.
410.	1513	Two tiers. Upper scene seated Buddha with bowl.
411.	657	A scene of adoration.
412.	1161	Standing Bodhisattva.
413.	413	Two camels with riders.
414.	1658	Buddha being attacked by lion.
415.	918	Frieze with atlantes.
416.	1874	Seated Buddha n five tiers.
417.	2002	Worshippers.
418.	215	Unidentified – two standing Figs.
419.	1689	A frieze.
420.	147	Attendants.

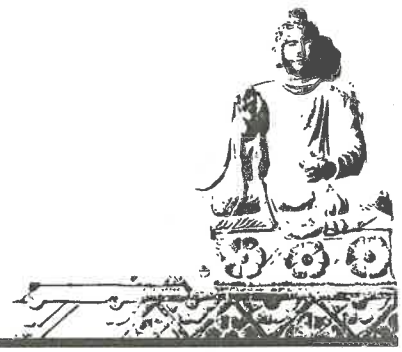
291 According to Suwarcha Pal's List, the number is 2057 and not 2097. In Andrew's List, the number is 2097.



421.	1042	Buddha in heaven.
422.	2167	Attendants with lady.
423.	1020	Great Departure.
424.	1255/D-48	Miniature stupa.
425.	1884	Hand with garment.
426.	146	Hand with garment.
427.	438	Hand with garment.
428.	437	Arm with jewelry.
429.	327	A hand.
430.	1823	Garland bearers & Buddha.
431.	145	A scene of adoration.
432.	702	Offering of bowls.
433.	2380	An ascetic inside a hut.
434.	1076	Pedestal front with lions on sides.
435.	998	Hand holding a flask.
436.	1235	Acanthus ornament and a lady.
437.	1297	Fragment of a centaur.
438.	97	Buddha preaching in three tiers.
439.	243	Birth of the Buddha.
440.	2073	Vajrapani and attendants.
441.	877	Offering of the Bowl.
442.	226	Celebration with two housemen.
443.	239	Taming of the elephant.
444.	88	A lady worshipper.
445.	1137	Top of large panel within heaven (?).
446.	943	Conversion of Brahman.
447.	1850	A scene of adoration on a panel.
448.	2287	Small stupa frieze.
449.	1007	Small stupa frieze.
450.	1015	Small stupa frieze.
451.	763	Life in palace scene.
452.	1160	Lady attendant.
453.	1819	Worship of *chakra.*
454.	2121	Birth of the Buddha.
455.	144 / 269	Three scenes & the Buddha preaching.
456.	2055	Birth of the Buddha.
457.	1082	Worship of the Bowl.
458.	1543	Great Departure.
459.	1031	Warrior.
460.	1959	Attendants.
461.	862	Buddha with attendants.
462.	1176	Life in palace.
463.	142	Pedestal: worship of Bowl.
464.	1661	Woman under tree.



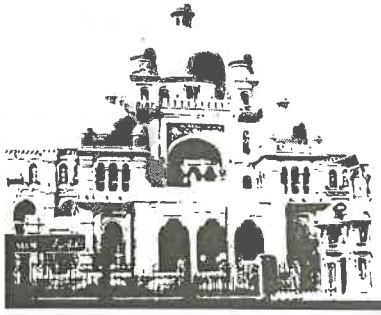
465.	99	Rishi Asita?
466.	424	Figures with snakes.
467.	353	Pedestal: Two seated figures.
468.	587	Lady under tree.
469.	2384	Two figures under a tree.
470.	977	First sermon.
471.	2080	Buddha's footprint.
472.	2222	Four standing figures.
473.	1776	Three women
474.	987	Vajrapani.
475.	1242	Stupa in relief.
476.	564	Four tiers of worshippers.
477.	2022	A figure with halo.
478.	865	Standing woman.
479.	1809	Game of climbing over each other.
480.	220	Birth of Buddha.
481.	1499	Pedestal: Tree worship.
482.	1291	Two figures joined with their backs.
483.	1660	Worshipper under an arch.
484.	2310	Adorers.
485.	1555	Departure from Palace.
486.	1275	Adoration under B*odhi* tree.
487.	1041	Heavenly worshippers.
488.	748	Lion and small figure.
489.	140	Three tiers of scenes with the Buddha and Bodhisattva.
490.	1342	Bacchanalian scene.
491.	623	Couples in four tiers.
492.	981	Offering of bowl.
493.	2344	Worshipping Nagas.
494.	1533	Frieze with women.
495.	964	Preaching Buddha.
496.	1965	Attendants.
497.	1862	Conversion of Brahmins.
498.	1698	Atlas.
499.	699	Female in a triangular frame.
500.	537	Four tiers of G*anas*.
501.	2134	A woman under a tree.
502.	846	Edge of a panel with
503.	1741	A monk.
504.	1097	A prince.
505.	539	Two tiers of *Ganas*.
506.	997	Pilaster with standing Buddha.
507.	661	Scene of 5 standing figures.
508.	420	Division of relics.



509.	264	Scene of Death of Buddha.
510.	1506	Chakra worship.
511	1058	Conversion of Brahmins.
512.	798	Worship scene.
513.	740	Offering of Bowl.
514.	2089	Four tiers of scenes.
515.	638	Two scenes: Offering of Bowl & 1st Sermon.
516.	1046	Part of a drum of a stupa.
517.	1313	Seated Bodhisattva
518	210	Scene with a couple in the centre.
519.	1593	Birth of Gautama.
520	687	Offering of bowl.
521.	1069	Offering of bowls.
522.	2225	Worship of the Bowl.
523.	247	Pedestal: Adoration scene.
524.	262	Pedestal with adoration scene.
525.	1190	Pedestal: Worship Scene.
526.	1210	Pedestal with three figures of seated Buddha.
527.	272	Pedestal: Seated Bodhisattva.
528.	1192	Pedestal with worship of Bowl.
529.	1014	Decorative frieze.
530.	359	Garland bearers.
531.	1589	Garland Bearers.
532.	1540	Frieze with garland.
533.	861	Side fringe of a panel.
534.	85	Atlas.
535.	49	Atlas.
536.	970	Atlas with hands resting on knees.
537.	137	Worshippers under an arch
538.	957	Acanthus capital.

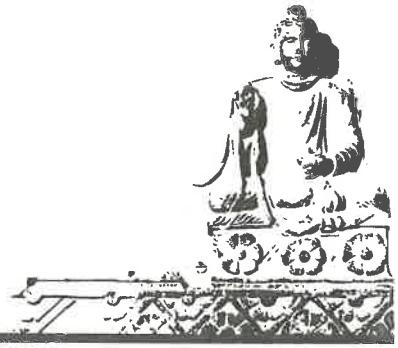
3. 78 OBJECTS SELECTED FROM GODOWN OF LAHORE MUSEUM

539.	709	Square capital_
540.	701	Square capital.
541.	1759	Head of the Buddha.
542.	1174	Pedestal with adoration scene.
543.	957or 7(43)	Bracket.
544.	612	Standing Buddha.
545.	625	Bracket.
546.	260	Frieze with figures in arches.
547.	Nil	Square Pilaster.
548.	1370	Pilaster capital.
549.	2279	Square base.



550.	341	Standing Buddha.
551.	49	Head of the Buddha.
552.	542	Buddha head.
553.	1316	Head of the Buddha
554.	445	Buddha head.
555.	1316	Head of Bodhisattva.
556.	741	Seated Buddha.
557.	935[292]	Seated Buddha.
558.	2392	Standing Buddha in an arch.
559.	1792	Seated Bodhisattva.
560.	346	Seated Buddha.
561.	2393	Seated Buddha.
562.	1695	Seated Buddha.
563.	874	Standing Buddha with nimbus.
564.	109	Standing Buddha.
565.	1732	Standing Buddha.
566.	745	Standing Buddha.
567.	2154	The Buddha.
568.	1303	Seated Buddha.
569.	815	Standing Bodhisattva.
570.	506	Fragment of Bodhisattva.
571.	93	Seated Buddha.
572.	181	Three figures of standing Buddha.
573.	975	Atlas.
574.	967	Atlas.
575.	610	A winged figure.
576.	96	Fragment of frieze with figures.
577.	98	Fragment of a frieze with figures.
578.	138	Buddha seated in an arch.
579.	1818	A frieze with two seated figures.
580.	168	Frieze with garland.
581.	8 & 0294	Architectural fragments.
582.	2329	Decorative fragment.
583.	1765	Acanthus decoration.
584.	1172	Garland bearers.
585.	1397	Acanthus capital with seated Buddha.
586	2104	Acanthus capital with seated Buddha.
587.	902	Acanthus capital.
588.	1747/R.2255	Decorative fragment.
589.	2172	A composite capitals.
590.	990 / 2282	Base with seated Buddha.
591.	1306	A base.

292 Wrongly given as 953 by Suwarcha Paul, 1986, 319.

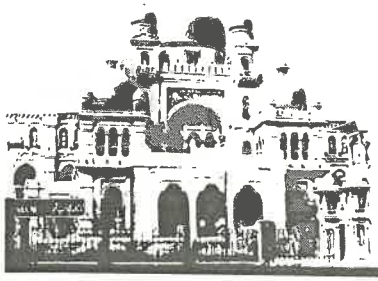


592.	707	Square capital.
593.	2403	A lotus finial.
594.	1902	Architectural fragment with a winged figure.
595.	737	Architectural fragments.
596.	D-VIII	Paw (of an animal).
597.	1640	Fragment of figure of the Buddha with two attendants
598.	856	Fragment of a relief work.
599.	659	Fragment of relief.
600.	1779	Fragment of a relief with Buddha seated in the centre.
601.	809	Fragment of a relief with worshipper.
602.	838	Fragment of a relief with standing Buddha.
603.	849	Fragment of relief with worshippers.
604.	1311	A fragment showing the figure of the seated Buddha.
605.	345	Fragment of a relief with figures.
606.	694	Fragment with worshippers.
607.	1835	Frieze of a small stupa with seated Buddha.
608	860	Frieze of a small stupa with seated Buddha.
609.	825	Frieze of a small stupa with figures of the seated Buddha in arches.
610	1515	Frieze of small stupa with Buddha.
611.	1250	Fragment of a relief with the seated Buddha.
612.	1761	Frieze with figures.
613	136	Frieze with standing figures in arch.
614.	1549	Frieze with standing figure under an arch.
615	1335	Frieze with the Bowl.
616.	2221	Decorative frieze.
617	2063	Bracket of small stupa.

4. TWENTY-FIVE (25) STUCCO SCULPTURES FROM SHOWCASES 29 TO 33 AND LISTED UNDER: INDIAN ANTIQUITIES IN THE FINAL REPORT.[293]

1.	160	Stucco Sculpture from Rokhri
2.	162 *	-do-
3.	164 *	-do-
4.	168 *	-do-
5.	186 *	-do-
6.	197 *	-do-
6.	298 *	-do-
7.	479	-do-

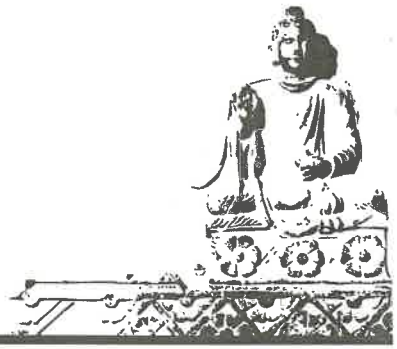
293 Footnote no. 177: Out of 61 objects listed above under sections 4, 5 and 6 only 21 objects are listed in the catalogue of Suwarcha Paul. These (marked *) bear numbers , 162, 164, 168, 186, 197, 298, 511, 512, 514, 515, 552, 2961, 2963, 3083, 3084, 3089, 3094, 2958, 2965, 3085 and 3092. The remaining objects do not appear in the catalogue under the subheads of stucco and terracotta heads or inscriptions



8.	425/435	-do-
9.	479	-do-
10.	481	-do-
11.	485	-do-
12.	510	-do-
13.	511 *	-do-from Sahri Bahlol
14.	512 *	-do-from Shari Bahlol
15.	514 *	-do-from Sahri Bahlol
16.	515 *	-do-from Sahri Bahlol
17.	516	-do-
18.	520	-do-
19.	522 *	-do-
20.	525	-do-
21.	1141	-do-
22.	1679	-do-
23.	2111	-do-
24.	V.35	-do-
25.	V.35(1366)	-do-

5. TWENTY-EIGHT (28) MISCELLANEOUS GANDHARAN ARTIFACTS LISTED UNDER INDIAN ANTIQUITIES SECTION OF THE REPORT

1.	0397	Elephant
2.	3084*	Head of Buddha with part halo, t/c from Akhnur
3.	2961*	Small head from Akhnur
4.	2958*	Sleeping lady in terracotta from Ushkar
5.	2963*	Lady with angry frown from Akhnur (t/c)
6.	3094*	Prince's head, t/c from Akhnur
7.	3083*	Buddha head from Akhnur (t/c)
8.	2965*	Terracotta girl's head from Ushkar
9.	3084*	Buddha's head (damaged) from Akhnur
10.	3085*	Small girl's head with marks from Ushkar
11.	3092*	Lady's head from Ushkar in t/c.
12.	1183	One small tile with deer and crescent
13.	2925	One large tile with two ascetics
14.	345	Buddha in a grove
15.	55	Dei attacking



16.	Nil	Inscribed Relic Casket with Kharoshthi inscription
17.	Nil	Relic casket with carved lotus motif
18 to 25	2912, 2430, 2480, 2092, 2910, 3149, 2913, 3148	Eight assorted pieces.
26 to 28	3726, 338, 3727, 105(H)	Four heads.

6. FIVE (5) INSCRIPTIONS FROM THE INSCRIPTIONS GALLERY

1.	I – 5	Inscription
2.	I – 72	-do-
3.	I – 107	-do-
4.	I – 161	-do-
5.	I - 166	-do-

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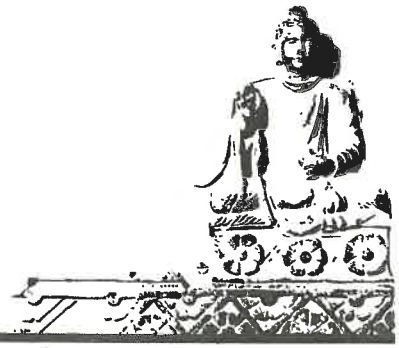
APPENDIX 'J'

Numerical List Of Objects On Display In Gandhara Gallery Of Lahore Museum As On 22Nd September, 2007

1. INSIDE SHOWCASES

Showcase Nos.	Nos. of Sculptures	Showcase Nos.	Nos. of Sculptures
1	1	2	4
3	5	4	4
5	8	6	1
7	8	8	5
9	3	10	1
11	4	12	1
13	8	14	2
15	1	16	5
17	8	18	1
19	1	20	3
21	2	22	3
23	5	24	1
25	8	26	4
27	2	28	5
29	1	30	5
31	2	32	4
33	1	34	4
35	2	36	5
37	3	38	1
39	6	40	6
41	7	42	11
43	5	44	9
45	5	46	10
47	1	48	41 objects From (Shaikhan Dheri)
49	24 objects	50	18
51	19	52	14
Total 'A'		---	305[294]

294 But according to the photographic Check-List consulted on 13-2-2015, the total is 307.



2. DISPLAYED OUTSIDE				
1	Panels on Sikri Stupa		18[295]	
2	*Chhatras*+ Corinthian capitals + Bust of Buddha + *chhatra* behind Buddha's head used as halo.		06	
Total 'B'				=24
C. IN THE OPEN (MAIN VESBULE (PAINTING GALLERY)				
1	Full Column, Column Bases and headless Buddha	4		
Total 'C'				4
D. OUTSIDE THE MUSEUM BUILDING				
5	Headless Buddha	1		
Total 'D'			1	
Total (A+B+C+D)			336	
Minus facsimiles and fakes[296]			(-)10	
iii) Net Total			326	

NOTE:-The total number of 326 artifacts on display in Gandhara Gallery, inter-alia, includes:

1. Objects from Shaikhan Dheri including ceramics, terracotta figurines, one tiny stucco female head, two stamped emblematic, two necklaces each consisting of 16 stone beads and 14 bi-conical beads and stone pestles and mortar and one stone ball=41

2. Objects from Gandhara Graves including three stone and one pottery Relics caskets and one necklace of 14 stone beads – all belonging to pre-Gandhara period=18

3. One Kanjur Stone Column and two Sandstone bases from Taxila=03. Toilet trays (3), terracotta plaques (3), a cubical casting-die (1), stone relic caskets (2), oil lamps (3), stone medallions (2) and miscellaneous objects, such as a pair of stirrups, a ring, a leaping lion, wire-bangle in bronze (5)=19

4. Stucco head from Rokhri and terracotta heads from Ushkur and Pambarwan (Akhnur) in Indian-held, Kashmir = 20

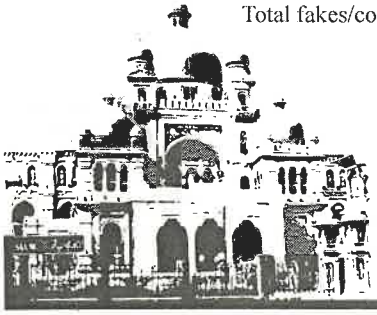
Total: =101

***

295 In this list the re-assembled Sikri Stupa has been counted as comprising 18 pieces (11 panels + 5 pieces of Chhatra+ 1 Harmika + 1 inverted lotus flower below the Harmika).

296 Details of fakes/copies:

a.	Silver Goblet from Sampur (Facsimile)	=1
b.	Kanishka's Relic Casket (Facsimile, Original in Peshawar Museum)	=1
c.	Copy of a Relic Casket (in white plaster of Paris)	=1
d.	Terracotta heads (fake) purchased in 1972	=7
e.	Wooden replica of Fasting Siddhartha, original size, by Abdul Rahim	=1
	Total fakes/copies	=11



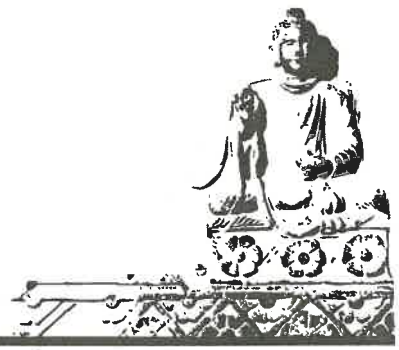
APPENDIX 'K'

List Of Gandhara Sculptures Permanently Loaned To National Museum Of Pakistan, Karachi In 1950.

The listed below eleven (11) sculptures were originally sent for an exhibition in London in 1946 but, on return , were retained for permanent exhibition in the National Museum of Pakistan, Karachi.

S. No.	Acc. No.	Brief Description
1.	L M No. 6	Standing Bodhisattva from Naogram, Ranigat. Schist stone. Ht.130 cm. (LAGBG, II, fig. 417 and GS, NMP, p. 42, no.14 and fig. at p. 16).
2.	573	Buddha in schist stone, Ht. 77 cm. Unknown site (GAP 250 &GS, NMP, p.43, no.67- accession number wrongly printed as 575, fig. at p. 36).
3.	1966	Relief panel depicting the infant Chandaka and the birth of the foal Kanthaka. Schist stone. Provenance unknown. (GAP 19 and GS-NMP, p.42, no.4).
4.	567	Relief panel depicting scenes in the married life of Prince Siddhartha. In schist stone. From Jamrud, Ht. 62 cm. W. 46-5 cm. (GAP 39 & GS-NMP, p. 42, no. 25, Fig at p. 18).(Pl. XLI)
5.	2124	Relief panel depicting incidents in the story of Sumagadha in schist from Sikri, Ht. 34 cm. w. 50.5 cm. (GAP No. 116& GS-NMP, p. 43, no. 33, Fig. at p. 20) (Pl. XVI.d).
6.	2023	Fragment of a relief panel depicting a fleeing woman and an elephant in an unidentified scene. From Sikri. Ht. 21.7 W. 25.5 (See GS, NMP, p. 42. no.17).
7.	2120	Relief Panel depicting some women on a balcony. From Sikri. Ht. 34 cm, W. 24.5 cm. (See LAGBG, I, fig. 100 & GS-NMP, p. 42, no.7).
8.	340	Girl's head in terracotta, the face is moulded while the other parts are modeled. From Ushkur, Kashmir, Ht. 12 cm. (GAP 513 & GS, NMP, p.44, no.92, fig. at p.40).
9.	03090	Head of a young man in terracotta from Pambarwan, Akhnur, Kashmir, H.14 cm. (GAP 506 & GS-NMP, p. 44, no. 95)
10.	03080	Male head, terracotta, from Pambarwan, Akhnur (Kashmir), H. 12 cm. 11 (GAP 507 & GS-NMP, p.44, no. 94).
11.	03096	Girl's head, terracotta, the face is moulded and other parts are Modeled. From Pambarvan, Akhnur, Kashmir, Ht. 16.8 cm. (GAP 514 & GS-NMP, p. 44, no. 93).

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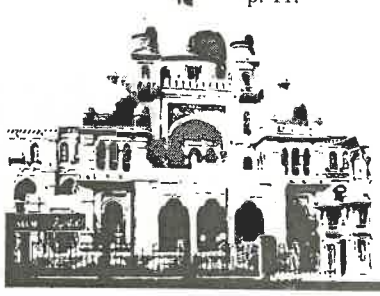
APPENDIX 'L'

List Of Gandhara Sculptures Transferred To Bahawalpur Museum, Bahawalpur On Long-Term Loan

For the transfer of 21 Gandharan objects see Item No. 5 of the proceedings of the 11th meeting of the Board of Governors, Lahore Museum held on 28-10-1975 (permission) and Item No. 4 of the proceedings of the 13th meeting of the Board held on 18-6-1977 where the list of items loaned to Bahawalpur Museum is given. In all 103 0bjects, including 21 Gandhara sculptures were loaned[297].

