

Dr. Liaquat Ali Khan Niazi

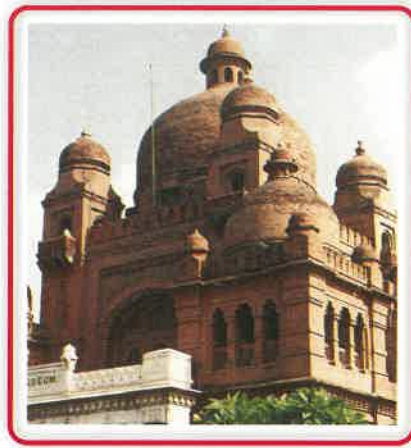
LAHORE MUSEUM

A Gallery of our Culture

A Guide



Sang-e-Meel
Publications.



LAHORE MUSEUM

A Gallery of our Culture

A-7016

Dedicated to
Mr. F.S. Aijazuddin
Chairman, Executive Committee,
Lahore Museum, Lahore who has
always been a source of guidance
and motivation for me.

Dr. Liaquat Ali Khan Niazi

LAHORE MUSEUM

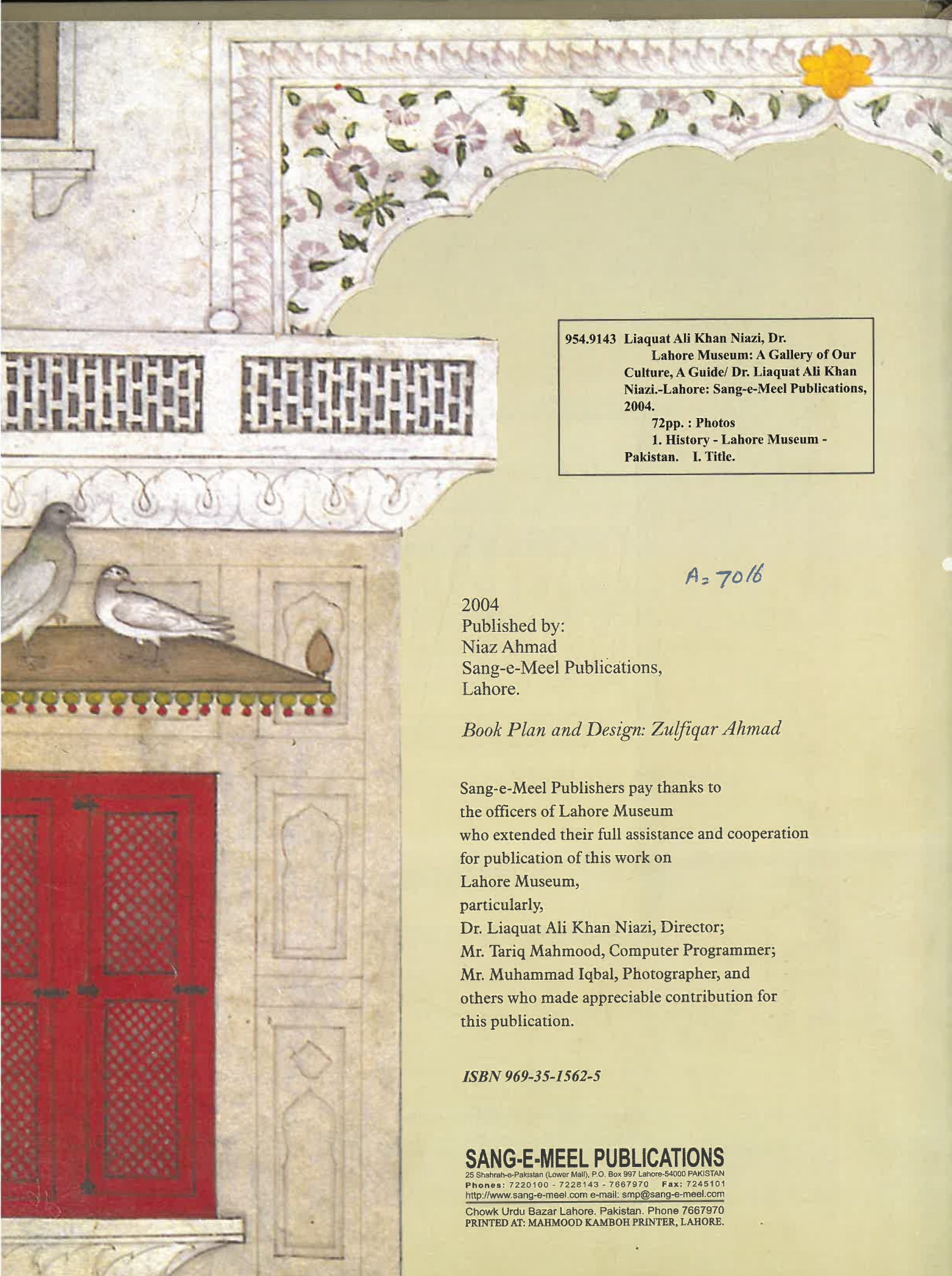
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Sang-e-Meel Publications, Lahore.
25-Shahrah-e-Pakistan (Lower Mall) Lahore (Pakistan)

NIA
2016



954.9143 Liaquat Ali Khan Niazi, Dr.
Lahore Museum: A Gallery of Our
Culture, A Guide/ Dr. Liaquat Ali Khan
Niazi.-Lahore: Sang-e-Meel Publications,
2004.

72pp. : Photos
1. History - Lahore Museum -
Pakistan. I. Title.

A=7016

2004
Published by:
Niaz Ahmad
Sang-e-Meel Publications,
Lahore.

Book Plan and Design: Zulfiqar Ahmad

Sang-e-Meel Publishers pay thanks to
the officers of Lahore Museum
who extended their full assistance and cooperation
for publication of this work on
Lahore Museum,
particularly,
Dr. Liaquat Ali Khan Niazi, Director;
Mr. Tariq Mahmood, Computer Programmer;
Mr. Muhammad Iqbal, Photographer, and
others who made appreciable contribution for
this publication.

ISBN 969-35-1562-5

SANG-E-MEEL PUBLICATIONS

25 Shahr-ah-e-Pakistan (Lower Mall), P.O. Box 997 Lahore-54000 PAKISTAN
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<http://www.sang-e-meel.com> e-mail: smp@sang-e-meel.com

Chowk Urdu Bazar Lahore. Pakistan. Phone 7667970
PRINTED AT: MAHMOOD KAMBOH PRINTER, LAHORE.