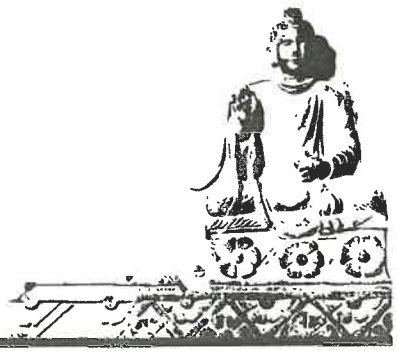
S. No.	Gallery No	Old No.	Brief Description
1.	1067	0271	Rectangular panel, broken on left side. Size 10" x 9"x 1.5". Shows Buddha in Dhayani Mudra under a *sal* tree. He is being worshipped by Vajrapani and four devotees.
2.	0580	0523	Persepolitan Pillar sunk inside a rectangle measuring 8.75" x 3". On top are carved three or four bulls sitting back-to-back
3.	1892	0616	Fragment of a relief measuring 9.5" x 2.75" showing rows of rosettes on two sides.
4.	0869	0478	Circular disc of the stupa base with 12.5" dia. and is 3" thick. There is a shaft hole in the middle. On the outer side is a row of seven garland-bearers.
5.	-	0422	Figure of the Buddha, 22" high and 17" broad at the pedestal. He is seated in Abhaya Mudra. Head is missing.
6.	0453	1054	Head of the Buddha in grey schist stone, 10" high with face badly chipped off.
7.	-	0936	Head of the Buddha in grey schist stone, 10" high with face badly chipped off.
8.	74	0972	A panel divided into two registers measuring 11.25"x 9.25". On the upper register is shown the Buddha seated in Dhayani Mudra with six devotees. In the lower register are five arches. Under the left arch is the Buddha in Dyane Mudra and under the last arch is a devotee.
9.	1181	1220	A panel consisting of two registers. In the right register is the 'Turban of the Buddha' and in the left register a devotee shown as worshipping the 'Turban'. Size: 11.5" x 5.5".
10.	1602	R.2076 1329	A convex panel consisting of three figures of the Buddha each seated in Dhayani Mudra. Size 11" x 4.5".

297 Also see Saifur Rahman Dar, A Brief Guide to The Bahawalpur Museum, Bahawalpur, 1983, pp. 9 - 12, figs. 6-9 at p. 11.



11.	1167	1275	A convex panel measuring 8.5" x 4.5". It represents the scene of Dipankara Jataka.
12.	1010	0998	A panel carved with four registers. The left register depicts a Buddha in Dhayani Mudra and in the other three registers are cupids standing under arches. Size: 11.5" x 3.25".
13.	0851	0695	A rectangular panel measuring 11.25" x 6.5" broken on the right side. It shows the scene of death of the Buddha
14.	-	0506	Corner stone measuring 6.5" x 2.5" x 2.5" terminating with Corinthian type of capital. On two faces of the oblong shaft are two incised rectangular panels.
15.	0765	0437	Corner stone measuring 2.5" x 2.5" x 6"in the form of a pilaster with Corinthian capital and two male figures carved in full length.
16.	1878	0590	Fragment of relief measuring 14" x 8" showing five devotees standing to the right. In the lower register the entire scene is missing except the head of a human figure.
17.	0765	0437	Standing figure of Bodhisattva measuring 18.5" in Abhaya Mudra. It stands over a pedestal decorated with incised squares. Right hand is missing. Halo is broken.
18.	1110	0806	A panel depicting Buddha seated on a throne in Abhaya Mudra under a 'sal' tree along with 12 devotees. Size: 8" x 6".
19.	0455	1057	Youthful head of the Buddha. Tip of the nose, portion of lips and lobes of both ears are broken. Size: 8.5" high
20.	1092	1238	A convex panel consisting of four registers each with standing cupid under an arch.
21.		1110	Seated Bodhisattva in a seat decorated with square cross squares. Part of his halo, both hands and right knee are missing. Size: 21" x 12".

***



APPENDIX 'M'

List Of Four Gandhara Sculptures Loaned To Lyallpur Museum, Faisalabad In 2012

1. Head of the Buddha, in stone, No. 1283/GR-795.
2. Head of the Buddha, in stone, No. 1187/GR-1527.
3. Panel with five registers, in stone, No. 847/
4. Bracket R-84, in green schist terminating into Corinthian column, No. 1110/GR829.

***



APPENDIX 'N

Proforma Catalogue Card Gandhara Sculptures In Lahore Museum - 1985-87

1. No: G.G. ---------- ----------or GR)
   Space for Photograph

Photo

2. Old No. ----------
3. Provenance: ----------
4. Location: Gallery Showcase No: ----------
   Godown Shelf No. ----------
5. Titles:
   - Seated Figure of ----------
   - Standing Figure of ----------
   - Torso of ----------
   - Head of ----------
   - Panel depicting ----------

   Architectural Fragment depicting ----------

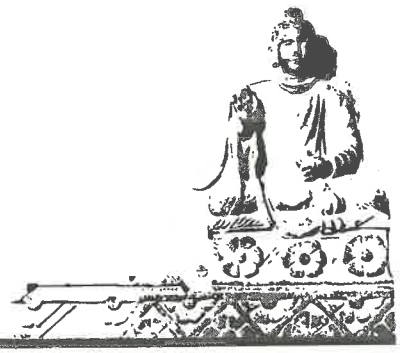
   Other ----------
6. Material: Stone: Schist / Phyllis / Sandstone / Talcum or soapstone / Kanjur
   - Colour ----------
   - Stucco/ Terracotta/Clay ----------
   - Metal ----------

7. Size: Breadth/Width ----------inches / cm.
   - Height----------inches / cm.
   - Thickness----------inches / cm.

8. Condition: ----------
9. Description: ----------

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10 Published References ----------

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APENDIX 'O'

A Summary Account Of Some Studies Of Gandhara Material In Lahore Museum From 1868 To Date

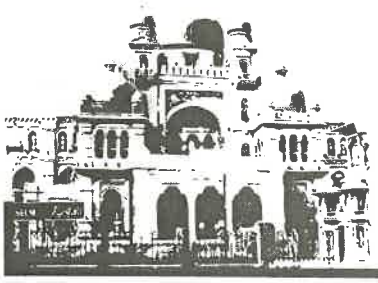
The collection of Gandhara Sculptures in Lahore Museum has so far been studied only partially. During last almost one hundred and fifty years several scholars have attempted to compile a catalogue of this collection but always some invisible hand - a sort of the Curse of Pharaoh, held them back from completing their work. But still interest of scholars in this collection never abated. Anybody interested in details of these aborted attempt should re-visit Chapter II Building the Collection, sub-section: Whither the Attempted Catalogues of Gandhara Sculptures in Lahore Museum? (pp.60-69) Here below we will list only such works by different scholars whose studies have been published from time to time . The list may not be taken as exhaustive but only as indicative of interest of scholars in this world famous collection.

Let us admit right from the beginning that whereas the curatorial staff of Lahore Museum has bitterly failed, for one reason or another, to publish a complete catalogue of this collection, one of our colleagues in Chandigarh Museum (India) i.e. Late Mrs. Suwarcha Paul, has taken a lead over her counterparts in Lahore Museum by publishing in 1986, notwithstanding its many shortcomings, a complete catalogue of 617 Gandhara Sculptures apportioned to India from Lahore Museum in 1948. This work was preceded by another important doctoral research on the same material in 1978 by Ms. Prem Goswami entitled: "Catalogue Raisonne Collection of Gandhara Sculptures in Chandigarh Museum". As compared to this, the huge and wonderful Gandhara Collection (numbering more than 2500 items) that is still housed in Lahore Museum has failed to attract any scholar to direct his/her research on it. Some two years back a female student from the University College of Art and Design, University of the Punjab, Lahore wrote a small assignment under my supervision on Gandhara Sculptures from Sanghao and Nathu.,

The ever-first study was published in 1868-69. It was an account of stucco sculptures from Rokri by Baden Powell[298]. It was followed by another interesting study by Alexander Cunningham in 1873 in the form of: Descriptive List of Selected Buddhist Sculptures in Central Museum, Punjab Government Supplement, 24-27, 1873, pp. 631-636 (also see Appendix 'C' of this book). It was followed by Major H. H. Cole's Second Report of the Curator of Ancient Monuments in India for the year 1882-83, Calcutta, 1883, CXIV-CXXX; Ibid., Third Report for the Year 1883-84, Calcutta, 1885, CVIII-CXVII and CXLV-CLI and Ibid., Graeco-Buddhist Sculptures from Yusafzai, Paris, 1885 and Emile Senart, "Notes d'epigraphie indienne", JA, VIII series, tome XV, 1890'.

Muhammad Mujeeb Khan, keeper, Pre-Islamic Collections, Lahore Museum, has obtained his M.Phil degree from Islamia University, Bahawalpur on his research on: "Images of the Buddha in Gandhara Collection of Lahore Museum: An Analytical Study" (Unpublished) - Session 2009-2011.

298 See: Report on Central Museum, Lahore for 1868-69, Punjab Government Gazette, July-December, 1869, 20-22.

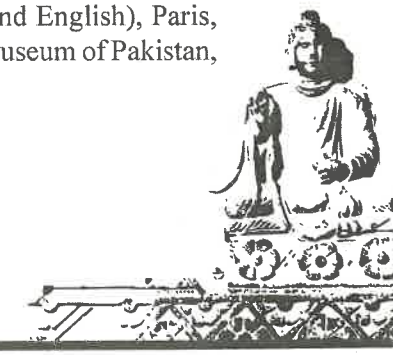


The first popular account of Gandhara collection in Lahore Museum was made by S. M. Latif in 1892 by providing an interesting illustrated account of Gandhara Sculptures in Lahore Museum in his famous book: Lahore: Its History, Archaeological Remains and Antiquities. In 1908 Percy Brown published A Descriptive Guide to the Department of Archaeology and Antiquities in Lahore Museum, Punjab. This book devoted a considerable portion of it to the Gandhara Collection. A little before Percy Brown, Alfred Foucher has made his valuable contribution entitled: 'les bas-reliefs du stupa de Sikri (Gandhara)", (See: Extraits du Journal Asiatique, Paris, 1903, pp. 185-330). This was followed by his monumental work in two volumes entitled: L'art graeco-bouddhique du Gandhara (LAGBG, 1905 1nd 1918). J. Philippe Vogel's paper: "A Graeco-Buddhist Sculpture in the Lahore Museum" was published in the Journal of the Punjab Historical Society, Vol. I, No. 2, 1912, 135-140 whereas another of his important paper has been published more recently by the Author in 1989 under the title: "The Parinirvana of Ananda", LMB, II, 1, 1989, pp19-22.

H. Hargreaves's book: Buddha's Story in Stone, published from Calcutta in 1914 was illustrated with all examples from Lahore Museum. This book was later on updated by Daya Ram Sahni and translated into Urdu by Nur Bakhsh and published in 1923 under the title: Buddha ki Kahani Pathron ki Zabani.

More recently, a few more fresh studies of Gandhara material in Lahore Museum have also been made. These are: Gandhara Sculptures in Lahore Museum (Lahore, 1988), "Lahore Museum Collection of Stucco Sculptures from Rokhri, District Mianwali" (LMB III, No. 1, 1990, 43-54); "*The Sikri Stupa in Lahore Museum – A Fresh Study of its Reliefs*" (LMB VII,1-2, 1991, 103-126) and "Akhnur Terracottas in Lahore Museum" (LMB I, No.2, 1988, 69-92) - all by Humera Alam. Two important papers: "Documentation Record of Gandhara Collection in Lahore Museum", (LMB, V, No. 2, 1992, 20-43) and "The Sikri sculptures: prolegomena on an exceptional, but unstudied, collection of Gandharan art in Lahore Museum" (In: Silk Road Art and Archaeology, Journal of the Institute of Silk Road Studies, Kamakura, No.6,1999/2000, 19-44) - both by Saifur R.ahman Dar are also important for the understanding of history and background of Gandhara collection in Lahore Museum. The Museum publication entitled "Masterpieces of Lahore Museum" (1999) offers a selection of 20 fine pieces of Gandhara Gallery along with a brief note.
Besides, Dr. Elizabeth Errington's paper: "Documents relating to the so-called Athena of Lahore Museum" (LMB, III, No. 1, 1990, 19-28) and B.N, Mukherjee's paper: "The Sakarah Dheri Hariti" (National Museum Bulletin, New Delhi, Nos. 7 & 8, 1993, 3-6); Dr. Domenico Faccenna, "A Relief in Lahore Museum showing a columned Stupa", LMB, VIII, 2, 1995, pp.1-34, figure 1-46; Wildemar C. Sailer's, "The Buddha Footprint in Gandhara Gallery of Lahore Museum" (LMB XII, No.2, 1999, 49-60); Malik Shams', "Gilded Head of Buddha in Schist Stone" (LMB XIII, No.2, 2000, 21-28) are studies that need to be mentioned here indicating the need of studying some individual pieces from this collection.

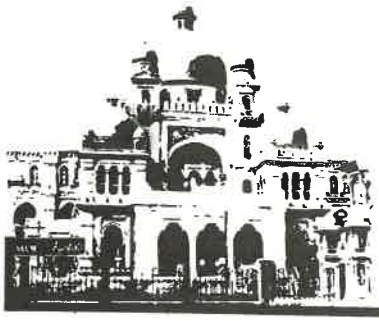
Beside Foucher's monumental studies, already mentioned above, we must not forget another monumental study: Albert Grunwedel's, "Buddhist Art in India", translated from German by A.C Gibbon (London, 1901, 2nd Edition, London, 1965) and Harald Ingholt's, "Gandharan Art in Pakistan". New York, 1957 and Francine Tissot, "Gandhara", both in French and English), Paris, 1989 and finally the Anonymous publication: "Gandhara Sculpture in National Museum of Pakistan,



Karachi", 1956 contains complete list of sculptures permanently loaned to that Museum in 1950. Lee Ashton's The Art of India and Pakistan: Catalogue of the Exhibition at the Royal Academy of Art London, 1947-48; London 1947 offers valuable study of 11 Gandharan pieces from Lahore Museum - all now transferred to the National Museum of Pakistan, Karachi. Benjamin Rowland's book: Gandhara Sculptures from Museums of Pakistan, New York, 1960 is also valuable for our purpose. Similarly, following four catalogue of international exhibitions from Pakistan organized abroad contain substantial number of selected Gandhara Sculptures from Lahore Museum;

1. Mario Bussagli, L'arte del Gandhara in Pakistan. Italy, 1958,
2. Kurt Schmidt, 5000 years of art in Pakistan- An Exhibition sponsored by The German Council, 1962-63.
3. The exhibition of Gandhara Art of Pakistan. Tokyo 1984 (English Edition), and
4. Melissa Chiu (Ed.) "The Buddhist Heritage of Pakistan – Art of Gandhara, Asia Society Museum", New York, 2011.

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APPENDIX 'P'

Three Certificates Physical Verification In 2001[299]

I. Physical Verification Of Gandhara Collection On Display Dated 5-11-1999

"The Task of Physical Verification was taken into hand in November, 1998. There are nearly three hundred and fifty objects which are on display in the gallery and in the open area. These objects are recorded in a register called Gandhara Gallery, Lahore Museum Collection Register No. 48. The register was prepared some time back in 1976 as the first and the earliest of the signatures signed on it dates back to 10-6-1976 and it probably continued to grow. It has 837 entries. Some of the entries cover more than one object. For instance, number G-301 has 46 objects. This register was the only source from which we could verify the exhibits. All objects, at present displayed in the Gandhara Gallery have been recorded in a separate new register name :

"Physical Verification, Lahore Museum 1999, Gandhara Gallery".

Almost all objects except a few, displayed in the Gallery bear G numbers or any other old number. The objects having G numbers have been verified as per register No. 48 mentioned above. The unnumbered objects have also been recorded in the new register and termed as un-accessioned objects. Out of these 18 un-accessioned objects, three exhibits bearing numbers 14, 1921 and 2077 have been verified through Gandhara register No. III (Old register). Rest of the fifteen objects need verification, their reference is not available in the old/present register (see Appendix 'A').

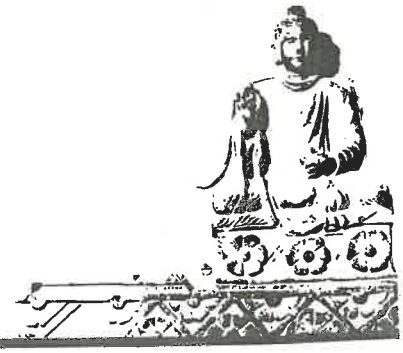
The new register of the reserve collection (No. 1) consists of two volumes bearing numbers 1-2132.

For objects to be accounted for see Appendix 'B'.
For double entries see Appendix 'C'.
For objects sent to Bahawalpur Museum see Appendix 'D'.
For objects which do not tally with acc register see Appendix 'E'.

Sd. Abdul Rehman
(5-11-99)

Sd. Mushtaq Jilani
(5-11-99)

299 Original of these documents are available in the relevant file of Lahore Museumpp.32-39.



II. Subject:- PHYSICAL VERIFICATION 1998-2001 OF THE COLLECTION(S) GANDHARA GALLERY

Certified that we, the undersigned as Members of Physical Verification Team with the assistance of Miss Humera Alam, Keeper, PIC, incharge of the above collection in the gallery and kept in stores, entered in register(s) Lahore Museum Collection Register No. 48, have verified all items as per registers mentioned above. Items found un-accessioned have been entered in the new register(s) Physical Verification Register and given serial numbers so that such un-accessioned exhibits be properly taken on charge under proper Registration No. after ascertaining their presence through old records/number that may be time consuming.

Members of the Team

1. Sd- Major Mushtaq Jilani
   (13th April 2001)
2. Sd. Abdur Rehman
   (No date)

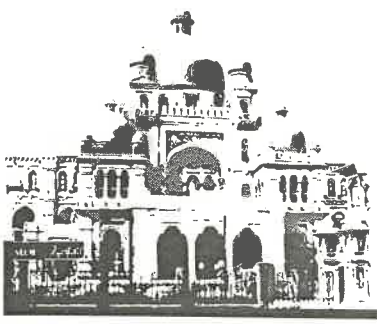
III. PHYSICAL VERIFICATION 1999-2001 OF THE COLLECTION(S) (IN) GANDHARA GALLERY

1. Certified that the undersigned fully cooperated (with) the Physical Verification Team and provided them the following relevant record relating to the collection(s) under my charge as per details given below:

   1. Gandhara Gallery Accession Register no. 48.
   2. Blank
   3. Blank
   4. Blank
   5. Further certified that now there is no object left un-accessioned relating to the collection.

   (Sd. / Humera Alam
   13/4/2001
   Incharge of the Collection

***



APPENDIX ' Q'

Missing Jade Carving Of A Chinese Pilgrim From Rokhri (PL. XIX.A)

A 20 cm/ 8 inches high jade stone carved in high relief depicting a Chinese pilgrimage, probably a Chinese traveler to the Buddhist lands in Gandhara, was discovered probably from the site of Rokhri, District Mianwali. It was exhibited in a case in Lahore Museum along with other material - mainly stucco sculptures, from Rokhri where it was last seen by Alfred Foucher in 1901 or earlier[300]. But by the time H. Hargreaves published English translation of Foucher paper in 1915, this valuable object was no longer traceable[301] Foucher's note on this jade carving is worth quoting here verbatim:

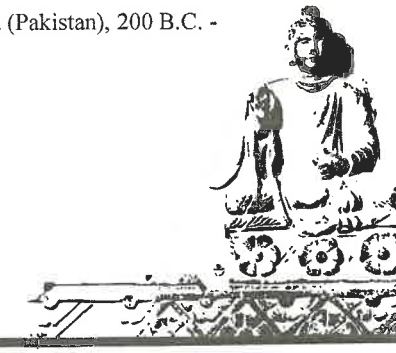
> *"This little bas-relief is carved on a piece of rough jade measuring 0.20 m. in length. Like most of the objects preserved in the Lahore Museum, its origin is very uncertain. All that can be asserted of it is that it is exhibited in a case reserved specially for a number of specimens of Graeco-Buddhist art coming from Rokhri on the Indus which an inundation of the river brought to light .The choice of the material and the style of the subject betray very clearly its Chinese origin and, if indeed, found in the sands of the Indus it must be admitted that it was brought into Northern India by one of the many Chinese Buddhist pilgrims. It seems in every way more consistent with reality than the picture which show Hiuan-tsang on for bowed beneath the burden of his baggage"*[302]

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300 Alfred Foucher, "Notes sur la geographie anciente du Gandhara". in Bulletin de l'Ecole francaise d'Extreme-Oriente, October 1901.

301 H. Hargreaves, Notes on Ancient Geography of Gandhara. Culcutta, 1915, p. 10

302 This note is reproduced here from Saifur Rahman Dar, Historical Routes Through Gandhara (Pakistan), 200 B.C. - 200 A.D. Lahore, 2006, p. 204, Note Fig. 35.



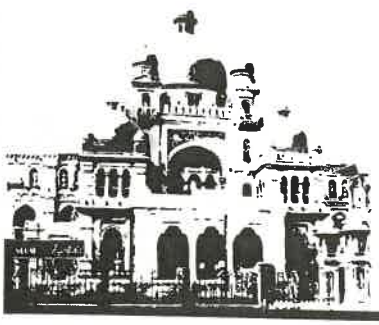
APPENDIX 'R'

Alphabetical marks, other than accession numbers, scribed on Gandhara Sculptures.

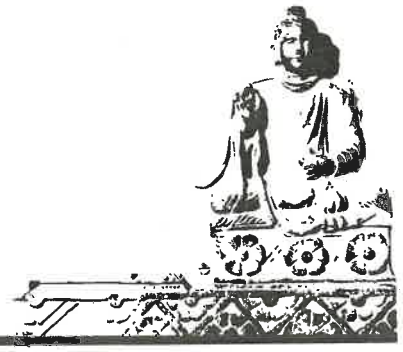
Gandhara Sculptures scribed with abbreviated alphabetical signs in addition with regular accession numbers. The two charts below are based on information very kindly supplied by Mr. Muhammad Mujeeb Khan, keeper, Pre-Islamic Collections.