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Chief Secretary, Punjab

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Foreword

Lahore Museum is the oldest in the country and is the greatest repository of the history and culture of Pakistan.

It was first established in 1864 under the name Industrial Arts Museum of the Punjab and housed in a building now called Tollinton Market. It moved to its present premises in 1894. At present it possesses nineteen galleries showing cross-section of cultural history of Pakistan from pre-historic times to the recent. It also represents South and Central Asian, Far and Middle Eastern and African Schools of Art.

The Museum is known throughout the world for its outstanding collections of Gandhara art, miniature painting and coins. This guide provides brief introduction to each gallery collection and general information about the Museum. The visitor will find this quite useful to enjoy his visit to the Museum.

Hafeez Akhtar
Chief Secretary, Punjab



Lahore Museum

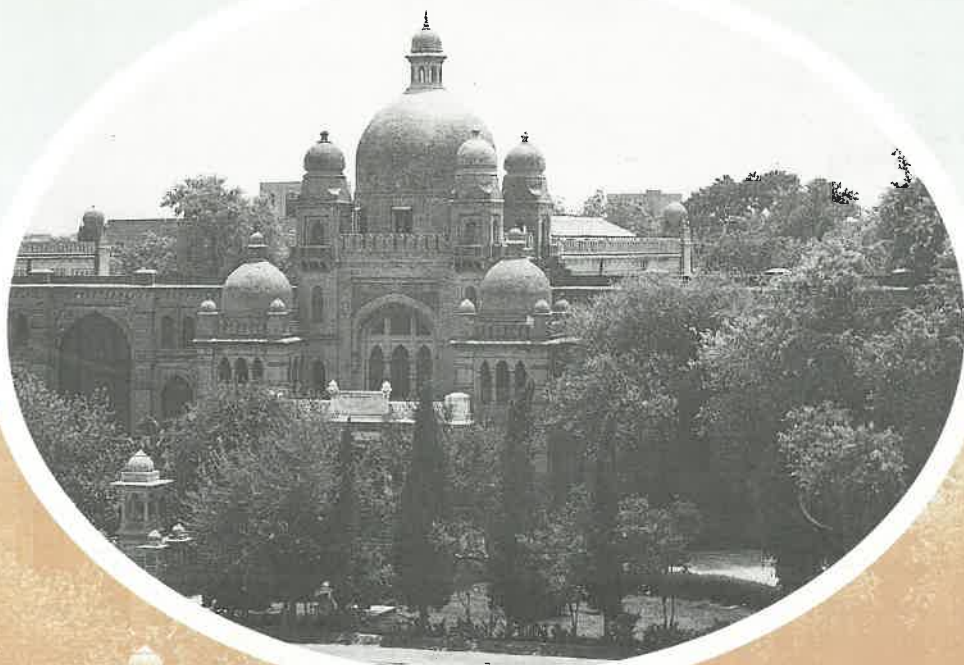
A Brief Introduction

*L*ahore *Ajaib Ghar*, as this Museum is popularly known, is the oldest in Pakistan. It was established first in 1864 under the name 'Industrial Arts Museum of the Punjab' and housed in a building known as Tollinton Market. It moved to its present premises in 1894. Its collections represent the cultural history of the country from earliest known to modern times.

Some of the Museum's major collections were divided between Pakistan and India at the time of Partition of Punjab resulting in awkward gaps which the Museum Administration is trying to fill by fresh acquisitions.

Since 1969, administration of the Museum has been under a Board of Governors constituted by the Punjab Government as the West Pakistan Government Educational and Training Institutions Ordinance, 1960 (West Pakistan Ordinance No. XI of 1960).

Those interested in the early history of this Museum may consult a brief note "**A Museum for British Lahore**" by Prof. M. Naeem Qureshi, a famous educationist and a renowned historian.



General Information

Holidays

The Museum is normally open to public on all days except Fridays and days corresponding to Eid-ul-Fitr, Eid-ul-Zoha, Eid-e-Milad-un-Nabi, 9th and 10th Muharram, 1st May (May Day) and first Monday of each month (for general cleaning).

Museum Hours

During working days opening and closing time is as follows:

WINTER: (1st October to 15th April)
9.00 a.m. to 4.00 p.m.

SUMMER: (16th April to 30th September)
9.00 a.m. to 4.00 p.m.

The Museum authorities may change the opening and closing times without prior notice.

Admission

Admission is by tickets obtainable from the Booking Office.

Groups of bonafide students accompanied by teachers are charged on concessional rates and soldiers in uniform are admitted free.

Photographs

Photography in the Museum is allowed on payment. Public Relations staff may be contacted for further details

(Phone: 9211819 & 9210808)

Laboratory

The Museum has a well equipped two-storeyed conservation and restoration laboratory in a separate block. It is responsible for preservation and restoration of Museum objects. The Laboratory also preserve and restore the artifacts of other institutions on nominal charges. Advisory service of Senior Chemist is also available.

Library

Museum Library is housed in an adjacent block. It is basically a reference Library. It consists of 35,000 books. Since February, 2002 it is open for research scholars and students for reference and research services. Micro-film and microfiche readers and photocopying facilities are also available.

Cafeteria:

Museum Cafeteria is to the left corner of the main entrance.

Book Shop and Souvenirs Shop:

These are to the right of main Gate of Museum.

Curios and Handicrafts Shop:

This is to the left of main gate of Museum.

Public Call Office

PCO is located near Out-Gate on the Mall.

Public Information

The office of Public Relations Officer is located towards right of the front Verandah. Free conducted tours are available daily at specified hours. Special arrangements can also be made for groups of visitors and students through Public Relations staff (Phone: 9210808 & 9211819).

Toilets:

Washrooms / Toilets for men and women have access from the Pre-historic and Indus Gallery as shown in the plan.

Mosque:

The mosque is situated at the back of Administrative Block as shown in the plan.

Drinking Water

Water coolers for visitors are available.

GUIDE TO GALLERIES

Due to structural and organizational problems, it has not been possible to arrange the Museum galleries chronologically. The visitors are advised to follow the route as followed below and the numerical order of galleries as shown in the plan.

Ground Floor:

1. Miniature Paintings Gallery
2. Gandhara Gallery
3. Hindu, Buddhist and Jaina Gallery
4. Pre-historic and Proto-historic Gallery
5. Islamic Gallery
6. General Gallery
7. B.A. Kureshi Contemporary Paintings Gallery
8. Manuscripts and Calligraphies Gallery
9. Jaina Temple Gallery
10. Jaina Gallery
11. Arms Gallery
12. Ethnological Gallery-I

Basement:

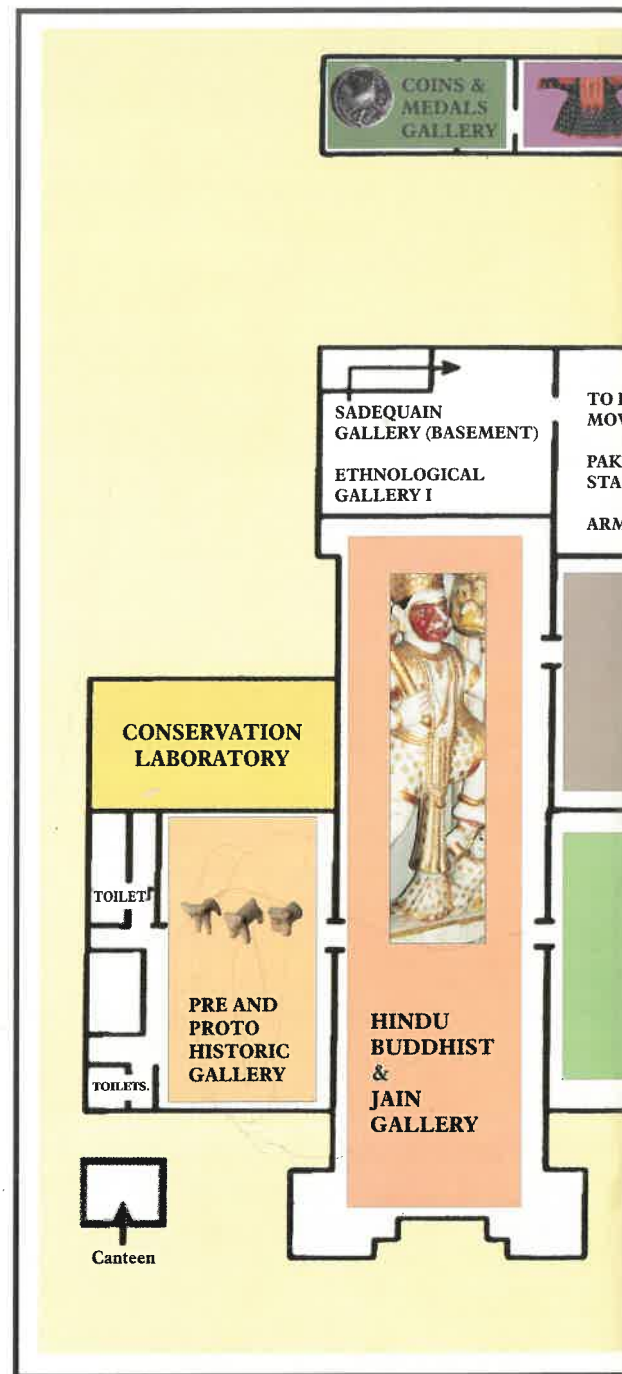
13. Sadequain Gallery

First Floor:

14. Struggle for Freedom Gallery
15. Postage Stamps Gallery
16. Contemporary Crafts Gallery
17. Coins and Medals Gallery

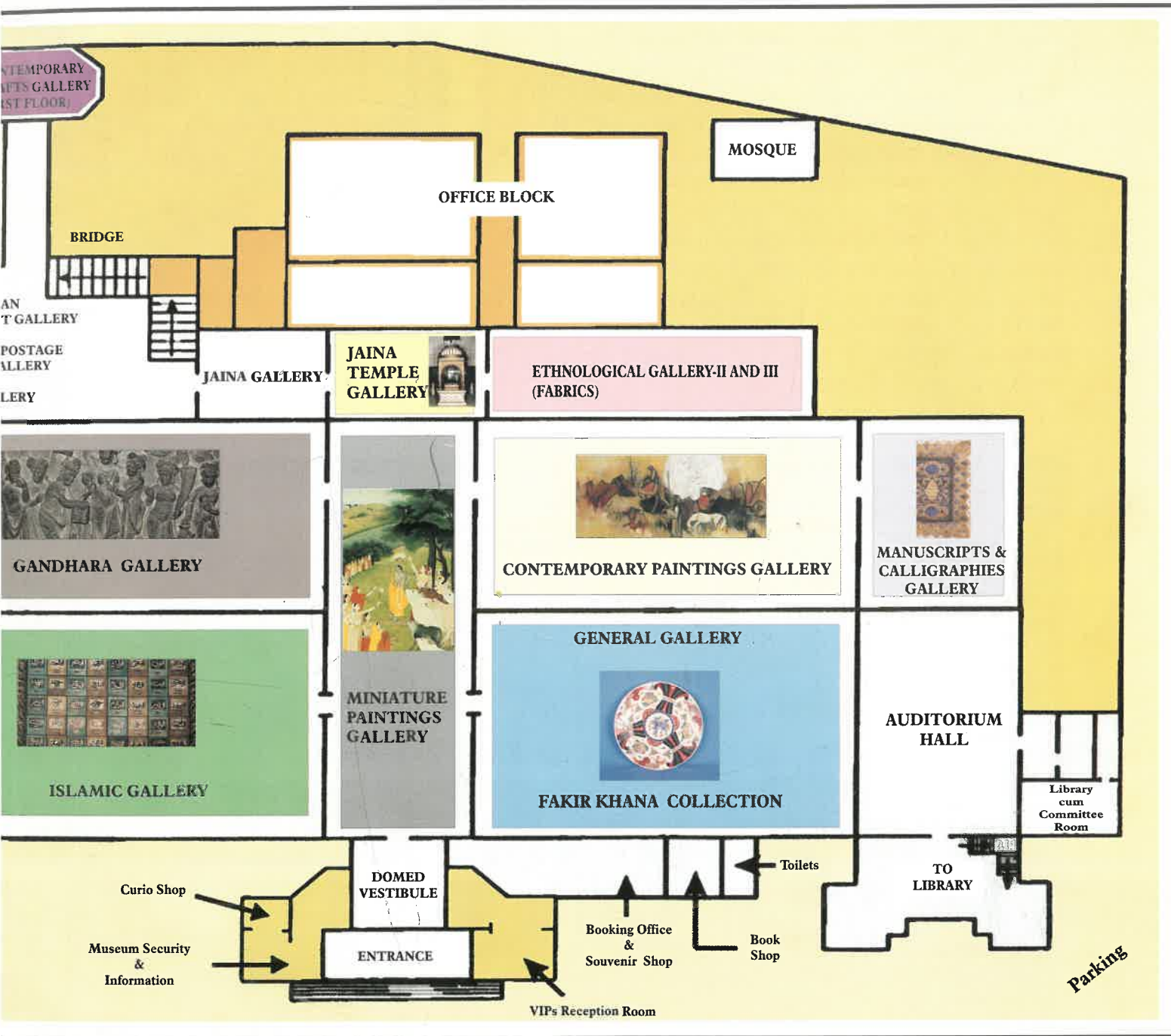
Ground Floor:

18. Ethnological Gallery-II (Swat)
19. Ethnological Gallery-III (Fabrics & Clay Models)



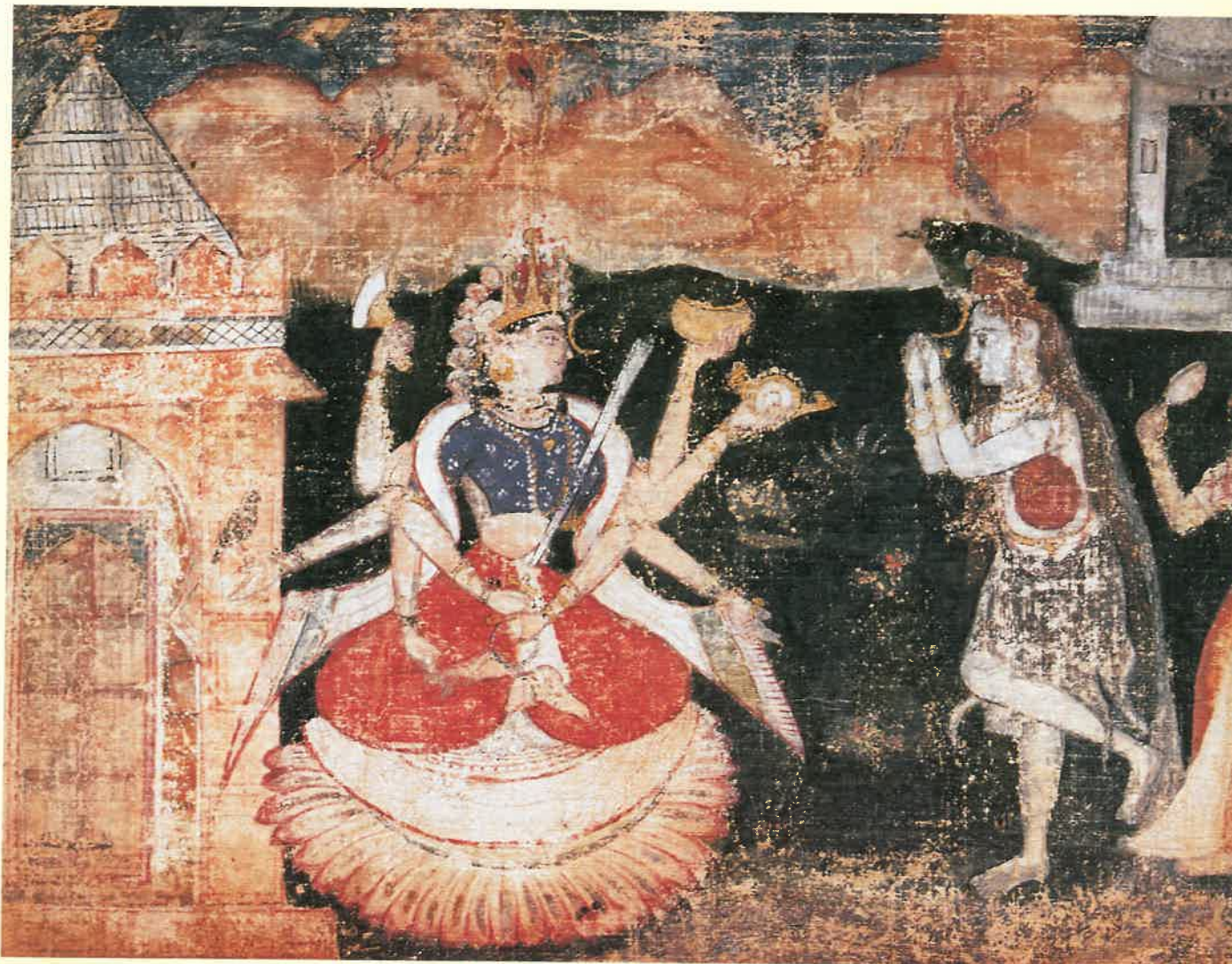
A brief description of the galleries is given below:-

The main entrance opens into a vestibule with a high frescoed dome. Displayed here are on the left, a marble fireplace from Jodhpur, India (19th century), with a round lacquered table-top from Kashmir (19th century) and on the right, another stone fire place from Lahore (early 20th century). In the wall facing the entrance are embedded colourful glazed tiles from an out-house of the 17th century tomb complex of Hazrat Mian Mir, Lahore. A thirty-nine feet long banner embroidered with German Imperial Coat of Arms hangs from a balcony below the domed ceiling. This huge Prussian banner was one of the two found in Dar-es-Salaam, the main port of German East Africa after its occupation by the Punjab troops of the British forces. It was donated to Lahore Museum in 1917-18 by Major General R.H. Ewart.



Miniature Paintings Gallery

The vestibule leads to a long gallery, divided into sections under a common ceiling adorned by a mural about 96' x 24' comprising 44 panels pieced together. This mural, the work of late Sadequain, depicts man's search for knowledge and ultimate triumph. Also notable is the Multan tile work in shades of blue above the arched doorway at the far end of the gallery. The *Bismillah* above the doorway is a beautiful example of *Khat-e-ma'akus*, calligraphed by Iqbal Ibn-e-Perveen Raqam, son of Abdul Majeed Perveen Raqam. Both these works have been done to replace the worn out fresco painting which originally covered the entire southern face of this gallery.



Mughal School: An Eight Armed Goddess. 1620 A.D.