A. In ascending order of accession numbers.

Access. No.	Sign	S. No.
283	S	1
421	D.26	2
422	D.42	3
423	V.21	4
471	V.13	5
540	D	6
592	V.30	7
597	V. 28	8
655	D.42	9
770	D.1	10
775	A	11
797	D	12
800	D	13
808	S	14
817	D.28	15
840	S	16
841	V.9	17
857	K	18
863	D.10	19
887	B	20
908	D.21	21
910	S	22
1057	V.27	23
1059	S	24
1080	V.43	25
1088	V.1	26
1166	D.17	27
1167	V.53	28



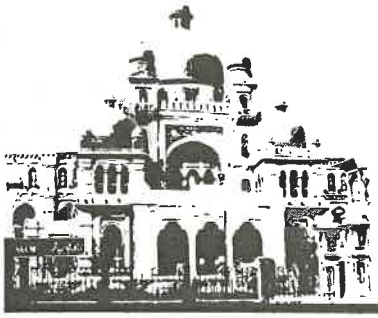
1235	V.1.A	29
1240	S	30
1245	S	31
1247	S	32
1250	S	33
1254	S	34
1256	S	35
1257	S	36
1258	S	37
1269	S	38
1270	S	39
1280	S	40
1282	S	41
1290	S	42
1291	V.4	43
1293	V.9	44
1424	V.47	45
1439	V.26	46
1443	V.48	47
1556	V.58	48
1670	3A	49
1686	J	50
1695	V.16	51
1698	V.29	52
1706	D.4	53
1719	V.26	54
1734	D	55
1749	D.30	56
1777	41e (?)	57
1780	D	58
1785	D.61	59
1830	V.12	60
2024	D2	61
2030	J	62
2117	Sikri 1535	63



B. In Alphabetical Order.

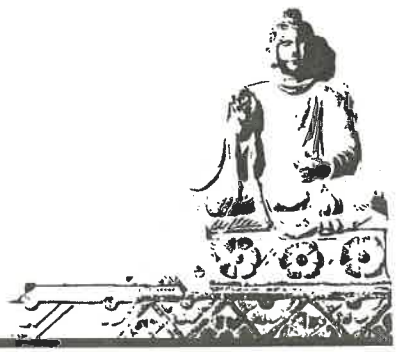
Gandhara Sculptures scribed with abbreviated alphabetical signs in addition with regular accession numbers. The two charts below are based on information very kindly supplied by Mr. Muhammad Mujeeb Khan, Keeper, PIC.

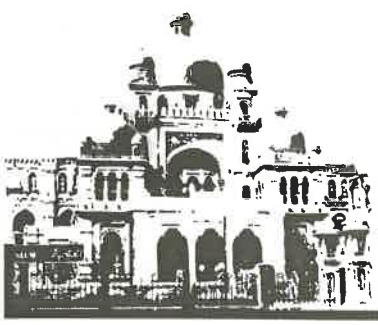
S. NO.	Alphabetical Order	Accession Numbers
1	A3/3A	1670
	A	775
	B	887
	D. 26	421
	D	540
	D	797
	D	800
	D	1734
	D	1780
	D. 42	655
	D. 1	770
2	D. 2	2024
3-22	D. 4	1706
	D. 10	863
	D. 17	1166
	D. 21	908
	D. 28	817
	D. 30	1749
	D. 61	1785
	J	1686
	J	2030
	K	857
23	S	283
24	S	808
25	S	840
26	S	910
27	S	1059
28	S	1240
29	S	1245
30	S	1247
31	S	1250



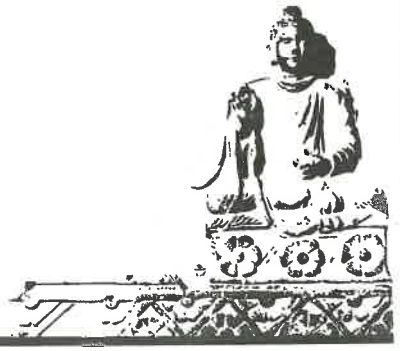
32	S	1254
33	S	1256
34	S	1257
35	S	1258
36	S	1269
37	S	1270
38	S	1280
39	S	1282
40	S	1290
41	(S) Sikri 1535	1535
42	V. 1.A	1235
43	V. 1	1088
44	V. 4	1291
45	V. 9	1293
46	V. 9	841 (repeated)
47	V. 12	1830
48	V. 13	471
49	V. 16	1695
50	V. 21	423
51	V. 22	422
52	V. 26	1439
53	V. 26	1719 (repeated)
54	V. 27	1057
55	V. 28	597
56	V. 29	1698
57	V. 30	592
58	V. 37	1716
59	V. 43,	1080
60	V. 48	1443
61	V. 47	1424
62	V. 53	1167
63	V. 58	1556
64	41e (?)	1

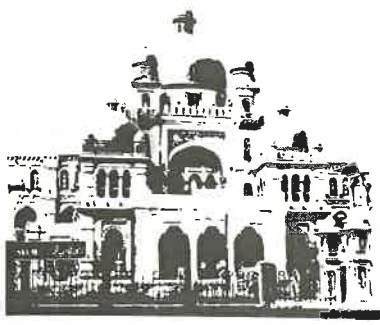
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Descriptive Notes On Illustrations





Descriptive Notes On Illustrations

COLORED

PLATE 'A'. History of Lahore Museum begins in 1855 when a humble start was made in the neighbouring historical pavilion popularly known as Baradari Wazir Khan. It was named as "District Lahore Museum". Its second house was the neighbouring Punjab Exhibition Hall – present day Lahore City Heritage Museum, where it flourished for about 26 years (1867-1894 under the name of "Lahore Central Museum". On 3rd February 1890 the foundation stone of the present building was laid by Prince Albert, the grandson of Queen Victoria, under the title of "Jubilee Museum and Technical Institute". The building was designed by Rudyard Kipling and Sirdar Bhai Ram Singh, both of the Mayo School of Art. The construction was started by the funds raised from the Public to commemorate the Jubilee of Queen Victoria. T he Museum was inaugurated by Sir Robert Montgomery, the Governor Punjab in 1894. It then comprised five galleries – four for exhibitions and one for office. The auditorium section on the extreme west was added later on. In 1928 two more major galleries were added and named as Eastern and Western Galleries for Gandhara Sculptures and Contemporary Paintings respectively. During 1965-69 the Museum was further enlarged, renovated , rehabilitated and re-inaugurated by Field Marshall Muhammad Ayub Khan, President of Pakistan in 1969. The Museum continued to expand and progress, both physically and academically till, by the end of the 20th century, it had 21 galleries. Besides 21 galleries open to public, the Museum also had an auditorium, a committee room, a large library, a functional conservation and restoration laboratory, photographic section, a carpenter's workshop, a gift shop, a bookshop, a public restaurant and an elaborate office block for curatorial and administration staff.

PLATE 'B'. Map showing Gandharan Sites (addopted from The Buddhist Heritage of Pakistan-Art of Gandhara. New York, 2011.

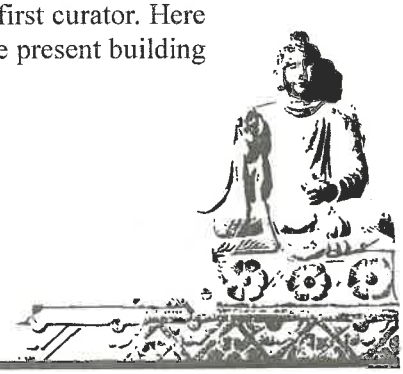
PLATE 'C'. Map showing Gandharan Sites Whence Gandhara Sculptures in Lahore Museum were obtained, (addopted from The Buddhist Heritage of Pakistan-Art of Gandhara. New York, 2011.

PLATE 'D'. Same as Plate I below.

BLACK & WHITE

PLATE I. LAHORE MUSEUM AT THREE LOCATIONS (1855-TO-DATE)

History of Lahore Museum begins in 1855 when a humble start was made in the neighbouring historical pavilion known as Baradari Wazir Khan.(a). It was named as District Lahore Museum. Its second home was the neighbouring Punjab Exhibition Hall built in 1864. In 1867 it was rechristened as Lahore Central Museum (b) and Mr. B. H. Baden-Powell was appointed its first curator. Here it flourished for about 26 years. On 3rd February 1890 the foundation stone of the present building



(c) was laid by Prince Albert, the grandson of Queen Victoria. When completed, the Museum was inaugurated by Sir Robert Montgomery, the Governor Punjab in 1894. It then comprised only four galleries plus office block. Between 1916 and , 1928 two more major galleries - then named as Eastern and Western Galleries, and probably the present day Auditorium building were added. Eventually, the former was later on named as Gandhara Gallery During 1965-69 the Museum was further enlarged, renovated, rehabilitated and re-inaugurated by Field Marshall Muhammad Ayub Khan, President of Pakistan in 1969. The Museum continued to expand and progress, both physically and academically. By the end of the 20th century, it had 21 galleries open to public.

a. Lahore District Museum (1855-1867); b. Lahore Central Museum (1867-1894) and clamored Museum, at times also called Punjab Museum (1894–to - date).

PLATE II. DISTRICT LAHORE MUSEUM (1855-1867).

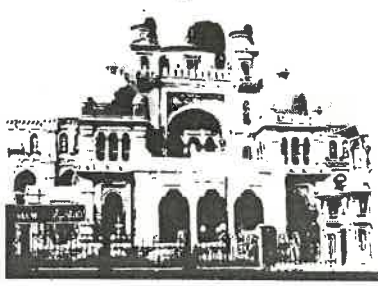
This was built in the pavilion (*abrader*) of 16th century located in the center of Nakhla (Date Grove of) Wazir Khan. After shifting the Lahore District Museum to its new site, the old building was made part of the Punjab Public Library founded in 1884. .

PLATE III. PUNJAB EXHIBITION HALL (1864)

Yesterday's Lahore Central Museum and today's Lahore City Heritage Museum, .this building was originally constructed as Punjab Exhibition Hall by a team of Railway Engineers in January 1864. When the Punjab Exhibition was closed down in April 1864, the contents of the Lahore District Museum were shifted here and exhibited along with the selected objects from the Punjab Exhibition. This became the nucleus of what was later on given the name of Lahore Central Museum in 1867. The Lahore Central Museum functioned here for about 26 years. The famous Kim's Gun was originally exhibited in front of this building. In 1894, the collection was shifted to its new premises in ,and the building was used as commercial market and re-named as Tollinton Market. During the last quarter of the 20th century Tollinton Market was shifted to its new venue in Shadman. The old derelict building was thoroughly renovated during 2000 and 2005 under the supervision of Architect Sajjad Kausar. On 25th February 2006, it was once again handed over to Lahore Museum for establishing the Lahore City Heritage Museum.

PLATE IV. LAHORE MUSEUM (1894 - TO-DATE)

Originally, it was named as Lahore Central Museum, then Jubilee Museum, then Punjab Museum and finally, as at present, the Lahore Museum. The common folks, however, always called it *Ajaib Ghar* - The House of Wonders. On the authority of Percy Brown , we know that the building was designed by Rudyard Kipling with the help of his assistant Sirdar Bhai Ram Singh. It was built under the supervision of Engr. Sir Ganga Ram with funds raised from public to commemorate the Jubilee of Queen Victoria and hence its new official name Jubilee Museum and Technical Institute. The Museum was inaugurated by Sir Robert Montgomery, the Governor Punjab in 1894. It then comprised five galleries – four for exhibitions and one for office. During 1916 1nd 1928 two more major galleries - the present day Gandhara Gallery and B. A. Kureshi Gallery of Contemporary Arts, and (probably) the Auditorium were added. The Museum building was further enlarged in two phases i.e. during 1965-69 and 1974-1998 to accommodate more galleries, offices , workshops,



Conservation and Restoration Laboratory, Library and public faculties such as Gift shop, Book Shop, and Cafeteria. In 1998 the Museum premises had 21 functional galleries open to public in addition to other faculties.

PLATE V. PLAN OF LAHORE CENTRAL MUSEUM IN THE FORMER PUNJAB EXHIBITION HALL (1864-1894)

In the past this building has been used for different purposes at different times. In 1864 it was used as Punjab Exhibition Hall. Between 1864 and 1867, the Lahore District Museum appears to have been shifted here. During 1867 and 1894 the Lahore Central Museum functioned in this building. The Gandhara collection, in particular, was displayed partly in the southern part of the Central Hall and the northern aisle of the Eastern Hall From 1894 onwards it functioned as a commercial market – popularly known as Tollinton Market. When the Market was ultimately shifted to its present location in Shadman, this building was handed over to Lahore Museum. During the years 2000 to 2006 it was thoroughly renovated and repaired by Architect Sajjad Kausar. Finally, in 2006, it was rechristened as The Lahore City Heritage Museum under the administrative control of Lahore Museum.

PLATE VI. THE GALLERY WHERE GANDHARA SCULPTURES WERE DISPLAYED FOR THE FIRST TIME DURING 1867 AND 1894

When the First Punjab Exhibition was wound up in the first week of April 1864, a larger part of the exhibits was earmarked for a museum named as Lahore Central Museum. It started functioning in 1867. According to S. M. Latif, the northern wing of Eastern Gallery was used for display of Gandhara sculptures. A part of this collection also occupied a corner in the southern half of the Central Hall. The famous Sikri Stupa was displayed in the garden outside this building (Pl. XIII.a). Gandhara sculptures remained displayed here till 1894 when these were transferred to the Gallery of Archaeology and Antiquities in the new building. No picture of this gallery during 1867 – 1894 has survived. The picture here shows. The Eastern Section of the Punjab Exhibition during January - April, 1864.

PLATE VIIa. PLAN OF LAHORE MUSEUM BUILT IN TWO PHASES

d 1928 and b. 1928 - 1965

a. Top: Plan of Lahore Museum as originally planned and built in 1894 and remained till 1928. The original building was designed by Lockwood Kipling and his assistant Sirdar Bhai Ram Singh and got constructed under the supervision of Engr. Sir Ganga Ram at a total cost of Rs. 115,000/-.

b. Bottom: Plan of Lahore Museum during 1929 – 1965. The first extension of the building was started in 1916 and completed in 1928 when the Gandhara Collection got its independent gallery for its display.

Pl. VIIb. PLAN OF LAHORE MUSEUM (2005)

This colored layout of Lahore Museum shows distribution of different galleries as these stood between 1978 and 2005. Today the position of galleries have slightly changed as a few of them have been closed down and their spaces put to other uses.

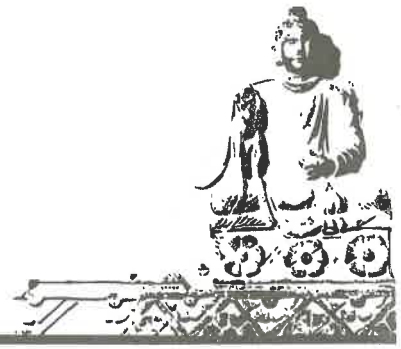


PLATE VIII. THE SECOND HOME OF GANDHARA SCULPTURES IN LAHORE.

a: The Second Gallery of Gandhara Sculptures, originally called Gallery of Archaeology and Antiquities (1894 - 1928).

This photo was taken in 1905 by Count van der Berght of Belgium. This photographs was kindly sent to me in 1984 by Madam Jenine P. Schotsmans of Musees Royaux d'Art et d' Histoire, Bruxelles, Belgium. This gallery then displayed Gandhara sculptures along with other archaeological objects and antiquities including coins. The Gallery of Archaeology and Antiquities, as it was then called, was actually opened to public in 1902. Although quite a few descriptions exist as to how Gandhara material was arranged in this Gallery during 1894 and 1928. Apparently, the set of photographs taken by the Count van der Berght is the only visual record of this period. There is also one photograph, now in the Warburg Institute, London which shows part of the Sikri Stupa with plan of the Sikri site as excavated in 1889 (See Dar 1999/2000, page 23, fig. 6). This stupa seems to have been shifted to its present location in Gandhara Gallery only in 1965-1969.

b. The Gandhara Gallery in 1928. It was originally named as the Eastern Gallery after its construction in 1916. This is the earliest picture of this gallery that was published in the RWCML of that year. The center of the hall is shown occupied by a group of huge standing statues of the Buddha and Bodhisattvas. This place is now occupied by the Sikri Stupa brought here in 1965-1969 and the huge statues shifted to the Eastern end of the Gallery.

PLATE IX. GANDHARA GALLERY: YESTERDAY AND TODAY.

Left: Gallery during 1978-1998 and Right: Gallery after 1998-to-date.

PLATE X. GANDHARA GALLERY: OLD DISPLAY DURING 1928-1965

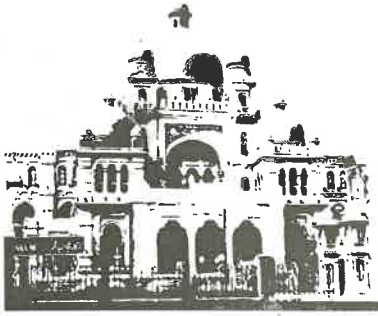
Initially material was displayed in this Gallery according to the sites, localities and areas of their finds. Material from one site or locality was displayed in one or more contiguous showcases . The present photograph shows material excavated from Sikri near Jamalgarhi as excavated in 1889. This arrangement continued till 1965-19. At present the arrangement is partly thematic on the north and subject/material wise on the south.

PLATE XI. MAP OF ANCIENT GANDHARA

The map shows most of the archaeological sites from where Lahore Museum received its collection of Gandhara sculptures during 1864-2007 (Map adopted from: The Buddhist Heritage of Pakistan – Art of Gandhara, Asia Society Museum, New York, 2011).

PLATE XII. RECOGNIZING UNIDENTIFIABLE GANDHARA SCULPTURES FROM OLD PICTURES.

The two pictures shown here have been scanned from H. H. Cole's report: "Graeco-Buddhist Sculptures from Yusafzai" published in Paris in 1885. The sculptures described and illustrated in this report came from the sites of Mian Khan (MN), Nathu (N), Sanghao (S) and Rhode. These were divided among some museums of the Subcontinent. Majority of the sculptures shown in these pictures was received in Lahore Museum and same can easily be identified in the Chandigarh



e: A statue of an Atlas from Sikri, old no. 2118/G - 164, and
f: A female playing a stringed instrument while riding a lion from unknown site, Kipling's Neg. no. 015/present acc. no.77/G-208.

PLATE XXII. TH EARLIEST-TO-REACH REACH LAHORE MUSEUM

Left to right: a. Athena, Accession old no. 7, later nos. 68 and G-162, Kipling neg. no. o5, size 2' 9 ¼" x 13 ¼ ", reportedly from Naogram near Ranigat. Received from Peshawar in 1869
b: Bodhisattva Maitreya, from Dhamani near Sahri Bahlol, old no. 1/new no. G-380, Ht. 6'-10"
c: Buddha in sandstone, old no. 24 from unknown site but possibly from Taxila and
d: Panchika from Tahkal, near Peshawar, old no. 3/new no. G-101, Kipling's neg. no. 02.

PLATE XXIII. A RARE IONIC COLUMN AND ATTICO-ASIATIC BASES FROM TAXILA.

This picture shows this reconstructed but rare Ionic column displayed at three different locations in Lahore Museum at different times. This column was discovered by Alexander Cunningham from The Ionic Temple, Mohra Maliaran, near Sirkap (Taxila). It is the only surviving Ionic column (originally some 23 feet high) ever discovered from Gandhara. When it was first received in the Museum in 1872, it was in several fragments. It was restored to its present shape during the year 1882-83 under the supervision of J. L. Kipling, the curator (Kipling's Annual Report for the year 182-83, p.2). After its restoration, it was first displayed in what is today Lahore City Heritage Museum where it remained on display till 1894. When the old building was abandoned in 1894 this column was also shifted and displayed in the open outside the Islamic Gallery of the new building (Left) along with two Attico-Asiatic bases (also from Taxila). Possibly, this was the very first article to be entered in the Museum Register in 1867. We do not know for how long it remained there. By the year 1908, it had already been shifted inside the Gallery of Archaeology and Antiquities (Hindu Gallery of today) where it was reportedly displayed on the stand 'J'. (Percy Brown, p. 19). After 1965, it was shifted to the Gallery of Miniature Paintings (center). However, in 1984, it was shifted to its present location in the same gallery (Right) near the entrance to the Contemporary Art Gallery.

PLATE XXIV. THREE STATUES OF THE BUDDHA

From left to right
a: Seated Buddha from Karamar, old no. 1180;
b: Standing Buddha from Jamalgarhi discovered in 1878, old no. 948/new no.G-378 and
c: Standing Buddha probably from Takht-i-Bahi, old no.2 /new no.G-376.

PLATE XXV. FIVE STATUES OF SEATED FIGURES From Left to right

a: Preaching Buddha, old no. 29 (Ingholt no. 247) or 291 and G.-.148;
b: Preaching Buddha from Sikri, old no. 573, now in NMP, Karachi;
c: Bust of Bodhisattva from Sikri, old no. 2186 now in Chandigarh Museum, wrongly attributed to Shahbazgarhi by S. Paul;
d: Headless seated Buddha in Preaching Mudra, old no. 14, and
e: The seated Buddha with both hands damaged, Accession number could not be traced out..

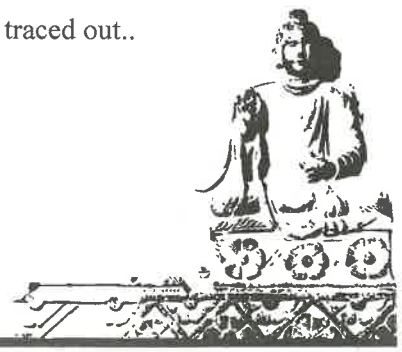


PLATE XXVI. FIVE STATUES OF BODHISATTVAS

a: Headless statue of Bodhisattva, old no. 1916 from unknown site;
b: Bodhisattva Maitreya from Sikri, old no. 2354/new no. G-127:
c: Bodhisattva Siddhartha from Sahri Bahlol, old no.135 /new no. G.135;
d: Bodhisattva both arms damaged from Dhamani, old no. 1226, new no. G- 128 and
e: The so-called Foucher's Bodhisattva from Naogram, old no.6, Kipling's neg. no. 03.

PLATE XXVII. SIX RARE FEMALE STATUES

From left to right:
a: Standing Hariti with children, from Sikri, in LML, old nos.2100/1326/G-102;
b: Inscribed Hariti from Sakhara Dheri, dated 126 Bikrimi, old no.1625, now in Chandigarh Museum, wrongly attributed to Shah ji ki Dheri by S. Paul;
c: Female Donor from Sahri Bahlol, old no. 1315;
d: Headless Nanaia from Sikri, old no. 2260 (Corrected from 2264 in Foucher II, f. 343)/new nos. G-357, GR 1391, In LML;
e: Headless female figure, old no. 865 from Ranigat and
f: Female Guard, old no. 184, Kipling's neg. no. 038.
The last two were excavated by Cunningham from Ranigat in 1847 and both are now in Chandigarh Museum. Among Gandhara sculptures in Lahore Museum, these appear to be the earliest as per their date of discovery.

PLATE XXVIII. TWO SEATED BODHISATTVAS AND TWO PANELS

Left: Seated Bodhisattva from unknown site, old no. 1967;
Center top: An unidentified (Punishment) Scene, old no. 119, Kipling's neg. no. 026;
Center bottom: An elaborate scene on front of a pedestal showing worship of the Buddha, from Charsadda The seated Buddha is surrounded by five female and five male worshippers, old no. 1211; Right: Bodhisattva seated on an inverted lotus from unknown site, old no. 304/new no. G-145.

PLATE XXIX. THREE SCULPTURES SHOWING FIGURES WITH UNUSUAL MUDRAS AND DWARF BODIES.

In these art works, the figures of the Buddha and Bodhisattva are shown with unusual Mudra or position of their respective right hands i.e. the right arm is fully folded with in *sanghati*. Position of legs of the Buddha in the panel is also unusual.
a: This panel was excavated by Capt. C. Maxwell from the site 'K' (Kraramar?). Its old no is 1182 while the new number is G-91.
b: The standing figure is a that of a dwarf-statured Buddha with complete halo and the unusual pose of his right hand. It is from Shah Dheri (Taxila), its old and new nummbers being 527 and G-138 respectively. Grunwedel identified this figure as Kasyapa Buddha.
c: A dwarfed figure of Bodhisattva standing in Abhaya Mudra on a pedestal. Its accession number is 1236. From Sikri.

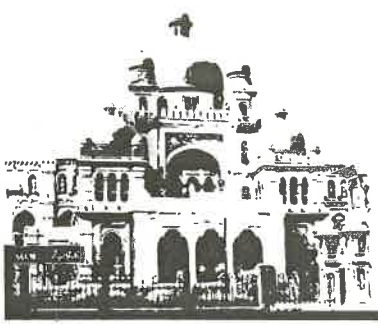


PLATE XXX. ANIMATED HEAD-DRESSES OF BODHISATTVAS

Left: Bust of Bodhisattva Padmapani, old no.969, new no.G-868 and after 2001 no. is 1707. Headdress is decorated with rich foliage and figures of worshippers. It is in LML.
Center: Turban tiara (ornament) with a relief showing Zeus' Eagle carrying away Ganymede. The piece was originally fitted on the turban of a Bodhisattva. Old no. 1045, Diam. 11 x 4 cm, From Sanghao.
Right: Details of a tiara of a turban on the head of Bodhisattva (shown in Pl. XXXII), accession no. G 172 The relief shows an eagle carrying away two female figures. It is a Buddhist adoption of the Greek theme of Zeus' Eagle and Ganymede.

PLATE XXXI. FOUR STATUES. From left to right:-

a: Seated Bodhisattva Maitreya from Kharki, old no. 569, new number G-154;
c: Buddha seated cross-legged in Teaching Mudra, from unknown site, now in NMP, Karachi, old no. 664, new number after 2002 is 6, and
d: Figure of the seated Buddha in Dhayana Mudra, old no2372, new no. G-68.

PLATE XXXII. THREE HEADS OF THE BUDDHA AND BODHISATTVA

From left to right:-
a: Head of the Buddha from unknown site, old No. 399, new no. G-173;
b: Head of Bodhisattva wearing an elaborately ornate turban with top-knob showing an eagle carrying away two ladies (or possibly a couple), old no. 613, new no. G-172 (for details of the top-knob see Pl. XXX.c), and
c: Partly gilded head of the Buddha, reportedly from Shahbazgarhi, acquired in 1965, acc. no.G - 807.

PLATE XXXIII. THREE BACCHANALIAN SCENES

From left to right:-
a. An unusual scene for a Buddhist pedestal. It shows two couples . The ladies are shown with their bare backs. The company is busy in drinking. From an unknown site, old no. 1914, new no. G-167, Size 9"X 3/8" x 20", Kipling's neg. no. 0226;
b: A triangular stair-riser with a scene of a female Centaur and a male Triton sharing among them a wine cup, from Attock (Errington) or Karamar (Ingholt, 389), old no. 965 and
c: A Dionysian Scene of vine crushing and merry-making from unknown site, old no. 1493, new no. G-247, Kipling's neg. no. 0227.

PLATE XXXIV. FOUR STAIR STRINGERS

Top A pair of stair stringers with identical bulls with serpentine hind legs, both attributed to Sikri (See Asia Society Catalogue, New York, 2011), old nos. 82-83A/G-219 &G-221
Bottom left: Shows a peacock, old no. 1080, new no. G-220 and
Bottom right: Shows a Makra. The piece is attributed to Sikri, old no.40, V.4 and new no. G-218.

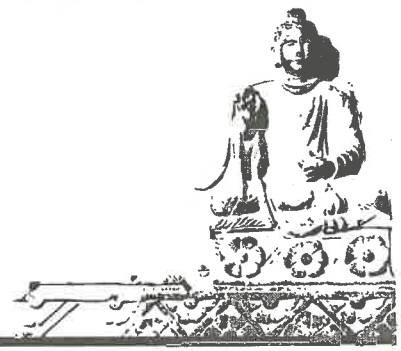


PLATE XXXV. FOUR GABLES WITH MULTITIERED RELIEFS

Four complete gable each with 3 to 4 scenes.

Left: Three scenes depicting Descent of the Buddha from Heaven (top), Worship of Buddha's Turban (middle) and Worship of the Buddha scene (bottom), old no. 1183,new no. G-56 from Sanghao (Cole, Pl.5); Center left: Four scenes: The one at the bottom represents Gautama leaving Kapalvastu on his horse, old no 1238, new no. G-56; Center right: Four scenes - bottom scene shows Buddha with eight devotees, unknown site old no. 144, Right: Gable with three scenes with middle one depicting worship of Buddha's Turban and bottom depicts Buddha and 8 devotees, acc. no. could not be traced.

PLATE XXXVI. THREE FULLY OR PARTLY PRESERVED GABLES

Left: Upper part of a large gable with three lunnette shaped arches supported on two Corinthian capitals. Each arch displays a scene of different event of Buddha's life, from unknown site ,old no. 534, new no. G-89; Right bottom: Upper part of a gable, old no. 572, showing Bodhisattva Maitreya seated under a site. The complete gables, in two parts, is in Chandigarh Museum. Right top: Almost a complete false gable with lower part slightly damaged. It shows three scenes. From unknown site, old no. 891.

PLATEXXXVII. MIRACLE OF SRAVASTI AND DOMED VIHARA

At left and right: Two huge panels both depicting the scene of Miracle of Saravasti or Sukhavati Heaven. Both are from Muhammad Nari. Left: Old no. 1135, new no. G- 155 , Size 119x97x28 cm, Kipling's neg. no. 0233) and on the right: old no. 1134, now in Chandigarh Museum, (Kipling's neg. no. 0223. In the center: Upper part of a shrine/Vihara with domed roof showing the place of a false gable, old no. 390, from unknown, (Kipling's neg. no. 082.

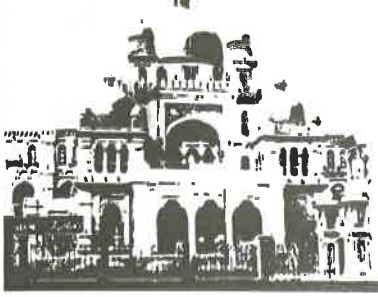
PLATE XXXVIII. FOUND AND LOST PANEL DEPICTING A SCENE OF FIRE EXTINGUISHING.

Two photos of a the same panel with relief depicting a scene of Extinguishing Fire in a Temple. The partly damaged panel is from Naogram, old no. 464, new no. G-104 .It shows four ascetics throwing water on a burning hut. The photograph taken in 1958 (on left) shows it as was originally received in the Museum. But a new photograph taken in 2011 (on right) shows a part of it missing. According to Lowenthal there were originally four pieces out of which only two are shown here (S. Paul. P. 28).

PLATE XXXIX. TWO "FOUND AND LOST".PANELS EACH PRESENTLY WITH SOME PARTS MISSING

On left: Top & bottom: Part of a panel in three pieces showing a scene of five figures of the Buddha standing in a row with their faces damaged, old nos. 2058 & 2059. When it was photographed in 1958 by Ingholt the panel comprised three parts - all joined together. However, when the same piece was last photographed in 2011 for an exhibition in New York , the figure at the extreme left was found missing. Curiously enough when Foucher published this piece in 1905 it was as it is today i.e. without its figure on the extreme left. (LAGBG I, Fig. 136).

Right- Top & bottom: Two photographs of the same panel depicting the scene of Sumaghda and



Naked Ascetic from Sikri, now in NMP, Karachi, old no.2124/ 1348. The upper photograph was taken in 1905 whereas the picture at the bottom right was taken in 1958 (Ingholt no. 116), the missing part on the left has been found/identified and joined with the other part.

PLATE XL. TWO FRIEZES FROM CHARSADDA - FOUND AND LOST

From bottom to top: This frieze is in two parts both parts bearing a single acc. no 1183. But in the current museum record it has been recorded as two separate pieces - the right pieces bearing no 1182/G- 236 and the left one having no 1183/G-166. These have been displayed in the same showcases but shown separately. The complete panels as shown here shows in one row three tritons and three Amorini. A large honeysuckle flower frames the panel on r.h.s.

Top and Center : This frieze is also in two parts - both parts together showing a scene of garland-bearers with busts of three winged females in the loops. A large honey suckle flower frames the panel on r.h.s., It bears the old no. 1184 and a new no. G-243. (See Foucher I, Fig118 & Ingholt No. 376). However, in a recent photo taken on the spot (showcase no. 589), the panel is shown without the honeysuckle flower as seen here in the center.

PLATE XLI. PANEL WITH A PALACE SCENE

This panel from Jamrud and bears the old no. 567. It is now in the NMP, Karachi, with new no. 507. It was received in LML prior to 1889 (see Kipling's neg. no.077).

PLATE XLII. FOUR VERTICAL PANELS

From left to right:-

a. Vertical frame panel showing a scene of Army of Maras. From Naogram/Ranigat (Errington's correction to Ingholt 64), old no.538 and new no. G-78, size 1587x21.5x7.5 cm , Kipling's neg. no. 073;

b. Stele with five panels arranged vertically, from Karamar, old no. 310, (Foucher I, fig 74),1139 (Ingholt 161), new no. G -109, size 118x33x8.5 cm.;

c. Stele with five panels, top two panels damaged, From Karamar (Ingholt 162), old no. 309, new no. G -5, size 184x38.5 x7.5 cm, and

d. Door Jamb from Muhammad Nari with six panels on r.h.s. and 12 wrestling scenes on l..h. s., old no. 1139 new no. G.109, Kipling's neg. 0232.

PLATE XLIII. FOUR HORIZONTAL PANELS EACH WITH A DIFFERENT SCENE

Top left: Birth Scene, Kipling's neg. no. 043. old acc. no.204, new no.G-26; Bottom left: Left half of a panel depicting Bodhisattva and five female devotees, old no.1060; Top right: Competition scene from Sikri, old no. 2165; and Bottom right, Buddha seated in Abhaya Mudra with two devotees, old no. 589 and1353.

PLATE XLIV. FOUR HORIZONTAL PANELS DEPICTING DIFFERENT SCENES OF BUDDHA'S LIFE

Top left: The Buddha seated inside a hut which is on fire, from Sikri, old. no. 2305, new no. G-105, size 11.4x32.5x6 cm;



Bottom left: Chhandaka licking the feet of his Master, from Sikri, old no. 2340, new no. G-13, dim. 119x26x6.5 cm, Top right: The Buddha seated on a throne and a royal donor on his right with two attendants. old no. 2360, new no. G-97; Bottom right: The scene of Buddha in Deer Park framed between two Corinthian pilasters, old no 134, new no. G-88

PLATE XLV. FOUR SCENES DEPICTING VARIOUS EVENTS OF BUDDHA'S LIFE

Top left: Part of Dipankara Jataka, old no. 1400, new no. G-9, Kipling's neg. no. 013;
Bottom left: Three acrobats from unknown site, old no. 1850, new no. G-2; Top right: The scene of worship of the Buddha on the front side of a pedestal framed between two pilasters each pilaster with a figure on it, old no. 1191, new no G-955, Kipling's neg. no. 0214);
Bottom right: Pedestal with scene of worship of Buddha framed between two pilasters each pilaster having on it three standing figures, old no. 19 27.

PLATE XLVI. FOUR PANELS EACH DEPICTING AN EVENT OF BUDDHA'S LIFE.

Top left: Partly preserved panel depicting Siddhartha on his horse leaving his Palace, old no. 154;
Left bottom: Right half of a horizontal panel showing standing Bodhisattva and six figures on the right side. From unknown site, old no. 211, new no. G–9;
Top & bottom at right: Two pictures of the same panel depicting Siddhartha exchanging clothes with a hunter. The bottom picture shows the panel in two pieces complete in a photograph published in 1958 by Ingholt. However, in a more recent picture (see top-right) the right piece of this panels, showing figure of Vajrapani and a stylized tree are missing. From Sikri, old no. 2215, new no. G-61.

PLATE XLVII. FOUR SCENES. All the panels are from unknown sites.

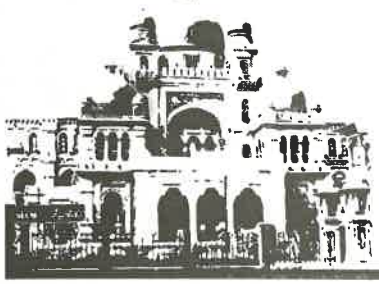
Top - left and right: Two scenes of the Buddha seen in the Indrasaila Cave with god Indra and his Harpist. old nos. 2015, new no. /G-72 (left) and old no. 1401 (or 1408) (right.
Bottom left: A square block carved with a male figure, old no.1234/D-2;
Bottom right: Panel of square arch showing Buddha seated under a Pipal tree, old no. 61.

PLATE XLVIII. FOUR PANELS WITH DIFFERENT SCENES. All are from unknown sites.

Top left: A Brahman telling horoscope of Siddhartha, old no. 101 /G 32; Kipling's neg. no. 020;
Bottom left: Scene on front of a pedestal showing two worshippers with a Fire Altar, old no. 411, new no. G-254; Top right: Scene framed between two Corinthian pilasters show Buddha entering the city of Rajagriha with Vajrapani old acc. no.128; and Bottom right. Conquest of the Serpent, Kipling's neg. no. 06, old no. 30, new no. GR-1362.

PLATE XLIX. THREE STELE AND ONE HORIZONTAL PANEL.

Each of the three stele is carved with more than one story from Buddha's life arranged in vertical formats. Top left: A stele with three scenes. The bottom scene represents Dipankara Jataka, the middle one shows seated Buddha surrounded by donors while the uppermost is damaged. old no.1277, new no.G-6, size 23 12 Site is unknown; Bottom left: Stele with two scenes in vertical order. Site is unknown. Old No. 1905, new no. G-10;



Top right: Lower part of a stele with two scenes - the lower one being Dipankara Jataka. It is attributed to Sikri, old no. 62, new no. G-8.
Bottom right: The horizontal panel showing The horizontal panel depicts Devadatta's hirelings attacking the Buddha, old no. 1637.

PLATE L. FIVE PLAQUES DEPICTING DIFFERENT CITY GATES

Top row. Left: City wall showing a lady standing in the entrance. Old no. 1073, GR no. 399; size, 17.7x17x4.5 cm. From Sanghao (Errington's correction to Ingholt 464); Center: Kanthaka and Chhandaka coming out of the city gate of Kapalavastu, from unknown site, old no. 116, new no. G-62; Extreme right: Scene of Guarding the Relics above the City Gate, old no. 196, Kipling's neg. 0210. Bottom Row. Left: The Urn being carried into the city of Kusinagara. old no. 148, from unknown site, and Bottom right: Guards at the city-gate, from 'S' (Sikri), old no . 2267. Wrongly attributed to Jamalgarhi by S. Paul, now in Chandigarh Museum.

PLATE LI. FIVE PANELS DEPICTING DIFFERENT STORIES OF BUDDHA'S LIFE

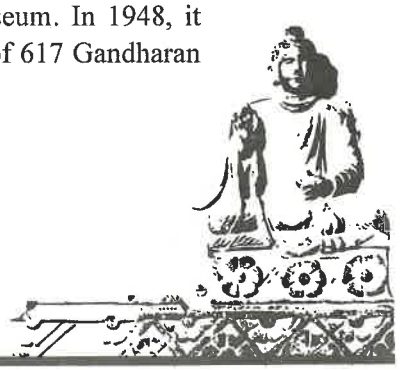
Top left: Homage to the Buddha by Nagaraja Kalika and his wife, from Babuzai, old no. 1057;
Bottom left: Part of the panel showing Nagaraja Kalika and his wife paying homage to the Buddha (not shown), from Swat, old no. 43;
Top right: Frieze (two pieces) of eight Buddhas standing in one row, from Nathu (S. Paul, p. 151, gives the find spot as Koi Tangai), old no. 1056, now in Chandigarh Museum;
Bottom right-center: Buddha rescues Jyotishi from the pyre, from site 'D' (Mardan), old no. 1253 and Bottom right: Buddha attended by a royal figure wearing a conical cap. old no. 105, Kipling's neg. no. o23.

PLATE LII. FOUR PANELS - TWO DEPICTING DIFFERENT STORIES FROM BUDDHA'S PRE-NATAL AND POST-NATAL LIFE AND TWO SHAOWING LOTUS FLOWRS

Top left Top: Part of circular drum of a stupa. Font side is covered with panels showing two scenes of seated Buddha and Worshippers and Farewell to Kanthak, old No. 626; Left bottom: Part of a circular drum showing two scenes – Dream of Queen Maya and Dipankara Jataka, old no. 1873; Top right: Lotus flowers in different stages of blossoming in a water pond, from Sikri , old no. 2114, no. GR. 1379. Originally, this panel was found in two parts (both bearing the same accession number 2114), as seen in an old photograph (Dar 1999/2000, p.39. fig. 52) Now the smaller piece on the right side is missing. ; and Bottom right: Three fully blossomed Lotus flowers arranged in a row, from Charsada, old. no. 1177, new no. GR-1183, Size – 12x34.5x4.7 cm.

PLATE LIII. THREE RELIC CASKETS.

From left to right:
Left: The so-called Peshawar Urn or the Inscribed Relic Casket in steatite from Shahdheri (Taxila), now in Chandigarh Museum, old no. 568 & AIIS no. 438.77. According to Burgess (J. Burgess, 1897, p.6, pl. 8o), it was stolen from the (old) Peshawar Museum and later on was offered for sale in Kolkata. Finally, it appears to have found its way to the Lahore Museum. In 1948, it was apportioned to India. But, strangely enough, it is not mentioned in the list of 617 Gandharan



objects sent from Lahore Museum (as per list printed by S. Paul in her Catalogue of 1986). But, it is certainly included in Lahore Museum List of 657 Gandharan Objects (See Appendix 'I', Sub-section 5, Item no. 16 of this book.).
Center: Relic Casket, from Swat, accession no. G- 344 in steatite inscribed with Kharoshthi inscription which reads (translation): *By Theodores, the Meridarkh, were established these relics of the Lord Sakyamuni, for the purpose of security of many people"*(Dani, Kharoshthi Primer, p. 41).;
Right: Plain Relic Casket, Acc. no. G-346.
The last two caskets are in Lahore Museum.
(Note: Beside the above three relic caskets, at present there are on display two facsimiles of other relic caskets - one is in plaster of Paris and the other is the bronze replica of the famous Kanishka Casket in Peshawar Museum. Besides, before 1947, there used to be the replica of the ruby studded Gold Reliquary from Bimaran (Afghanistan) and a facsimile of the famous silver Platter from Badakhshan (Afghanistan). Both these replicas are no more there in Museum collection).

PLATE LIV. FOUR PILLARS AND PILASTERS EACH WITH STANDING MALE AND FEMALE FIGURES ON THEIR FRONT SIDES.

From Left to Right:-
A pseudo-Persepolitan column with female figure standing on the shafts, old no. 1958, new no. G-238A,);
Center left: Square Pillar, old no. 2275. It is a corner pillar from Sikri. Center right: Square pillar, old no. 984, new number G-25. It is from some unknown site and has three figures on the front;
Extreme right: Female Bust standing on the front side of a pedestal with a acanthus leaves in the background, old no. 777.

PLATE LV. TWO CORINTHIAN FIGURAL CAPITALS FROM JAMALGARHI.

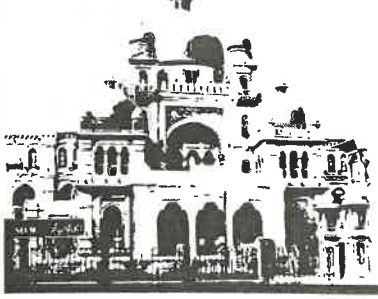
Top: Corinthian capital with seated figure of the Buddha, old no. 156, new no. G-216 with seated Buddha; and Bottom: Corinthian capital with standing Buddha, old no. 566 and new no. G-215,Kipling's neg. no. 076. with standing Buddha among the foliage.

PLATE LVI. THREE RARE STUCCO HEADS FROM ROKHRI

Top left: Male head with Phyrgian cap , old no. 175., new no. G-401;
Bottom left. Male head with hair falling on his forehead, , old no: 166, new no.G-403; and
Center: Painted and gilded female head, old no. 509, new no. G-338.

PLATE LVII (62). SIX STUCCO HEADS.

Lahore Museum has a sizeable collection of stucco and terracotta sculptures from all over Gandhara but its prized collection is from Rokhri near Mianwali on the east bank of the Indus River. Although sculptures from Rokhri and Akhnur in the Museum collection have been exhaustively studied by Humera Alam (Humera 1988,& 1990), material from other sites has so far remained ignored. We illustrate here only six specimens of this class:
Top row: All the three male heads are from Rokri, near Miamwali.
Left to right are: Head of the Buddha, old nos: 324; Head of a youth, old no. 509/ new no. G-338 and Head of the Buddha old. no. not known.
Bottom row. Left to Right: Male head with a ribbon round forehead, from Muhammad Nari, acc.



no. old. 1142, new no, G-409; Center. Buddha head from Sikri, old no. 2196 and Right. Male head with curly hair from Koi Tangai, old no. 1143.

PLATE LVIII. TERRACOTTA HEADS FROM USHKUR, KASHMIR

Museum's collection of Buddhist terracottas is not very impressive.

However, we have two prized collections in this material from the sites of Akhnur and Ushkur, both in Kashmir (See Humera. 1988, 1990). We illustrate here some eight specimens. Almost all are non-Buddhistic and with the exception of one (No. 02960/G-416) all are female. These are: Old nos:

a. 02959 (new No. G.414); b. 02961; c.02967; d. 02958; e. 02960 (new no. G-416) (bearded man) - all from Ushkur and f. 02966; g. no . 03090, and h. no. 03096- both from Akhnur. Head no 02961 is now in Chandigarh Museum.