The first section of the gallery presents 16th century carved wooden doors from the Walled City of Lahore, a casement from Bhera (19th century), painted door panels of the Sikh period from Shalimar Gardens and specimens of lattice (*pinjra*) works. A rare example shows a door leaf with figurative and floral motifs inlaid with ivory.

The second section is devoted to **Miniature Painting**. From the Museum's rich and varied collections, this gallery displays representative examples to illustrate the development of miniature painting in the Sub-continent. Starting (left) from **Kalpa Sutra** pages (Jaina religious text from Gujrat, India - 15th century) the display proceeds to folios from the mediaeval romance of *Laurk Chanda* painted in Malwa (Central India in early 16th century).



Rajistan School:
Rajistani Lady 1800 A.D.



The advent of Persian influence is depicted by examples of Safavid paintings (including a sketch attributed to Raza-i-Abbasi, the court artist of Shah Abbas of Persia) which are followed by the more realistic and refined Mughal miniatures and their later variants in the Popular and Provincial styles. The parallel development in the Deccan of a style under Persian influence is also represented.

Across the Gallery are displayed examples of art of Punjab Hill States which also developed from local folk art under the influence of Mughal style in the 17th and 18th centuries. The display includes examples of Basohli, Chamba,



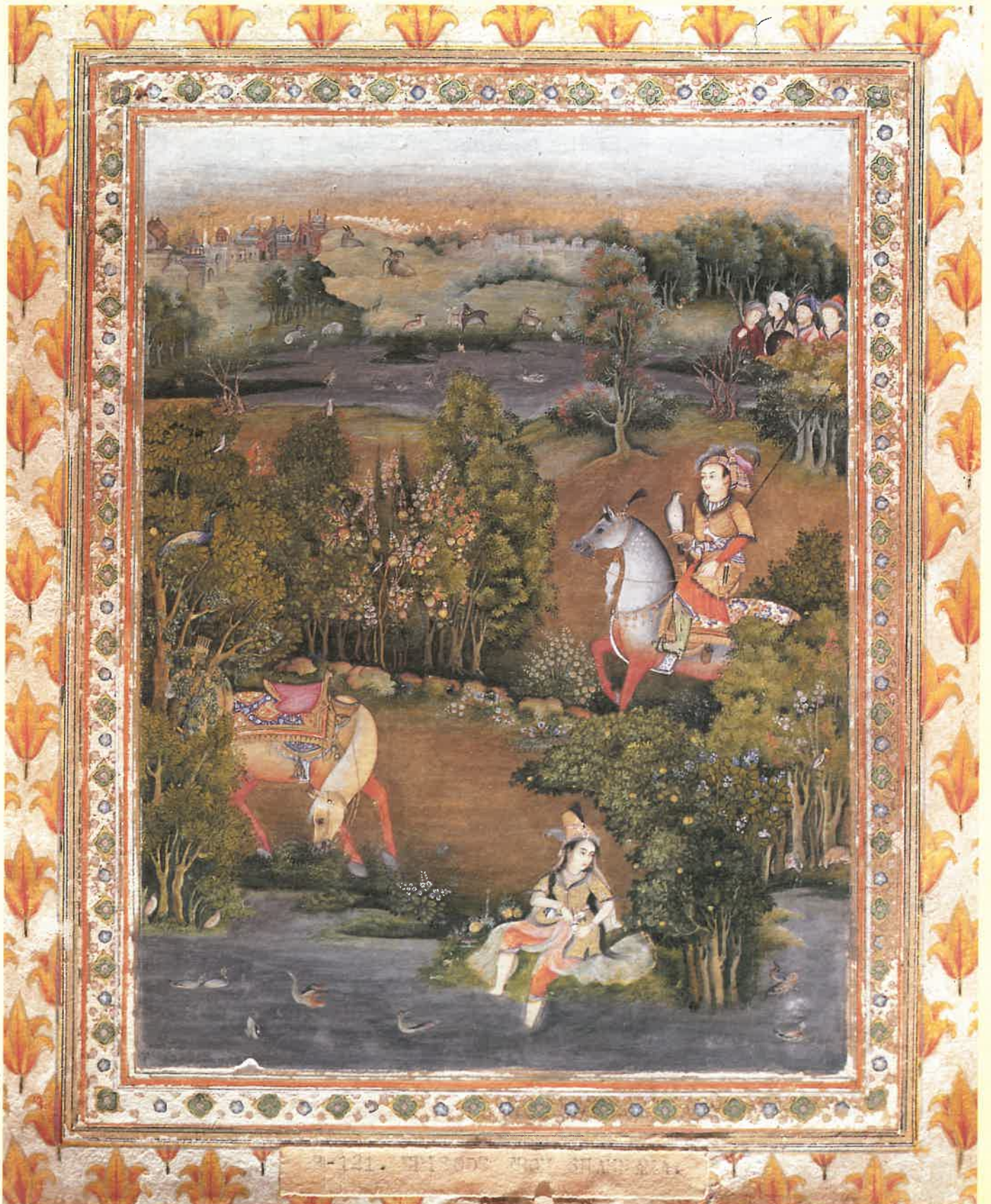
Mughal School: A Mughal Prince & Attendants. 1760 A.D.



Mughal School: A Couple Celebrating Holi 1760 A.D.

Bilaspur, Mandi, Guler and Kangra styles with folios from the series of Gita Govinda illustrated at Basohli in 1730 by the famous chitrkar (artist) Manku, whose name appears on the colophon. At the end are examples of Sikh portraiture (19th century). A few miniature paintings are also displayed in the General Gallery.

The floor space near the gallery's end is occupied by an Ionic pillar from a Parthian Temple at Taxila and a headless stone Buddha from Gandhara.



Mughal School: Shirin & Khusrau. 1760 A.D.



Guler School: Gita Govinda Radha & Krishna



Guler School:
Radha Cooking.
1820 A.D.



A portrait of Mughal Prince Dara Shikoh,
Mughal School, Ca. 17th Century A.D.

Guler School:
Emergence Of Kauski. 1745 A

Miniature Paintings Gallery



Kangra School: Krishna Plays His Enchanting Flute. 1780 A.D.



Razia Sultana Painted on Ivory, Delhi, Mid. 19th Century AD.