PLATE LIX. TWO EARLIEST TERRACOTTA PLAQUES OF 2ND CENT. BCE FROM PESHAWAR VALLEY.

The region of ancient Gandhara has produced a large number of terracotta figurines of a great variety dating from second century BCE to 4th century ACE. Lahore Museum has a good number of them on display. But the two specimens illustrated here are probably the earliest ones exhibiting Hellenistic influence: Both are terracotta casts out of moulds:

a. A scene from Sophocles' Greek drama Antigones, acc.no.G-351. In this plaque Haemon is requesting his father Actaeon to forgive Antigones.

b. In this plaque a mother is enticing her minor son with a bunch of grapes. Its acc. no. is G-340.

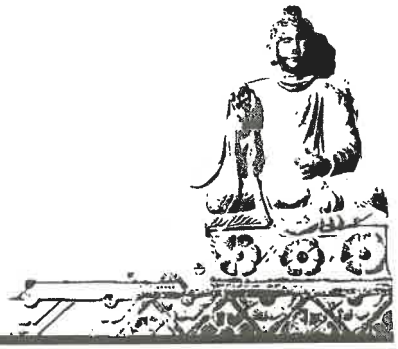
PLATE LX. TWO PARTIALLY PRESERVED TOILET TRAYS.

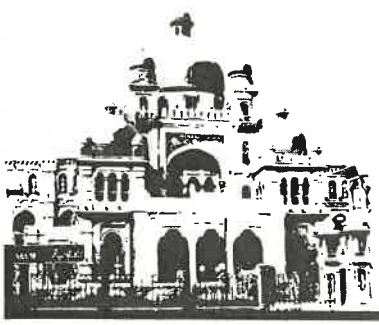
These small-sized so-called toilet trays, at times, were quite popular among Gandharan town-folks for display in their houses before a craze for Buddhist sculpture completely took over public taste during the first four or five centuries of our era. A large number of these were excavated in the city of Sirkap. S. R. Dar has published an exhaustive survey of this class of artifacts that are at present scattered all over the world (Dar, Taxila and the Western World. Lahore 1983, 2nd ed. 1998, pp. 161 & 163). Lahore Museum has only four specimens of such trays which were, for the first time, brought to the notice of public by Dar (1983). These are:

a. A winged horse, acc. no.G-814; and

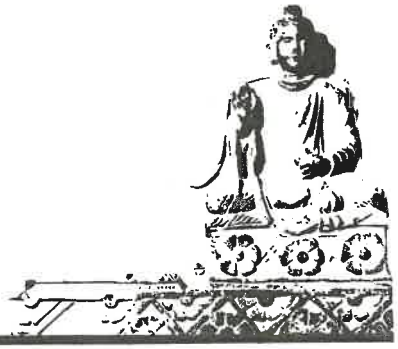
b Two birds facing each other holding a necklace between them, acc.no.G-815.

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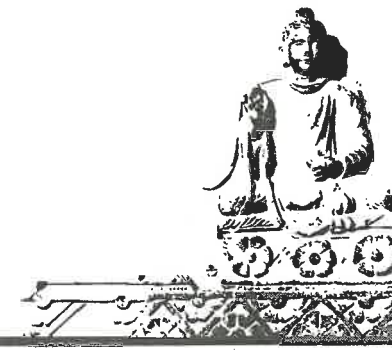
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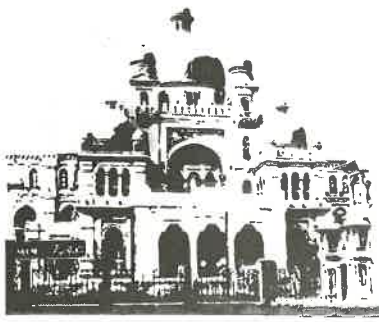
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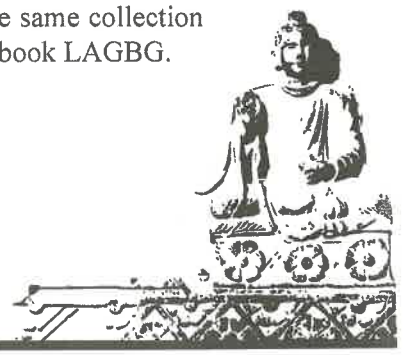
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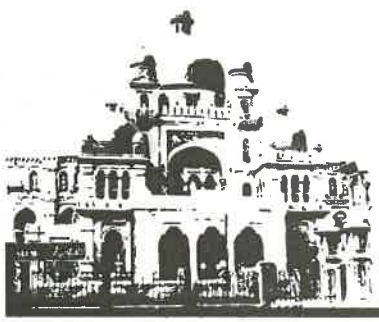
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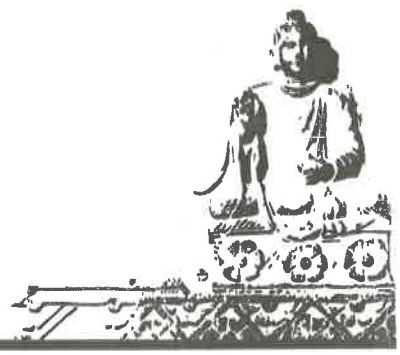
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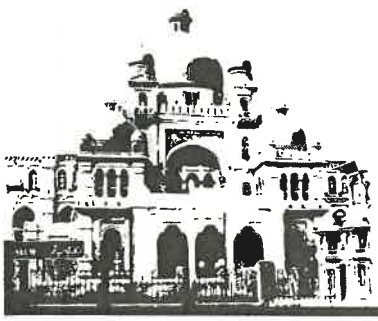
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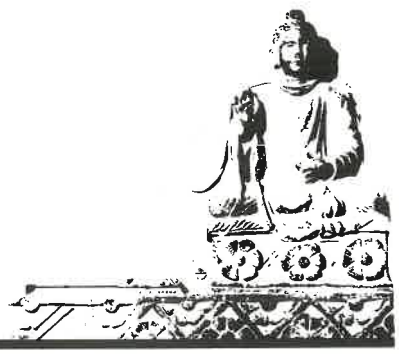
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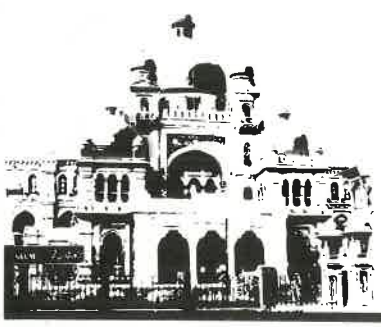
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Illustrations





Illustrations



Plate 'A' LAHORE MUSEUM (1894-TODATE)

Plate 'A'

History of Lahore Museum begins in 1855 when a humble start was made in the neighbouring historical pavilion popularly known as Baradari Wazir Khan. It was named as "District Lahore Museum". Its second house was the neighbouring Punjab Exhibition Hall – present day Lahore City Heritage Museum, where it flourished for about 26 years (1867-1894 under the name of "Lahore Central Museum". On 3rd February 1890 the foundation stone of the present building was laid by Prince Albert, the grandson of Queen Victoria, under the title of "Jubilee Museum and Technical Institute". The building was designed by Rudyard Kipling and Sirdar Bhai Ram Singh, both of the Mayo School of Art. The construction was started by the funds raised from the Public to commemorate the Jubilee of Queen Victoria. T he Museum was inaugurated by Sir Robert Montgomery, the Governor Punjab in 1894. It then comprised five galleries – four for exhibitions and one for office. The auditorium section on the extreme west was added later on. In 1928 two more major galleries were added and named as Eastern and Western Galleries for Gandhara Sculptures and Contemporary Paintings respectively. During 1965-69 the Museum was further enlarged, renovated , rehabilitated and re-inaugurated by Field Marshall Muhammad Ayub Khan, President of Pakistan in 1969. The Museum continued to expand and progress, both physically and academically till, by the end of the 20th century, it had 21 galleries. Besides 21 galleries open to public, the Museum also had an auditorium, a committee room, a large library, a functional conservation and restoration laboratory, photographic section, a carpenter's workshop, a gift shop, a bookshop, a public restaurant and an elaborate office block for curatorial and administration staff.

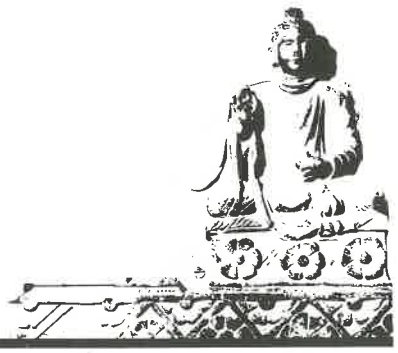
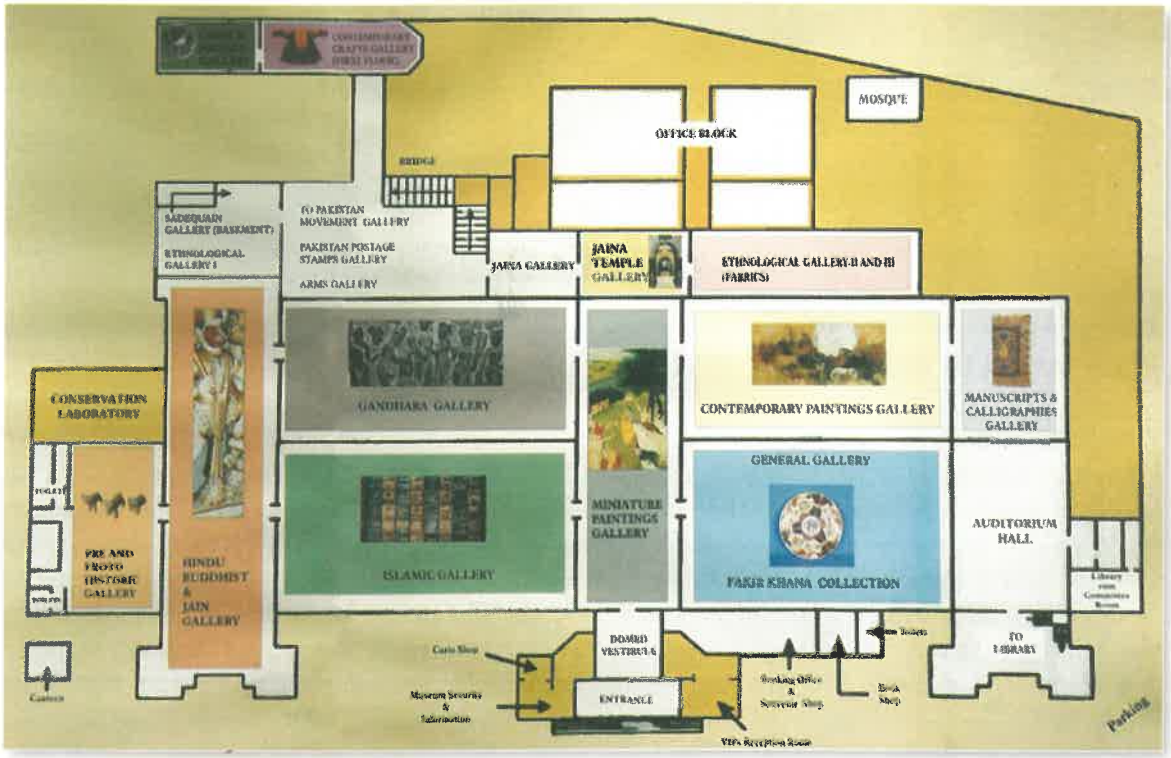


Plate 'B'

PLAN OF LAHORE MUSEUM

Distribution of Galleries as in 2006



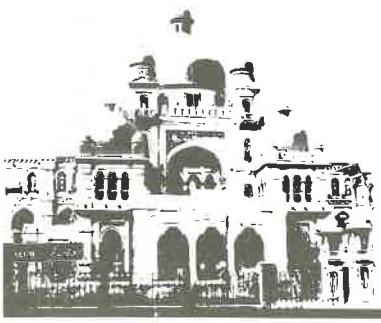
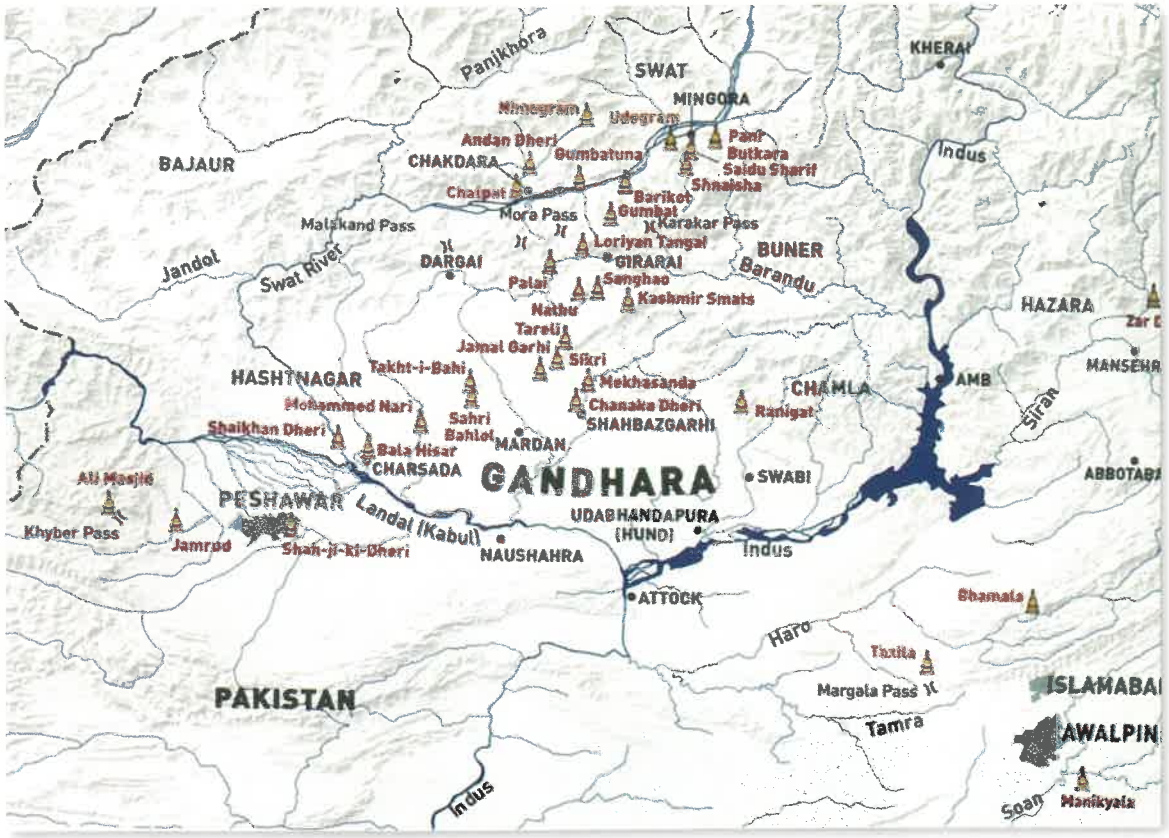


Plate 'C'

Gandharan Sites The most important sites in ancient Gandhara from where Lahore Museum has received its collection of Gandhara Sculptures during 1864-2007 (Adopted from: The Buddhist Heritage of Pakistan – Art of Gandhara, Asia Society Museum, New York, 2011)



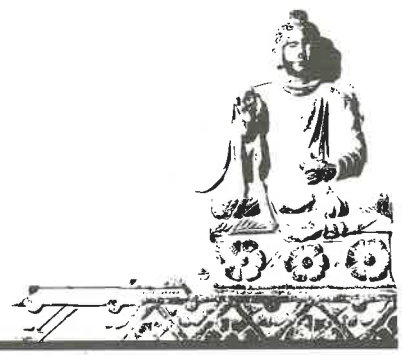


Plate I. Lahore Museum at Three Locations (1855-to-date)

a. Lahore District Museum in Wazir Khan's Baradari (1855-1867)

b. Lahore Central Museum in the former Punjab Exhibition Hall - 1867- 1894;

c. Lahore Museum 1894- to-date



(a)



(b)



(c)

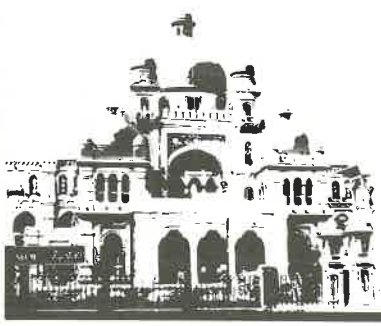


Plate II District Lahore Museum Building (1855-1867) - (Former Baradari Wazir Khan).

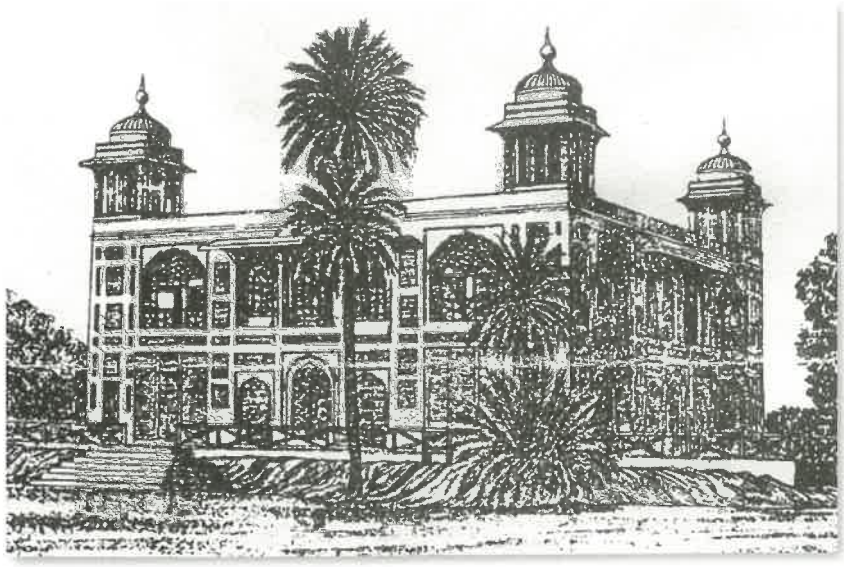


Plate III: Punjab Exhibition Hall which housed the Lahore Central Museum for 26 years (1867-1894). Now a days, it houses the Lahore City Heritage Museum (2006 - to-date).



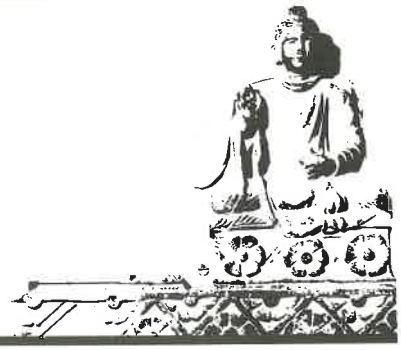


Plate IV. Lahore Museum also known as Punjab Museum and *Ajaib Ghar* (1894 - to-date). From a photograph taken before 1947. The bronze statue of Prof. A.C Woolner can be seen in the foreground.



Plate V: Plan of the Lahore Central Museum (Former Punjab Exhibition Hall - now Lahore City Heritage Museum.

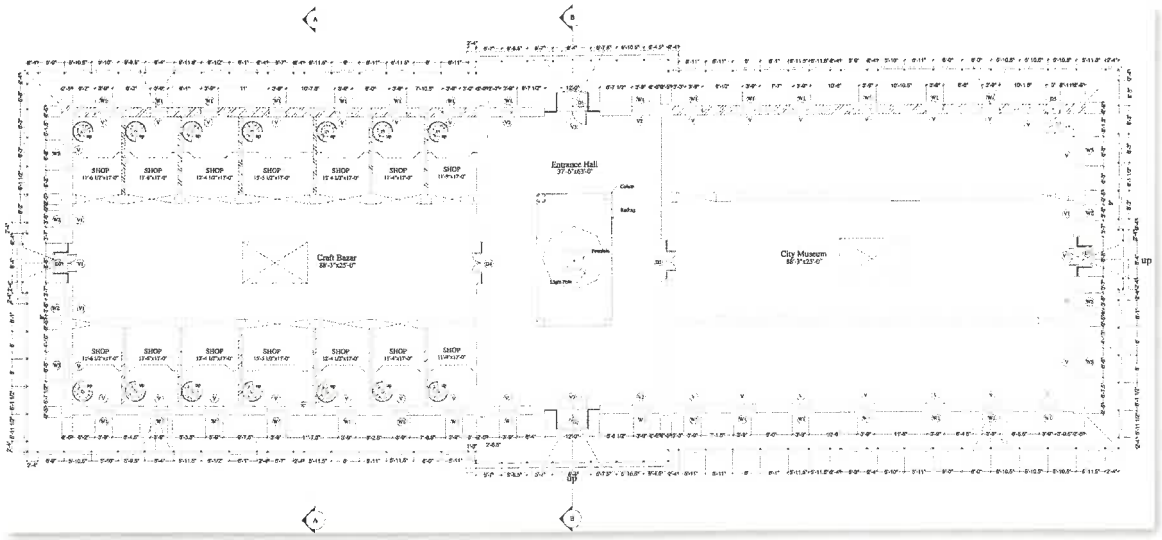
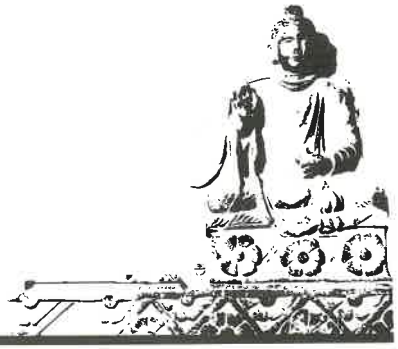
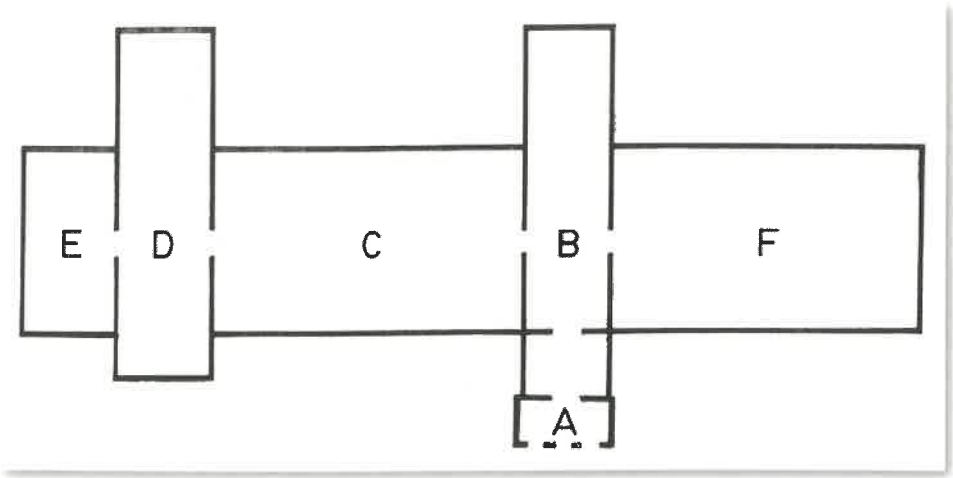


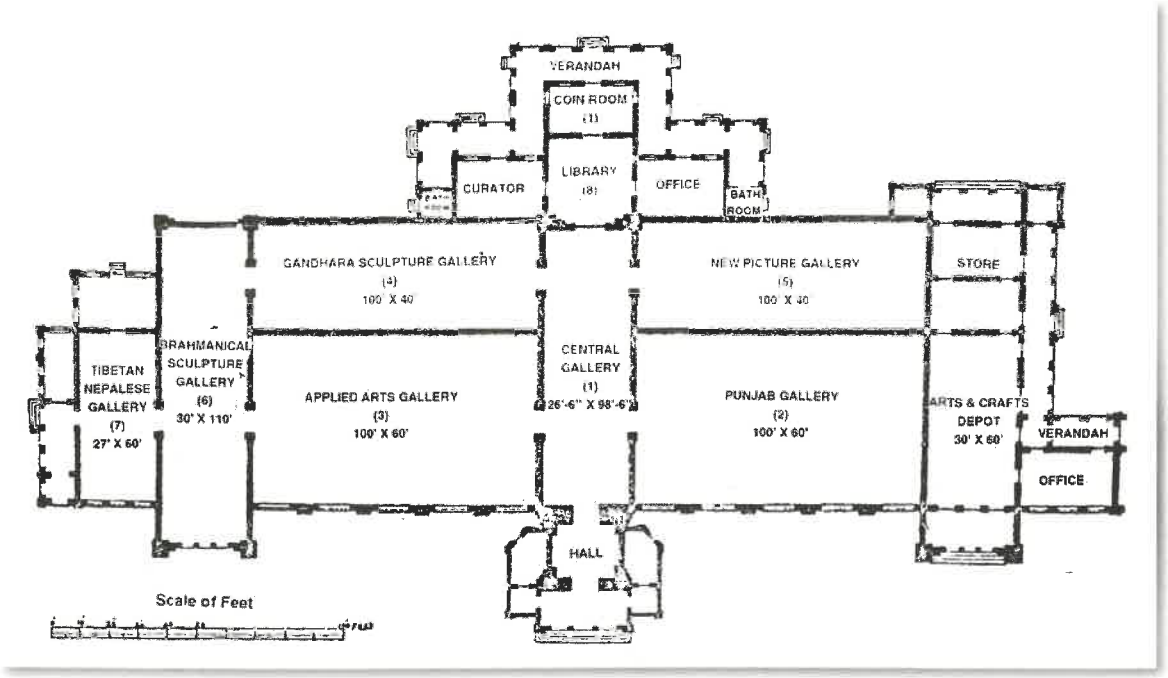
Plate VI: A View of the Punjab Exhibition in 1864. Later on this building became the first home of Gandhara Collection during 1867-1894.