Gandhara Gallery

Gandhara, one of the 42 satrapies or provinces of Persia of Achaemenian Empire (6th- 4th century B.C.), comprised the present Peshawar Valley, Buner, Swat, Bajaur and parts of the western Punjab and eastern Afghanistan. In this region, the Mahayana Buddhist religious sculpture, known as Gandhara art, originated and flourished during the first five centuries of the Christian era popularly believed to have been later destroyed by the White Huns in the 5th century A.D. In the main, it is an art developed during the rule of Kushan emperors



Fasting Siddhartha (2nd Century A.D.).

and under the impact of contemporary western art traditions. The Philhellenic dynasties of Greeks, Scythians and Parthians, preceding Kushans in this region, also contributed, though indirectly, to the shaping of this art. Gandhara art is important for introducing the image of Buddha and the iconography thus developed have influenced Buddhist religious art in Central Asia, China, Korea and Japan.



Miracle of Sravasti (3rd, 4th Century A.D.)

Starting from the left, as one enters the gallery the showcases (Nos. 2-26) present a number of friezes, panels and statues depicting the life story of Buddha, from his previous incarnations, birth, youth, enlightenment, preaching of the law (**Dharma**) and death



Gilded Head of Buddha, grey schist, Shahbaz Garhi, Mid 3rd Cent. AD.



(Mahaparinirvana). Beyond these, along the other walls of the gallery, are statues of Buddha and Bodhisattvas, panels and pieces showing foreign influence, architectural fragments and stucco and terra-cotta sculptures. Notable are the Starving Siddhartha, popularly known as Fasting Buddha (Showcase No. 15, left wall), the Miracle of Saravasti now usually identified as Sukhavati Heaven (Showcase No. 38, right wall), a small Buddha head with traces of original gilding (Showcase No. 1, west wall), and the standing figure of Athena in showcase No. 40.



Bodhisattva.
(2nd. 3rd. Century. A.D.)

The friezes and other pieces of a reconstructed Stupa, in the centre of the gallery are from Sikri near Jamal Garhi, District Mardan. In two showcases (Nos. 48-49) are displayed toilet trays, metal and stone objects, pottery and terra-cotta figurines, reliquaries etc., belonging to the Greek, Parthian, Scythian and Kushan periods.

In next Showcases (Nos. 50-51) are displayed a number of beautiful stucco heads from Rokri and terra-cotta heads from Akhnur.

In the showcase next to the Sikri Stupa in the centre of the Hall are on display some objects from Shaikhan Dheri, ancient Pushkalavati and some other sites of Gandhara.



Birth of Siddhartha (2nd century A. D.)



Head of female donor,
stucco, Rokhri,
5th Cent. AD.



Athena, grey schist, Mid. 2nd Cent. AD.

Hindu, Buddhist and Jaina Gallery

This Gallery, divided into various sections displays Hindu, Buddhist, Jaina and Tantaric art from Pakistan, India, Nepal, Tibet and Burma.

Among the Buddhist specimens there are no original objects from the reign of Mauryas or Sungas. Examples of Kushana art at Mathura and examples of Gupta and post-Gupta period have, however, been displayed.

Jainism, which was contemporary with and in many ways similar to Buddhism, is represented by statues, reliefs and architectural fragments.

On right side of the entrance from Gandhara is small statue of Buddha Kapardana in red sandstone belonging to the Mathura School (2nd-4th century A.D.)



Padma Sambhava - A deified teacher
Considered a second Buddha by the
Nying-Ma-Pa sect Master in
Tantric Practices. (20th Century A.D)



Hindu deity (20th Century. A.D.

Near the right hand corner as one enters from the side of Gandhara Gallery is a collection of Jaina sculptures and architectural fragments (Showcase No. 11). The adjoining southern wall supports a carved stone fire-place from Jaipur depicting Krishna, Radha and Rukmani, flanked by two large slabs showing Durga Maheshamardini (Durga killing the buffalo demon) from Hansi and Vishnu Vaikhantha with two female attendants. Next to these on either side are two marble statues, one of Lakshmi and the other of Shiva and Parvati on a lotus throne. In front of the fire-place is a seated statue in red sandstone from Ahrwan near Palwal, District Gurgaon in Haryana. It is considered to be the earliest image of Buddha or Mahavira, 24th Trithankara of Jaina religion (2nd century B.C.). On its either side are marble statues of a lion and a bull, mounts of goddess

Parvati (19th century). Along the Eastern wall (Showcases Nos. 12-27) are displayed a variety of bronze castings, wood carving and wood inlay, marble, stone and terracotta plaques, figurines and architectural fragments of Gupta, post-Gupta and later periods from various parts of India and Pakistan.

Notable among these are: an intricately carved wooden horizontal panel and a sandalwood Vishnu from Mysore (Showcase No. 29), a female torso from Agroha - Gupta period (Showcase No. 15), a Pala Vishnu from Bengal, 10th-11th century (Showcase No. 16).



Buddha in Lacquer and Gilt from Burma (Date. 18th Century. A.D)



Devanagri Script on stone.

On the Eastern side of the steps in the middle of the gallery is a collection of architectural fragments from Gupta and post-Gupta periods. Notable are columns and capitals in red sandstone from a Jaina Temple at Murti in the Salt Range of Punjab (7th century A.D.) discovered by Sir Aurel Stein. There are also a few interesting Hindu sculptures from Kangra. Among one of important exhibits in this gallery is the 9th century statue of divine couple Shiva and Parvati in their form as Hara-Gauri or Uma-Maheshvara. Excavated from the ancient Graveyard of Miani Sahib, Mozang, Lahore, it was received in Lahore Museum in 1926-27.

The Western side of the steps constitute the Epigraphical Section displaying inscriptions in various scripts: Assyrian Cuneiform, Aramaic, Kharoshthi, Brahmi, Devanagri, and its variants. Notable are: the Kharoshthi inscription of the Parthian King Gondophares from Takht-i-Bahi or Shahbazgarhi and the Ara Inscription of the Kushan King Kanishka (1st/2nd century A.D.) from Ara near Attock.

A pot from Shorkot with Brahmi script, a Sharda inscription from Kashmir and a beautiful Sanskrit inscription from Pehoa, Distt: Karnal, India.

Towards the north of the steps in Showcase No. 51 is a wooden model of a temple in Kapurthala, East Punjab (India). Close by in two horizontal showcases are religious manuscripts from Bengal, Burma, Tibet, Thailand and South India.