Pl. VII. a: Lahore Museum. Two Periods of Development of the building
Top: Original Plan (1890-1928)
Bottom: First Expansion (1928 to 1965)





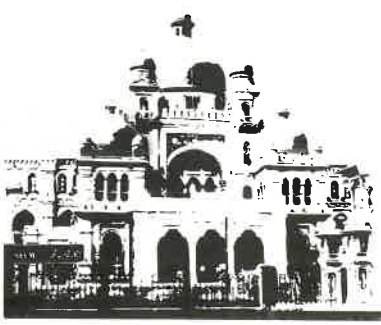
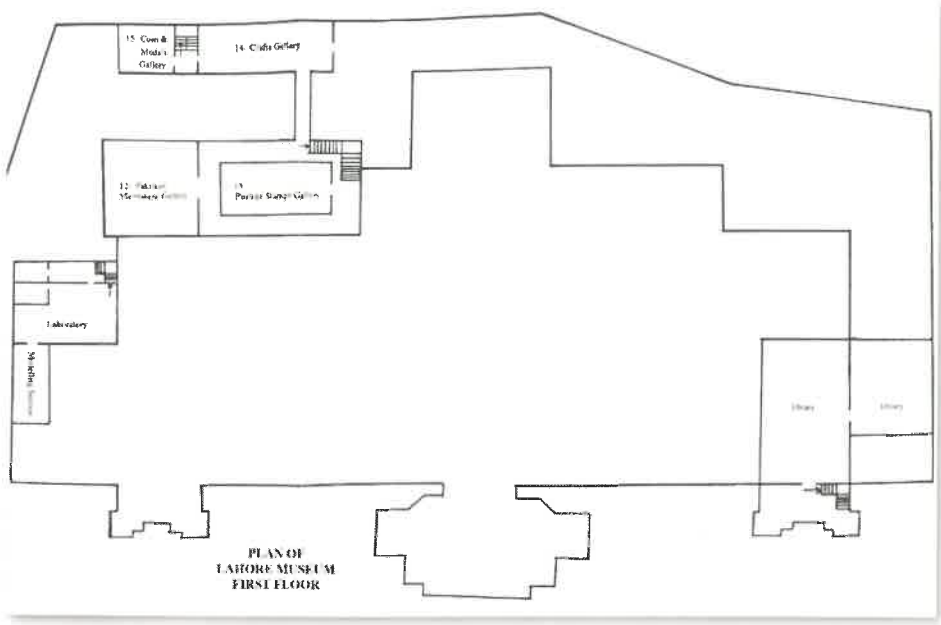
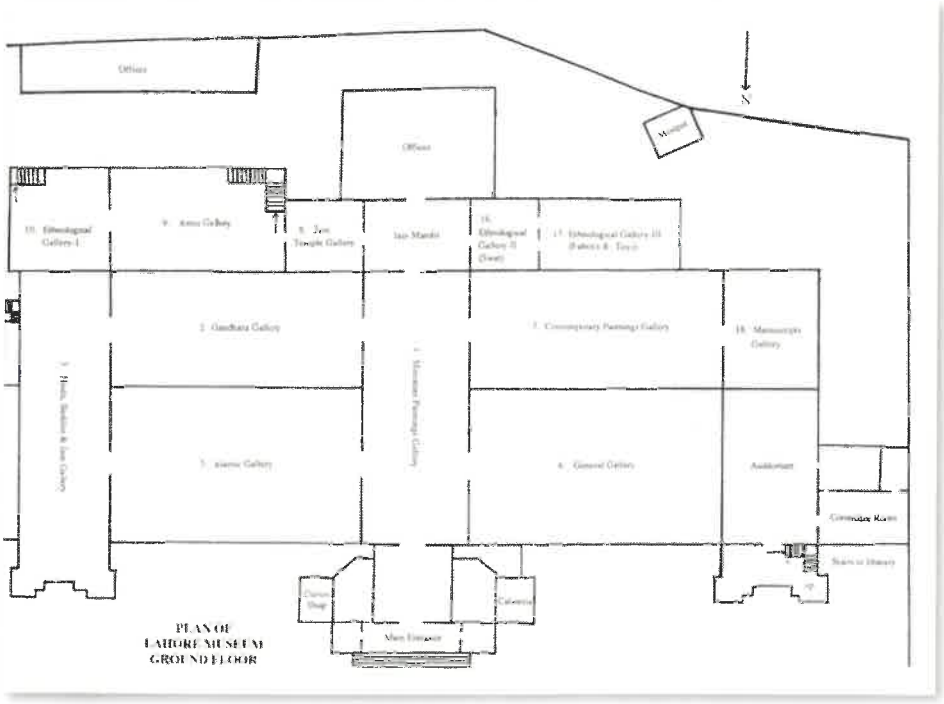


Plate VII. b: Plan of Lahore Museum (1969-2004) showing distribution of galleries as they stood in 2004
(Courtesy Dr. L. A. K. Niazi, Lahore Museum – A Gallery of Our Culture – A Guide. Lahore 2004).



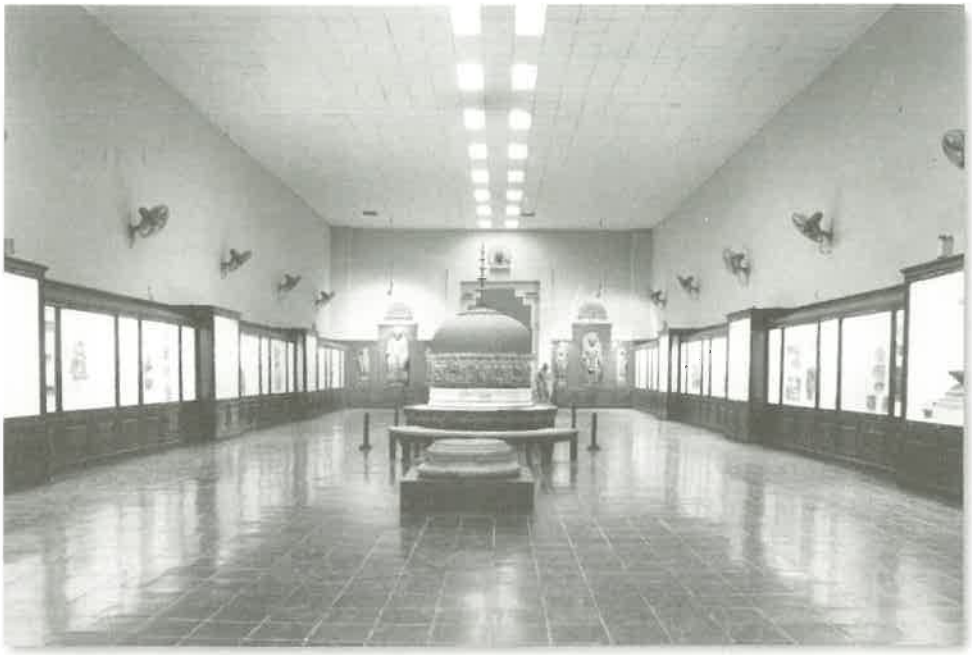


Pl. VIII: This photo was taken in 1905 by Count von der Berght of Belgium. This photographs was kindly sent to me in 1984 by Madam Jenine P. Schotsmans of Musees Royaux d'Art et d' Histoire, Bruxelles, Belgium. This gallery then displayed Gandhara sculptures along with other archaeological objects and antiquities including coins. Although quite a few descriptions exist as to how Gandhara material was arranged in this Gallery during 1894 and 1928. Apparently, the set of photographs taken by the Count van der Berght is the only visual record of this period.





Plate IX: Two views of Gandhara Gallery after renovation during 1965 and 1969



a. From 1978 to 1998



b. From 1998 to-date.

Plate X Gandhara Gallery: Old Display of sculptures during 1928-1965. These showcases display some of the objects from Sikri excavated in 1889





Plate XI. Gandharan Sites The most important sites in ancient Gandhara from where Lahore Museum has received its collection of Gandhara Sculptures during 1864-2007.



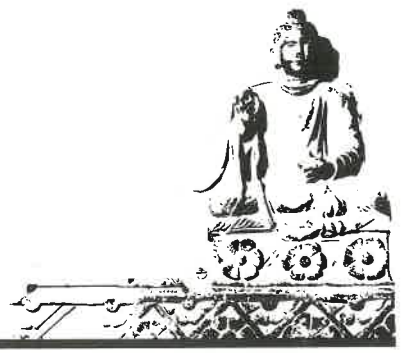
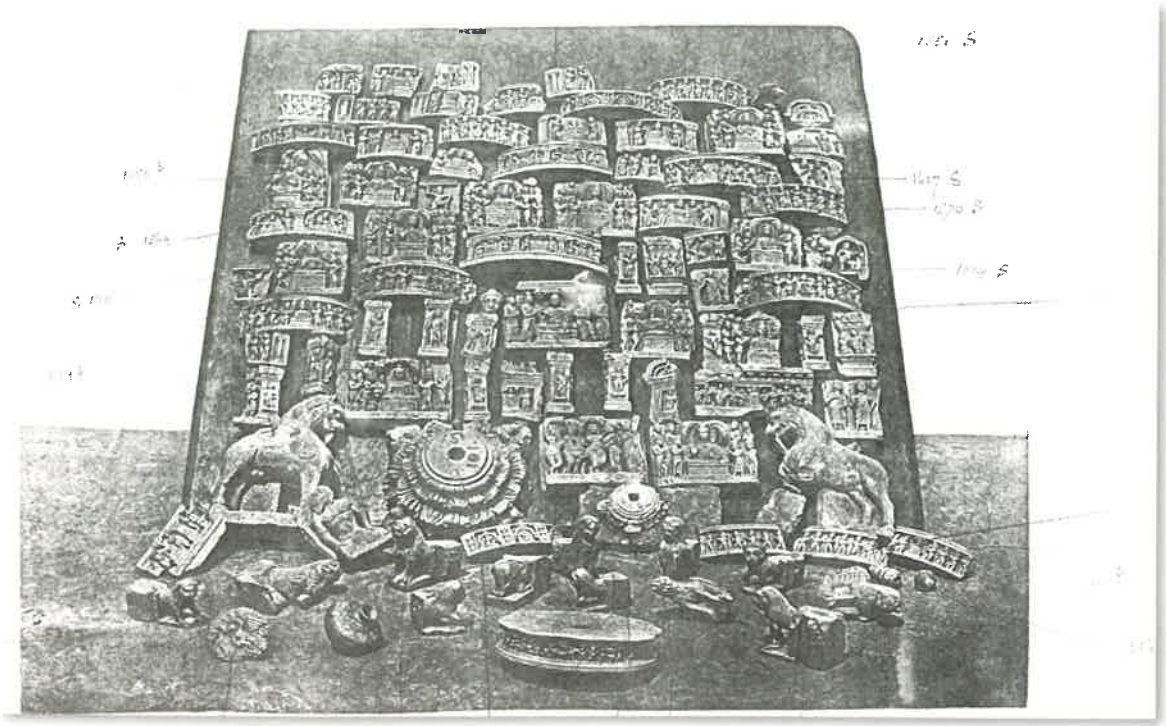
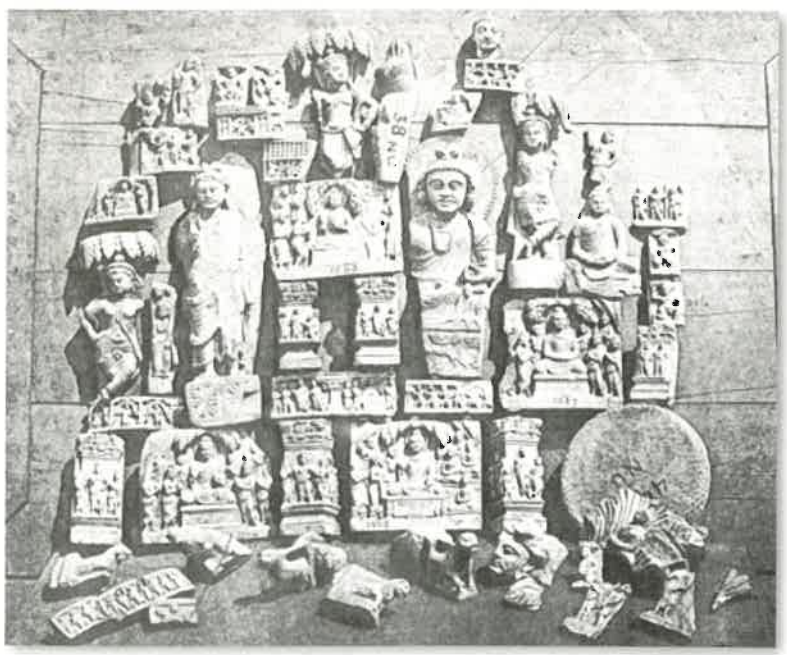


Plate XII Recognizing Unidentifiable Gandhara Sculptures from Old Pictures





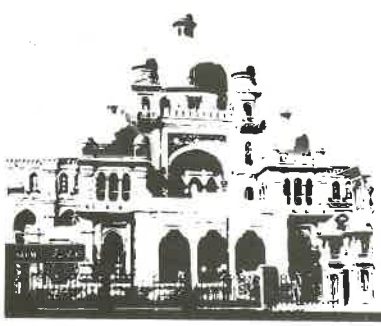
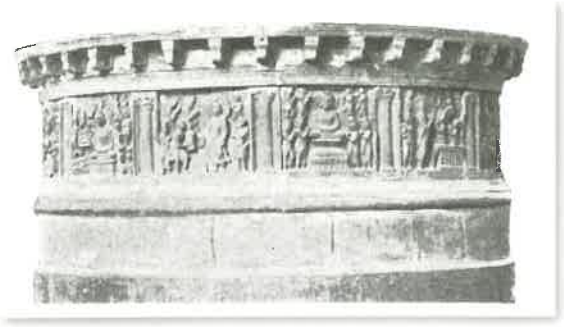


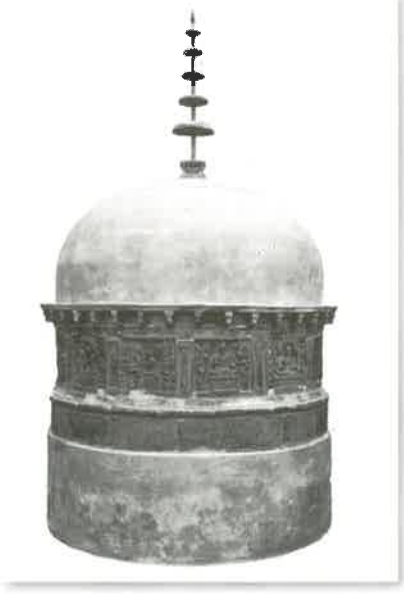
Plate XIII: Sikri Stupa Excavated in 1889Re-assembly of 13 panels around the drum after their arrival from Mardan. Four phases of its reconstruction in Lahore Museum between 1890 and 2007. (Old Number 2101, new no. G-383).



a. During 1890 -1894



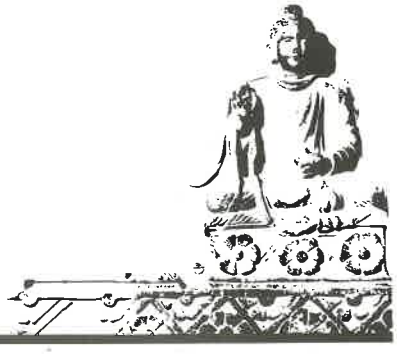
b. During 1894-1965



c. First re-construction in the present Gallery.



d. Final reconstruction from 1969 to-date.



XIV. Image of part of a Note (paragraphs 10 to 14) exchanged between the chairman and the director in 1987' This Note is about fresh documentation of Gandhara collection that was carried out during 1985-1987 with an ultimate purpose of preparing a catalogue.

10. I am glad that this long overdue work has been undertaken and successfully completed upto a positive stage. The Director and Miss Humaira Aalam deserve to be congratulated for this splendid effort.

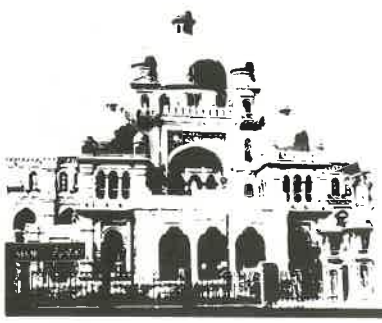
11 The next step, in my opinion, is to have a photostat copy of the entire record prepared (filewise). The negatives should also be sorted out, numbered and pasted in albums, like those for the Gandhara Gallery. Preparation of Index Card and entry in a register can be done simultaneously and I think Miss Humaira Aalam should initiate the work. She should also check the Gallery register to see that all items removed to the Reserves have been duly recorded as such. I think it would be better to prepare a new register incorporating this informat

12. The concurrence list of old and new numbers will be major exercise as some of the pieces are without number. It can be undertaken later. We should for the present consolidate the work done by taking the action proposed above. This will complete the first and essential phase. The Museum with its present resources can hardly go any faster.

13. The Director knows best, but in my opinion the contemplated scientific catelogue with a study of each pieces, identification, comparison with other pieces, daring, determination of site of origin and the history of the object after it has been excavated from its original place, its original records, comparison of various published works would be a tall order. Such an exercise has not yet been undertaken for even the statues on display in the Museum, or for that matter, for any other collection in the Country. I doubt if even Zwalf, who has spent 10 years on the relatively smaller collection in British Museum, is aiming that high. Things like dating have defied researchers and experts so far and thereon other problems. As an administrator, the Director must know that it would require years of work not by one but a number of experts. The Director with his multiferious duties, other collections of the Museum to look after and the meagre staff to assist him, can hardly undertake it at this stage. The question of a long term plan and its implementation should therefore be taken up in due course. In the meantime, attention has to be concentrated on the Museum's collection of coins, of which we are justly proud, and on which despite substantial additions, nothing has been published since partition, nor any of the existing publications updated. It will be another feather in his cap, if the Director could take up the cataloguing of Bactrian and Indo Greek, Scythian, Parthian and Kushan coins. Besides, Mrs. Dag thus will be another Research Officer (whom we intend to appoint) to help him.

14. Finally the Gandhara Reserves record has to be kept in a secure place. I suggest that one set of documents except the registers should be placed in an iron safe in the Reserves while the other together with the negative albums and register should be with the Research Officer (in an iron safe) for ready reference.

Chairman,
October 01, 1987



Pl. XV Sikri. Four Narrative panels from the drum of the Stupa



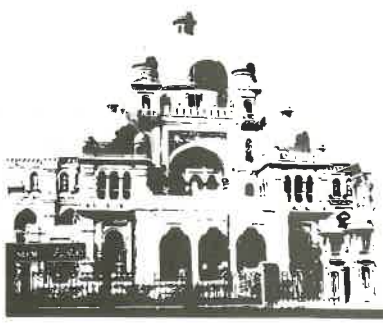
XVI. Sikri: Four Narrative Panels from the Site of Sikri All fixed around the drum of the Stupa, old no. 2101, new no. G-383).