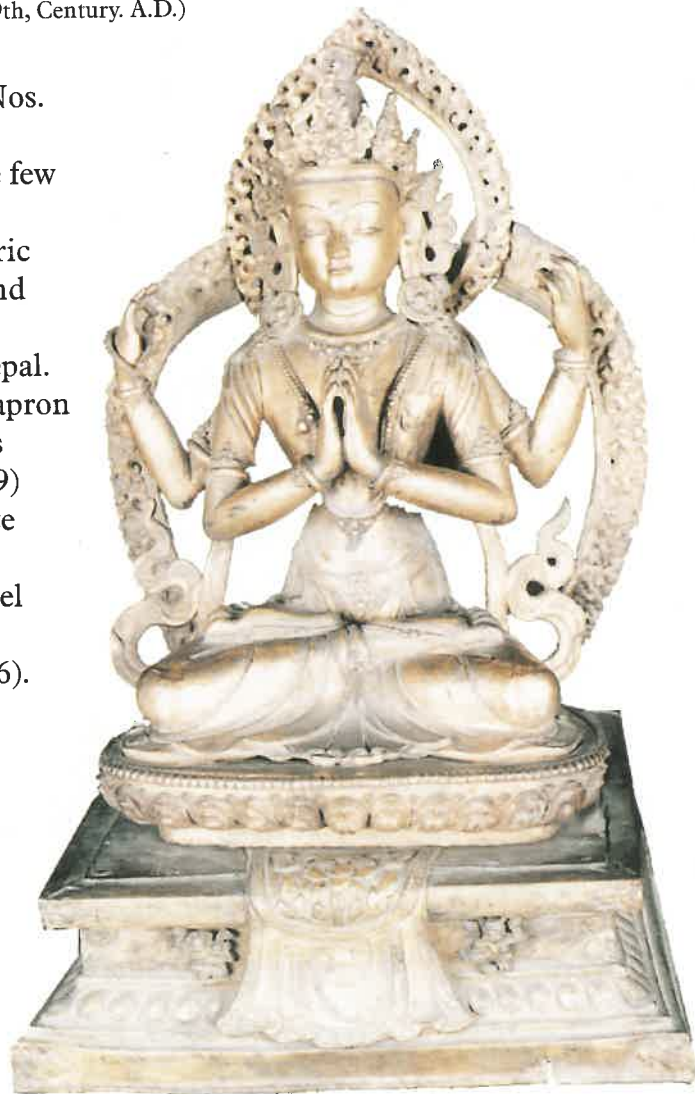


Hindu God Vishnu in Red Sand Stone, from Chopala (Gujrat)
(Date. 8th, 9th, Century. A.D.)



Hunuman in Marble. 20th Century A.D.

In Showcases (Nos. 1-11) along the western wall are few examples of Buddhist Tantaric art in bronze, and miscellaneous objects from Nepal. Notable are an apron of human bones (Showcase No. 9) and a gilt bronze Bodhisattava holding the jewel *Chintamani* (Showcase No. 6).



A beautiful Deity in Brass. 20th Century A.D.



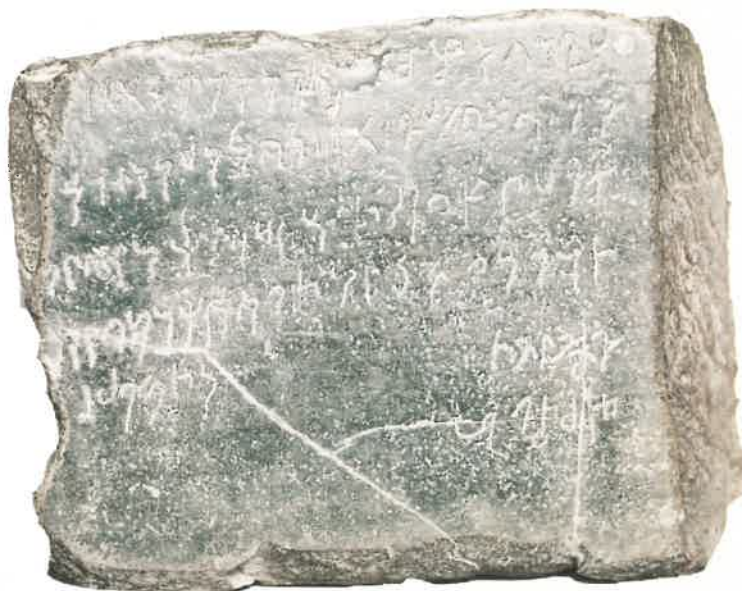
Vishnu in Sandal wood from Mysoor, India.



A beautiful sculpture in stone.
Murti, from Pakistan. (7th Century. A.D.)

The second part of the Gallery is across the passage leading to Islamic and Indus Galleries. Beyond these, the showcase along the western wall, exhibit Tibetan artifacts - chased and beaten metal-ware, *Tsatsa* tablets, jewellery and jade objects, clay, papier mache and marble statues. At the northern end, in showcases Nos. 37-41, are displayed 8th to 12th century Buddhist relics: stucco-reliefs, terracotta, figurines, pottery, and a textile fragment discovered by Sir Aurel Stein during his explorations in Takla Makan desert, (Chinese Central Asia) in 1901. The eastern showcases display a variety of Burmese wood carvings, red and black lacquer work from Pagan, gold and black lacquered boxes from Prome, and moulded, repousse and encrusted ware of Mandalay. The collection includes (Showcase No. 35a) contemporary lacquer work artifacts presented by General Ne Win, President of the Socialist Republic of Burma in 1976. In the centre of the north wall is a gilded wood statue of Buddha, in *bhumisparsa mudra* seated on a gem encrusted throne from Mandalay.

In the centre of the Gallery has been reconstructed a carved wood *seh-dara* from Temple Bava Lalnath, Jhang.



Khuroshthi inscription in stone. (Date. 2nd Century. A.D.)

Pre-Historic and Proto-Historic Gallery

The Gallery is to the right of Hindu, Buddhist and Jaina Gallery and the collection displayed here takes us back as far as the pre-and proto-historic culture of Pakistan. These are represented in the finds of palaeolithic, microlithic and neolithic ages from Soan Valley near Islamabad, as well as in the discoveries from Rohri, Mehr Garh, Amri, Jalilpur, Kot Diji, Harappa and Mohenjodaro (also written as Moenjodaro).



Chopper and Chopping
Ston Tools from Soan Velley (500,000 B.C.)