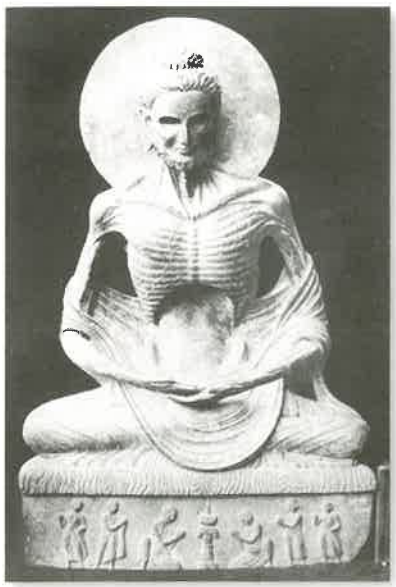








Pl. XVII Three Photographs of the Statue of Fasting Siddhartha from Sikri published in 1890, 1908 & 1985. (Old no.2099, new no. G-75. 31 inches high. It was excavated in 1889 and arrive in Lahore 1n 1890. It was first displayed in the Gallery of Archaeology and Antiquities in 1894 but was shifted in present Gallery in 1928. In its present place, it is there since 1969.



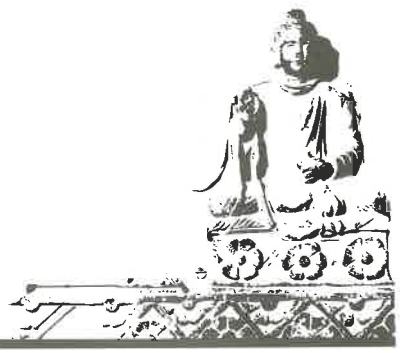
1890



1908



1985



Pl. XVIII Damaged Arms of the Statue of Fasting Siddhartha from Sikri.



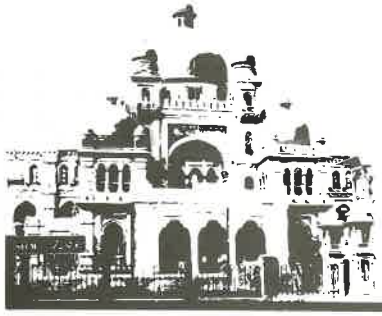
1908



1950



1984 - todate



Pl. XIX Four rare carvings and sculptures .From left to right:

a. Jade carving depicting a Chinese traveller reportedly from Rokhri.

b. The so-called Foucher's Buddha from Charsadda,. old no. 1227/740, new no.G-381;

c. The Buddha in Abhaya Mudra standing on a pedestal with six female worshippers. Site and Number not known, and

d. One of the two identical footprints of the Buddha from Sikri, old no. 2079, new no. G-124).



a



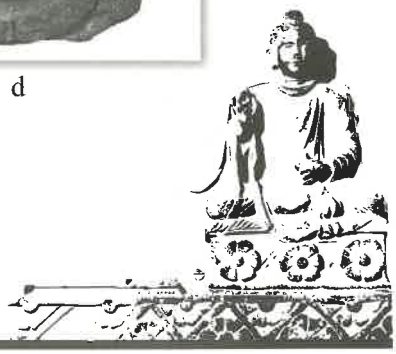
b



c



d



Pl. XX. Four heads of the Buddha and Bodhisattva from Sikri. From left to right:
a. Old no. 946/330)/G - 183;
b. Old no. 2181);
c. Old no. 779/273, new no. G -181 and
d. Old no. 2202.



a



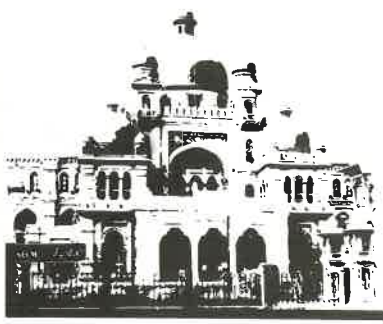
b



c



d



Pl. XXI Five carved figures of real and mythical beings. Two from Sikri, two from some unknown site(s) and one from Sanghao. From left to right:

a-b. Female Centaur from Sikri, old no. 2145;
c. Male Centaur, unknown site, old no. 1202;
d. A Lion-bracket from Sanghao, old no. 1126, new no. G-206.
e. A statue of an Atlas from Sikri, old a 2118, new no. G -164;
f. Musician riding a lion, old no. 77, new no, G-208, Kipling's neg. no. 015.



a-b



c



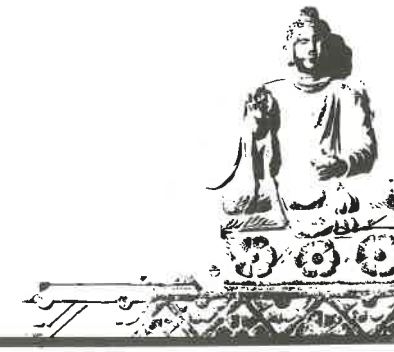
d



e



f



Pl. XXII. Among the Earliest Statues to reach Lahore Museum

a. Athena, old nos. 7 & 68, new no. G-162 from Naogram, received from Peshawar in 1869;

b. Bodhisattva Maitreya , old no.1, new no. G-380, from Dhamani;

c. Buddha in sandstone, old no. 24, probably from Taxila and

d. Panchika from Tahkal, old no. 3, new no. G-101.



a



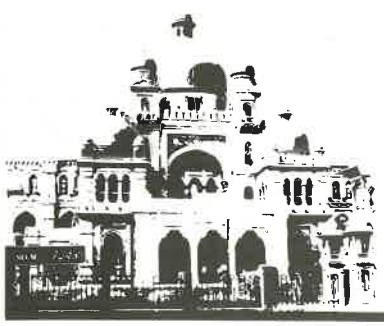
b



c

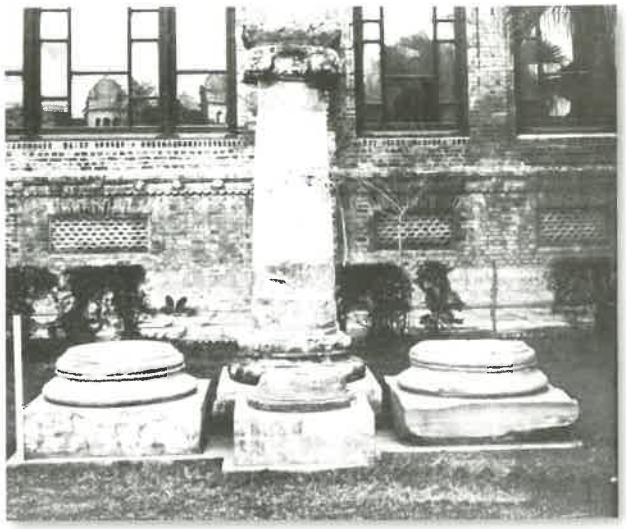


d



XXIII. The Only Surviving Ionic Column from Taxila It was recovered by Cunningham from The Ionic Temple, Mohra Maliaran, near Sirkap (Taxila). Received in several fragments, the column was restored and displayed in 1872. It is the only surviving Ionic column known from Gandhara. Here it can be seen in Lahore Museum at three different places at different times

1894-1908



a

1965 -1980

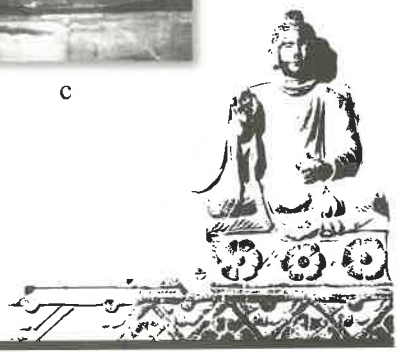


b

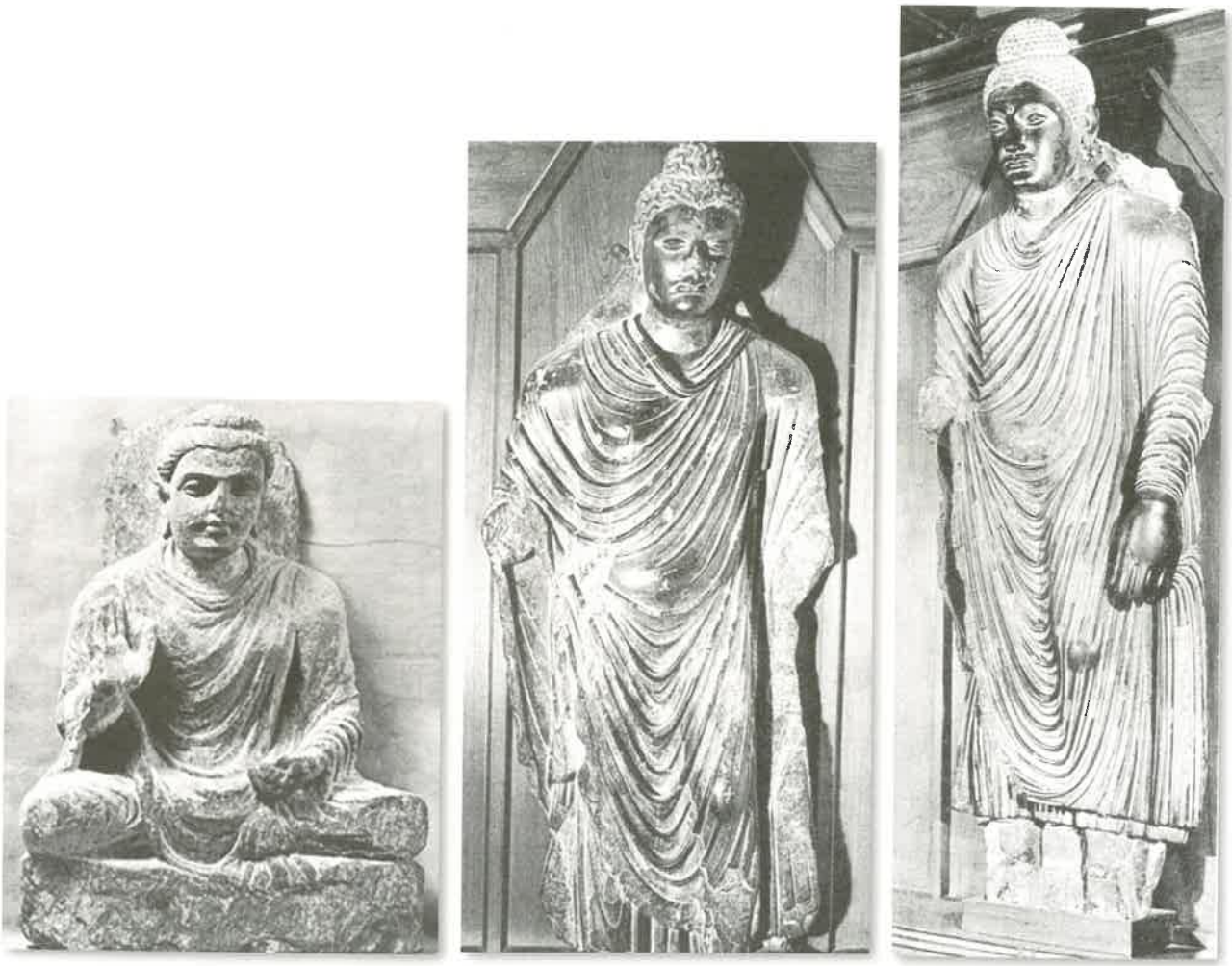
1980-today



c



XXIV. Buddhist Sculptures from Karamar, Jamalgarhi, and Takht-i-Bahi From Left to Right: Seated Buddha from Karamar, old no. 1180; Standing Buddha from Jamalgarhi (year 1878), old no. 948, new no. G-378 and Standing Buddha probably from Takht-i-Bahi, old no.2, new no. G-376.





XXV. Five seated Buddhas and Bodhisattvas:

a. Preaching Buddha, old no. 291 or 29, new no. G -148;
b. Preaching Buddha from Sikri, old no. 573, now in NMP, Karachi;
c. Bust of Bodhisattva from Sikri, old no. 2186, AIIS no. 432.47 in Chandigarh Museum; and
d. Headless seated Buddha in Preaching Mudra, old no. 14.



a



b



c



d



XXVI. Five Statues of Bodhisattvas.

a. Headless statue of Bodhisattva, old no. 1916;
b. Bodhisattva Maitreya from Sikri, old no. 2354, new no. G-127;
c. Bodhisattva Siddhartha with curly hair from Sahri Bahlol, old no.135, new no. G.135;
d. Standing Bodhisattva both arms damaged from Dhamani, near Sahri Bahlol, old no. 1226, new no. G – 128,
e. the so-called Foucher's Bodhisattva from Naogram, old no.6



a



b



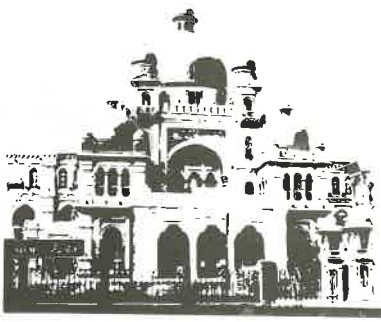
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d



e



XXVII. Six Rare Female Statues:

a. Hariti from Sikri, old nos. 2100/1326, new no. G-102;
b. Inscribed Hariti from Sakhara Dheri, old no.1625, (Chandigarh Museum);
c. Female Donor from Sahri Bahlol, old no. 1315;
d. Headless statue of Nanaia from Sikri, old no. 2260, new nos. G-357/GR -1391;
e. Statue of headless female figure, old no. 865, from Ranigat,
f. Female Guard, from Ranigat, old no. 184. The last two statues were excavated by Cunningham in 1847 and are now in Chandigarh Museum.



a



b



c



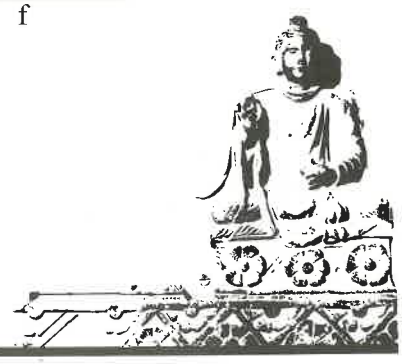
d



e



f



XXVIII. Seated Bodhisattvas and Panels

a. Seated Bodhisattva from unknown site, Old no. 1967;

b. An unidentified (Punishment) Scene, old no. 119;

c. Scene on a pedestal from Charsadda showing seated Buddha surrounded by five female and five male worshippers, old no. 1211,

d. Bodhisattva seated on an inverted lotus from unknown site, old no. 304, new no. G-145.



a



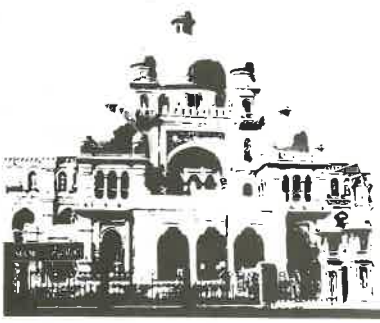
b



c



d



Pl. XXIX Figures with unusual positions

a. Panel with the Buddha seated with unusual position of his legs and right hand, from the site 'K' (Kraramar), old no. 1182, new no. G-91;

b. The so-called Kashyapa Standing Buddha with his dwarf stature and unusual position of right hand, from Shah Dheri (Taxila), old no. 527, new no. G-138.

c. Bodhisattva with a dwarf stature of his body standing on a pedestal with chamfered corners, from Sikri, old no. 1236.



a



b



c

XXX. Three Head-dresses of Bodhisattvas

a. Bust of Bodhisattva Padmapani, old no. 969/1701 (after 2001). Headdress decorated with rich foliage and figure of a worshipper. Iand , new nos. G-868 in LML;

b. Top ornament of a turban of a Bodhisattva showing Zeus' Eagle and Ganymede, old no. 1045, from Sanghao

c. Detail of the crown of Bodhisattva (See Pl. XXXII.b) showing (Zeus') Eagle carrying away two ladies, old no. 613, new no. G - 172.



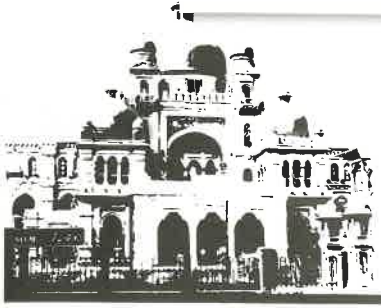
a



b



c



XXXI. Four Statues of Bodhisattvas – Seated and Standing

a. Seated Bodhisattva Maitreya, from Kharki, old no. 569, new no. G-154;

b. Standing Bodhisattva (forearms and halo damaged), old no. 90, new no. G-131;

c. Buddha in Teaching Mudra seated cross-legged, in NMP, Karachi, old no. 664 & 6 (after 2002)

d. Buddha in Dhayana Mudra seated on a round throne , old no. 2372, and new no. G-68.



a



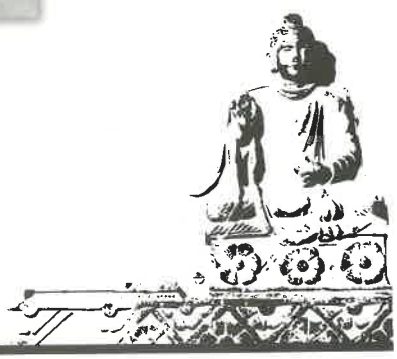
b



c



d



XXXII. Three Heads carved in Stone

a. Head of the Buddha from, old no. 399, new no. G--174;

b. Gilded head of the Buddha, from Shahbazgarhi , Acc, no. G-807

c. Head of Bodhisattva wearing a head-dress with top-knob showing (Zeus') Eagle carrying away two women, old no. 613, new no. G-172.



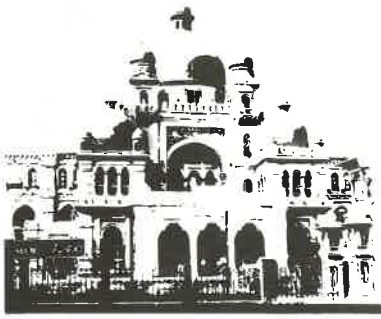
a



b



c



XXXIII. Three Bacchanalian Scenes

a. An unusual bacchanalian scene on a Buddhist lion-pedestal, old no. 1914, new no. G-167;

b. A triangular stair-riser with a scene of a female Centaur and a male Triton sharing among them a wine cup, from Attock or Karamar, old no. 965;

c. A Dionysian Scene of vine crushing , old no. 1493, new no. G-247.



a



b



c

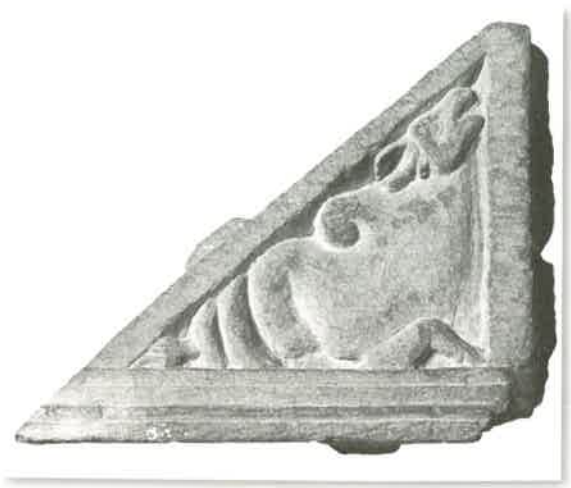


XXXIV. Four Stair Risers:

a-b. A pair Stair Stringers with identical Marine Bulls, both attributed to Sikri, old nos. 83A & 83 and new nos. G-219 & 221 respectively.

c. A Peacock, old no. 1080, new no. G-220

d. Makra or Triton from Sikri, old no. 1361.



a



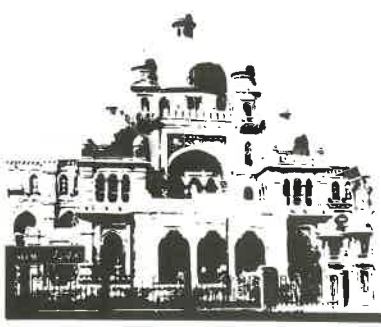
b



c



d



XXXV. Four Gables Four complete gable each with 3 to 4 scenes:

a. Tree scenes with the main being Descent of the Buddha from Tushita Heaven (top), old no. 1183, new no. G-56, from Sanghao;

b. Four scenes - the one at the bottom depicts Gautama leaving Kapalvastu, old no. 1238, new no. G-56;

c. Four scenes, bottom scene shows Buddha with eight devotees, old no. 144. From Jamalgarhi now in Chandigarh Museum.

d. Three scenes with middle one depicting worship of Buddha's Turban, accession number - could not be confirmed.



a



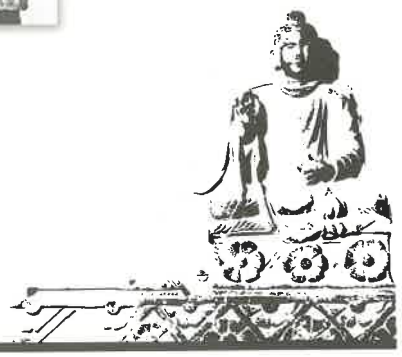
b



c



d



XXXVI. Three Partly preserved Gables

a. Upper part of a large gable with three lunette-shaped arches each one displaying a scene of an event of Buddha's life, old no. 534, new no. G-89;

b. False -gable with three scenes, lower part damaged, old no. 891.

c-d. Upper part of a gable showing Bodhisattva Maitreya seated European fashion, (old no. 572 Chandigarh Museum). The complete is from Muhammad Nari.



a

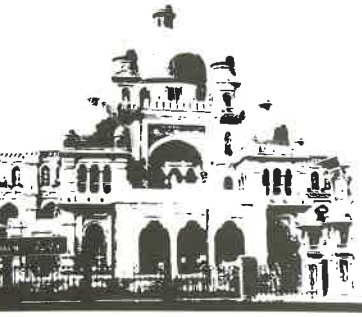


b





c



XXXVII. Miracle of Sravasti and a Domed Vihara

a-b. Two huge panels both depicting Miracle of Sravasti or Sukhavati Heaven. Both are from Muhammad Nari, old no. 1135, new no. G- 155 (LML) (left) and old no. 1134 (Chandigarh Museum)

c. Center: Upper part of a shrine/Vihara with domed roof, old no. 390.



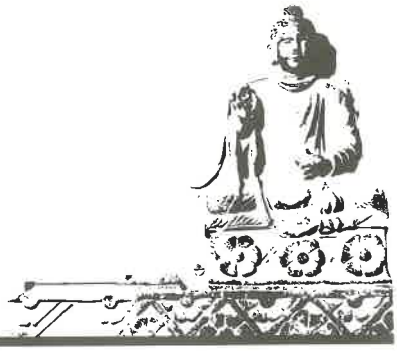
a



b



c



XXXVIII. Extinguishing Fire in the Fire Temple – Lower Part of the Scene is now Lost.

a. Partly damaged panel from Naogram, old no. 464, new no. G-104 showing a group of ascetics throwing water on a burning temple. The photograph taken in 1958.

b. Shows it as was originally received in the Museum. But a new photograph taken in 2011 shows the lower part of it missing.



a



b



XXXIX. Found and Lost: Two Panels Each with Some Parts Missing.

a-b. Two pictures of the same panel from Sikri:, old nos. 2058 & 2059. Upper picture (1958) comprises three pieces whereas in the lower one (2011) panel shows only four, instead of five Buddhas in a row with a theatrical curtain stretched behind the main figures.

c-d. Scene of Sumaghda and Naked Ascetic from Sikri, (NMP, Karachi). It comprised two pieces each bearing a separately accession nos. 2124 and 1601. The upper photograph was taken in 1905 whereas in the picture at the bottom was taken in 1958.



a



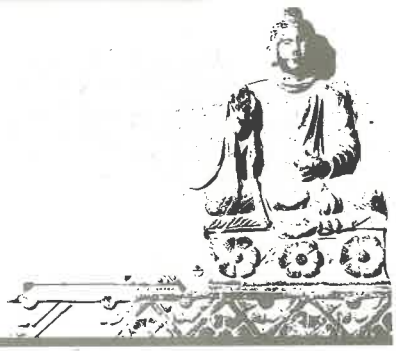
b



c



d



XL. Found and Lost Panels - Two Friezes from Charsadda.

a. A frieze of Garland-bearers with a honeysuckle flower on the right side, old no. 1184, new no. G – 243.

b. In a more recent photo (center), the honeysuckle flower is seen missing.

c. A frieze showing three Tritons and three Amorinis with a honeysuckle flower on right, old no. 1183, new no. G – 166. In Museum's display the two pieces are exhibited separately.



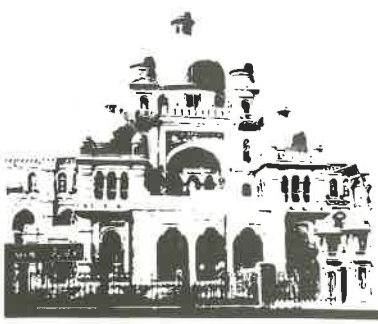
a



b



c



XLI. Palace Scene The panel presents two scenes in the same palace. In the upper scene Siddhartha is shown enjoying a musical evening in the company of his wife. In the lower scene he is about to leave the palace while his wife and others have fallen to sleep. This panel from Jamrud (acc. no. 567) is now in NMP, Karachi.



Pl. XLII A vertical panel and three door jambs.

a. Army of Maras. From Naogram/Ranigat, old no.538, new no. G-78;

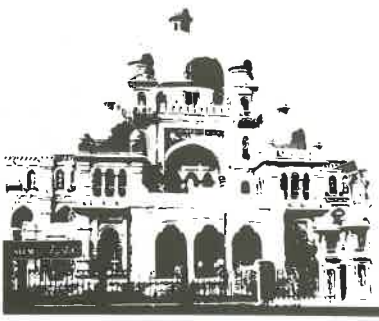
b. Stele with five scenes from Buddha's life, from Karamar, old no.310 &1139, new no. G -109;

c. Stele with five scenes from Buddha's life, from Karamar, old no. 309, new no. G -5,

d. Door Jamb from Muhammad Nari with six larger and 12 smaller panels each with a scene, old no. 1139 , new no. G -109.



a b c d



Pl. XLIII: Four panels each depicting a scene. From Sikri and unknown sites.

a. Birth Scene, old no.1351/242), new no. G –26.
b. Left half of a panel (in two pieces) depicting Bodhisattva and six female devotees, old no.1060;
c. Chhad-danta Jataka, from Karamar, old no. 1156/1258, new no.G-1
d. Buddha seated in Abhaya Mudra with two devotees, old nos. 589 & 1351.



a



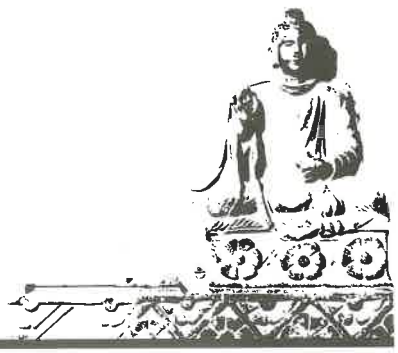
b



c



d



XLIV

a. The Buddha seated inside a hut on fire, from Sikri, old. no. 2305, new no. G-105.
b. The Buddha seated on a throne and royal donor on his right with two attendants, old no. 2360, new no. G- 47;
c. Chhandaka licking the feet of his Master, from Sikri, old no. 2340, new no.G-13.
d. The Buddha in Deer Park, old no. 134, new no. G – 88.



a



b



c



d



Pl. XLV Four scenes including two on front of pedestals. The other two depict Dipankara Jataka and an Acrobatic Scene. All are from unknown sites.

a. Old no. 1400, new no. G -9.
b. Old no. 1191, new no. G-955.
c. Old no. 1850 /427, 1058, new no. G -2.
d. Old no. 19 27.



a



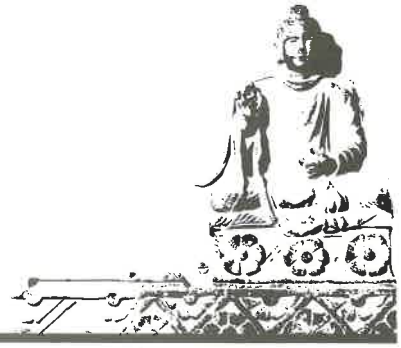
b



c



d



Pl. XLVI Four panels each depicting an event of Buddha's Life.

a. Siddhartha leaving his Palace, unknown site, old no. 154.

b. Part of a panel showing Bodhisattva and six figures, from unknown site, old no. 211, new no. G–9.

c-d. The two panels are actually two photographs of the same panel (depicting Siddhartha exchanging his clothes with a grass-cutter). In the upper photograph (taken in 1958) half of the panel is missing. It is from Sikri, old no. being 2215 & the new no. G-61.



a



b



c



d



Pl. XLVII Four Scenes including two depicting the Buddha in Indrasaila Cave. All four from unknown sites.

a-b Two scenes of the Buddha seated inside Indrasaila Cave. (a) old no. 2015, new no. G-.72 and (b) Old no. 1401.

c. A square block with a male figure, from unknown site, old no.1234 / D-2;

d. Panel of square arch showing Buddha seated under a Pipal tree, from unknown site, Old No. 61. From Peshawar now in Chandigarh Museum.



a



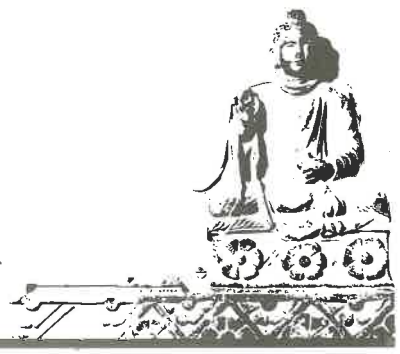
b



c



d



Pl. XLVIII Four Scenes including two depicting the Scene of Buddha's Horoscope and Conquest of the Cobra. All from Unknown Sites.

a. Horoscope of Siddhartha being told, old no. 101, new no. G – 32;
b. Right top: Buddha entering the city of Rajagriha, old no. 128;
c. Two worshippers with a Fire Altar, old no. 411, new no. G- 254;
d. Conquest of the Serpent, old nos. 30 and GR-1362.



a



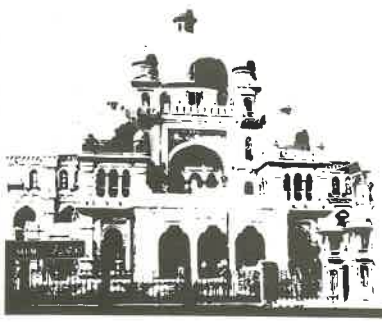
b



c



d



Pl. XLIX Three Vertical Stele and One Horizontal Panel

a. A stele with three scenes in vertical order., old no. 1277 & new no. G-6, site unknown;
b. Stele with two scenes in vertical order, site unknown, old no. 19 05, new no. G-10.
c. Lower part of a stele with two scene. From Sikri, old no. 62, new no. G-8.;
d. Devadutta's hirelings attack the Buddha, old no. 163.



a



b



c



d

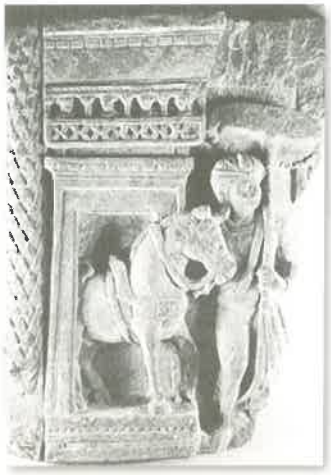


Pl. L: Scenes at the City Gates

a. A lady standing under the city gate, old nos. 1073 and GR-33(9); from Sanghao;
b. Kanthaka and Chandaka coming out of out of the city gate, from Unknown site, old no. 116/ new no. G-62;
c. Guarding the Relics above the city gate, Old no. 196.
d. The Urns of Buddha's ashes exhibited one the roof of the city Gate, old no. 148 (foucher);
e. A city gate being guarded by two Guards, from 'S' i.e. Sikri, old no. 2267. now in Chandigarh Museum.



a



b



c



d



e



Pl. LI: Five panels depicting different stories of Buddha's Life.

a. Homage to the Buddha by Nagaraja Kalika and his wife, from Babuzai, old no. 1057;
b. Part of the panel showing Nagaraja Kalika and his wife paying homage to the Buddha , from Swat, old no. 43;
c. Frieze representing eight Buddhas in one row, from Nathu (Koi Tangai), old no. 1056 (Chandigarh Museum);
d. Buddha rescues Jyotishi from the pyre, from site 'D' (Mardan), old no. 1253
e. Buddha attended by a royal figure.



a



b



c





e

Pl. LII: Four panels - two depicting different stories from Buddha's pre-natal and post-natal Life and two depicting lotus flowers. Left top: Part of a drum of a stupa with two panel: Old no. 626/G-1019; Left Bottom: Panel showing three scenes Old no. 1873. Right top. A frieze of lotuses flowers in two pieces showing lotus flowers blossoming in a water pond, from Sikri , old nos. 2114/GR- 379; and right bottom; Three fully blossomed Lotus flowers in a row, from Charsada, old no. 1177, and GR-1183, Size – 12x34.5x4.7 cm.

a



b



c



d





Pl. LIII: Three Relic Caskets.

a. The so-called Peshawar Urn (inscribed) in steatite from Shahdheri (in Chandigarh Museum), old no. 568 & AIIS no. 438.77).

b. Swat Casket acc. No. G- 344 with Kharoshthi inscription,

c. Plain Relic Casket, old no. G- 346



a



b



c

Pl. LIV Four Pillars and Pilasters each with standing male and female figures on their front sides. Left to right Old nos. 1958/ G-38A, 2275 (from Sikri), 984/G-25 (from Nathu) and 777.



a



b



c



d



Plate LV Two Corinthian Figural Capitals - one with seated and the other with standing figure of the Buddha in the foliage of each capital. From Jamalgarhi. Top: Old no. 156/G- 216 and the bottom one with old no. 566/G- 215





Pl.LVI Three Rare Stucco Heads - all from Rokri. Old Nos. Left to right: 175, 509/G-338 and 166.



a b c

Pl. LVII Stucco Sculptures in Lahore Museum
Top Row left to Right: Old nos.: 324; 509/ G-338 , un-known number. All Heads are from Rokhri.
Bottom Row. Left to Right : From Muhammad Nari, old no. 1142; From Sikri old no. 2196; and from Koi Tangai , old no. 1143 - all the three sites are in District Mardan.



a



b



c



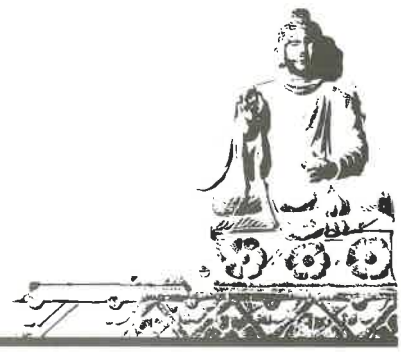
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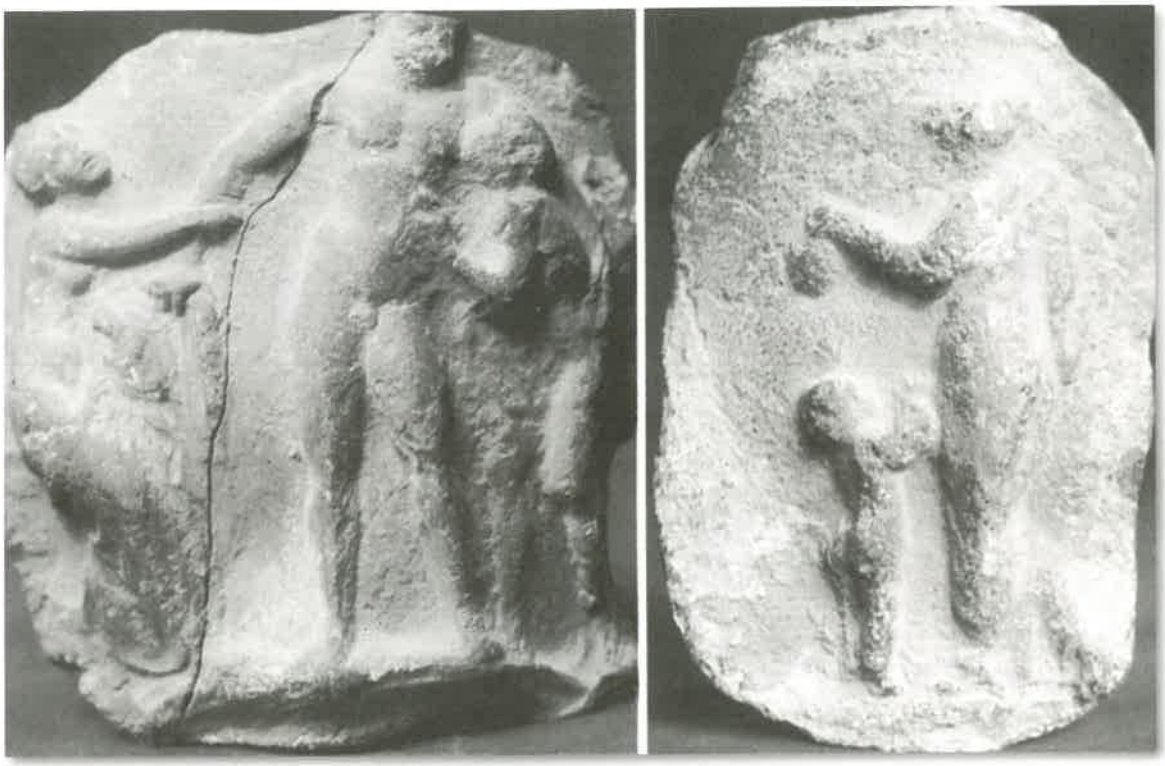
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Pl. LVIII Eight Terracotta heads from Ushkur, Kashmir. Old N0s: 02959, 02961, 02967, 02958, 02966 & 02960. Head no. 02961 is now in Chandigarh Museum.



Pl. LIX Two terracotta moulded plaques of 2nd Cent. BCE from Peshawar Valley acquired before 1922.

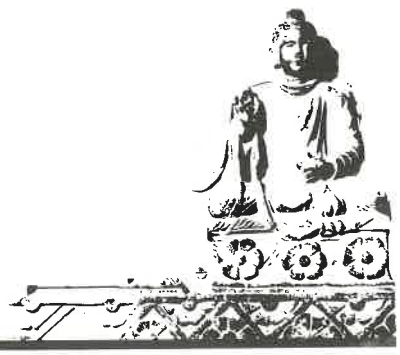


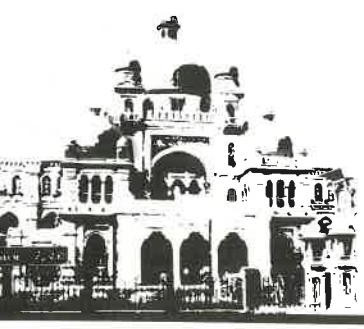
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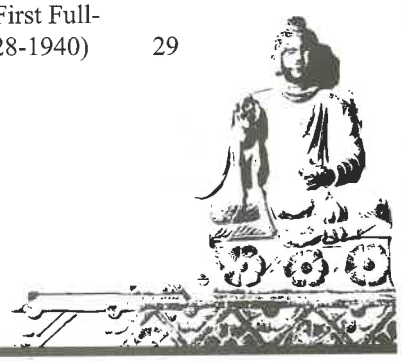
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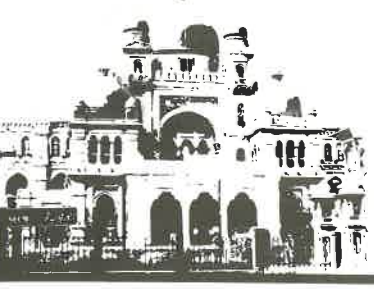
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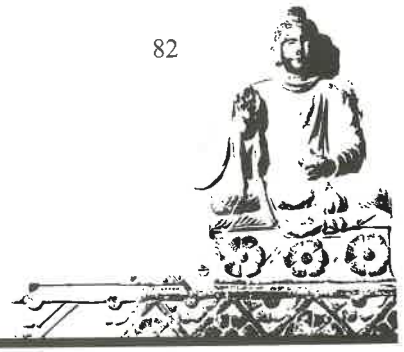
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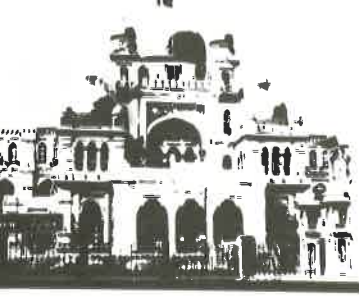
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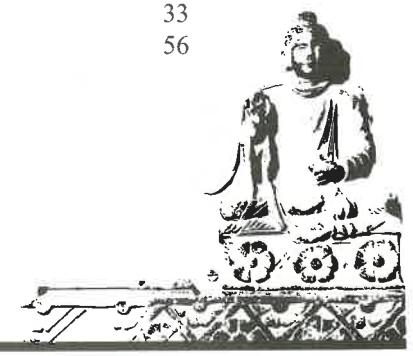
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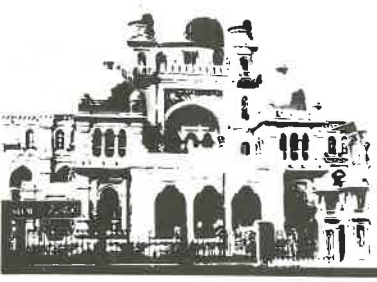
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Dr. Saifur Rahman Dar got his Master's degree in History with Archaeology from the Punjab University, Lahore and PhD degree from the Aristotelian University, Salonica (Greece) in the subject of Hellenistic Influence on the Architecture of Taxila.

Throughout his career of some 38 years (1961-1998), Dr. Dar has remained attached with one or another museum in Pakistan. He started his museum service in the National Museum of Pakistan, Karachi, in the Directorate of Archaeology and Museums, Government of Pakistan. Later on he served with distinction three most important museums in the country at world-famous archaeological sites at Mohenjodaro, Harappa and Taxila. He joined the service of Lahore Museum in 1974 and has a singular distinction of serving as director of this largest and the oldest museum of the country for almost 24 years (1974-1998). During his tenure as director, Lahore Museum, expanded unprecedentedly and developed both academically and professionally. Among other things, Dr. Dar started the publication of a biannual research journal (Lahore Museum Bulletin) in 1988 and remained its editor till 1998. This is the first research journal ever issued by any museum in Pakistan. During this period he was also deputed to work as the Founder-director General of Archaeology of Archaeology, in the Directorate of Archaeology, Government of the Punjab for four years (1991-1995). For about 15 years he was the project director of Bahawalpur Museum which institution he developed both structurally as well as functionally by building its collections, arranging their display and training its staff. For more than one decade he was also the chairman, Supervisory Committee of country's largest private museum called Faqir Khana Museum. He was also instrumental in building and organizing a Museum at Qasur and nucleus of a museum at Kallar Kahar.

In 1980, he prepared a report on the present state of the Army Museum, Rawalpindi with a purpose to find a new house for it. In 1994, he prepared a similarly report for establishing the PMA Museum at Kakul, Abbottabad. In 2011, he was asked to prepare afresh proposal (plan) for upgrading Railway Heritage Museum at Golra at the request of PERKS, Pakistan Railways, Lahore. Lately, in 1911 - 12 he prepared a master plan for establishing the Lyallpur Museum at Faisalabad which has by now started functioning

Dr. Dar was the founder Secretary, Pakistan National Committee of ICOM, UNESCO and also the founder General Secretary of Pakistan Society of Archaeology and Museums in Pakistan. He also organized and conducted several training programs on the science of museology and different collections in Pakistani museums both from the platform of Lahore Museum and Department of Archaeology and Museums.

Academically speaking, Dr. Dar is an archaeologist, historian, a museologist, a folklorist and a teacher at university level. He has published some 30 books and about 200 research papers. His publications cover a vast range of subjects such as archaeology, historical architecture, art and history-oriented museum collections and Punjabi folklore and historical crafts. But his publications on museology and museum related subjects surpass contributions by any other writers in the country. In this field his most prestigious contribution is in the form of: Museology and Museum Problems in Pakistan (1981) preceded by two smaller books entitled: Archaeology and Museums in Pakistan (1977) and Repositories of Our Cultural Heritage (1979). Later on he published three more books on this subjects namely: A Brief Guide to Bahawalpur Museum (1983), Treasures of Lahore Museum (1988), and Hidden Treasures of Faqir Khan Museum (1990) and

After his retirement he concentrated his research on the crafts and craftsmen of the Punjab. So far he has supervised research and compiled reports and has brought out eight volumes - all published under the Project of Publication of Books on Heritage under the umbrella of the Punjab Small Industries Corporation, Industries Department, Government of the Punjab. of which project Dr. Dar was the Project Manager during 2006-2009. Among these the most important contributions are: Crafts of Lahore (2010); Crafts of Chiniot (2010); Crafts of District Sargodha (2010) and Crafts of Cholistan (2011).