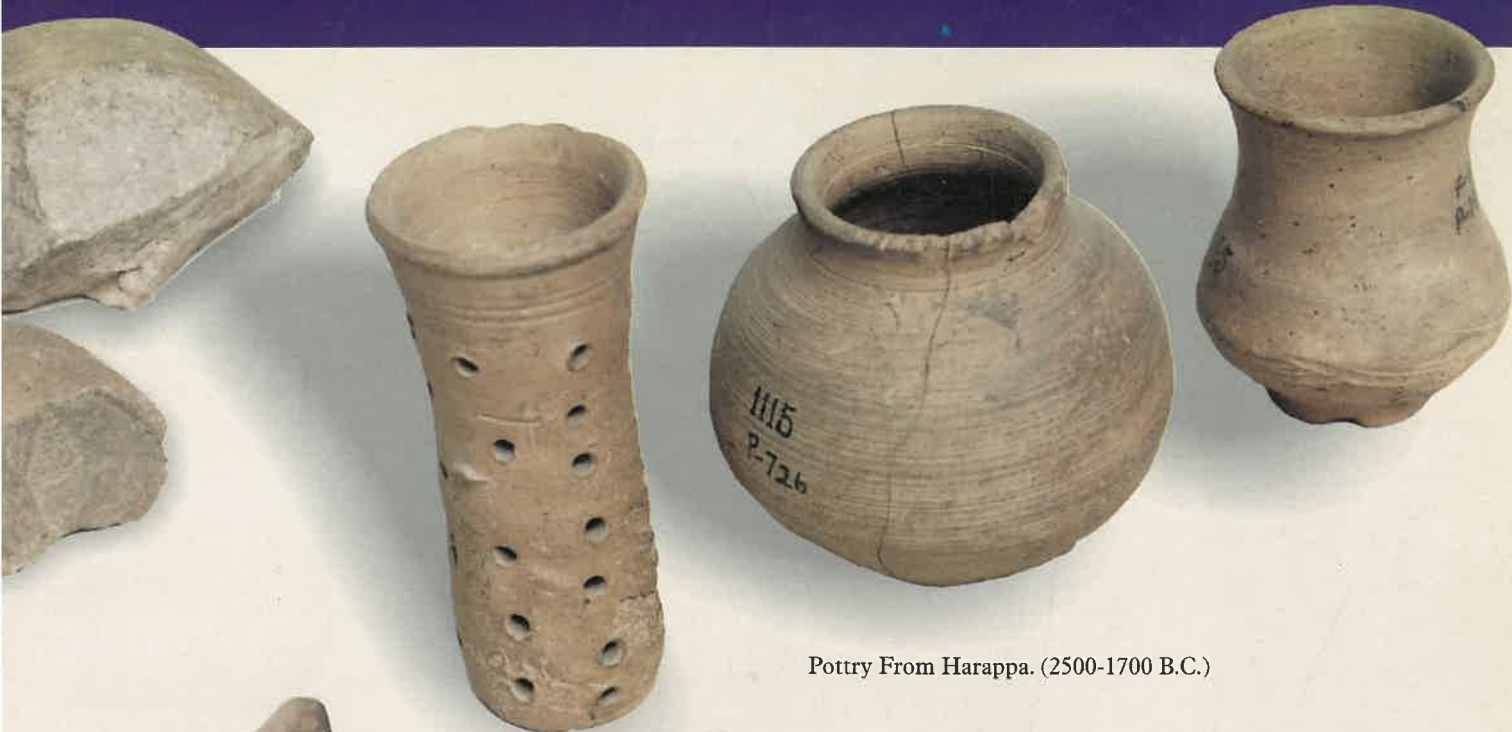


Pottery From Mehergarh. (4000-3000 B.C.)

The Proto-historic and Chalcolithic objects of 3rd millennium B.C. and after, are terra-cotta animals like humped bull, male and female figurines (including the high turbaned mother goddess), bowls with lids, goblets and beakers, plain and painted, and large burial and storage jars, bronze lances and arrow heads etc. There are also bangles, weights, and necklaces of segmented beads like those found in



Pot Sherd From Early Harappan Site. (3500-3000 B.C.)

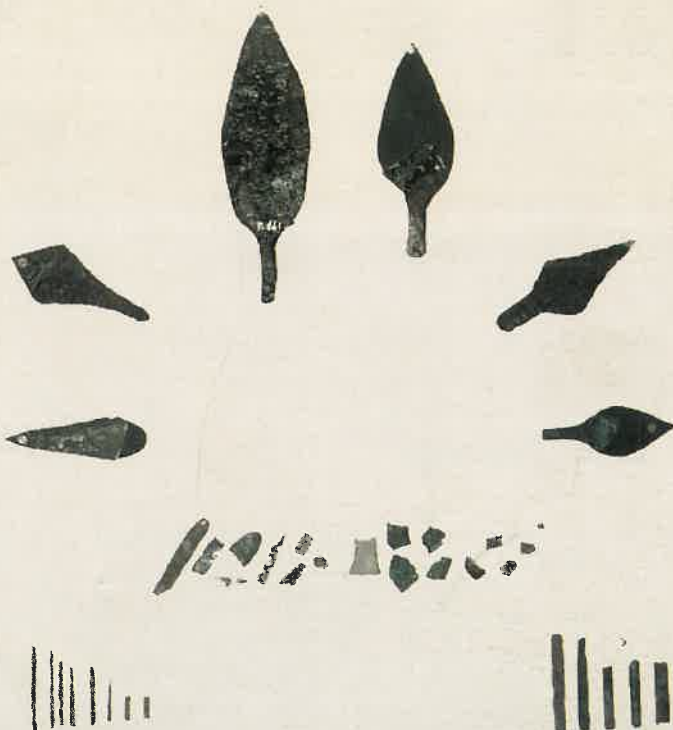


Pottery From Harappa. (2500-1700 B.C.)



Animal Figurines From Indus Valley. (2500-1700 B.C.)

The last showcases present miscellaneous items including burial pottery from Harappa, replicas of Harappan artifacts and objects excavated from Balambut (North-Western Frontier Province) belonging to the Achaemenian period (6th-4th century B.C.).



Bronzes From Indus Valley. (2500- 1700 B.C.)



Game Objects From Harappa. (2500-1700 B.C.)



Seals From Indus Valley. (2500-1700 B.C.)



Stone Weights From Indus Valley. (2500-1700 B.C.)



Bullock Cart From Mohenjodaro. (2500-1700 B.c.)



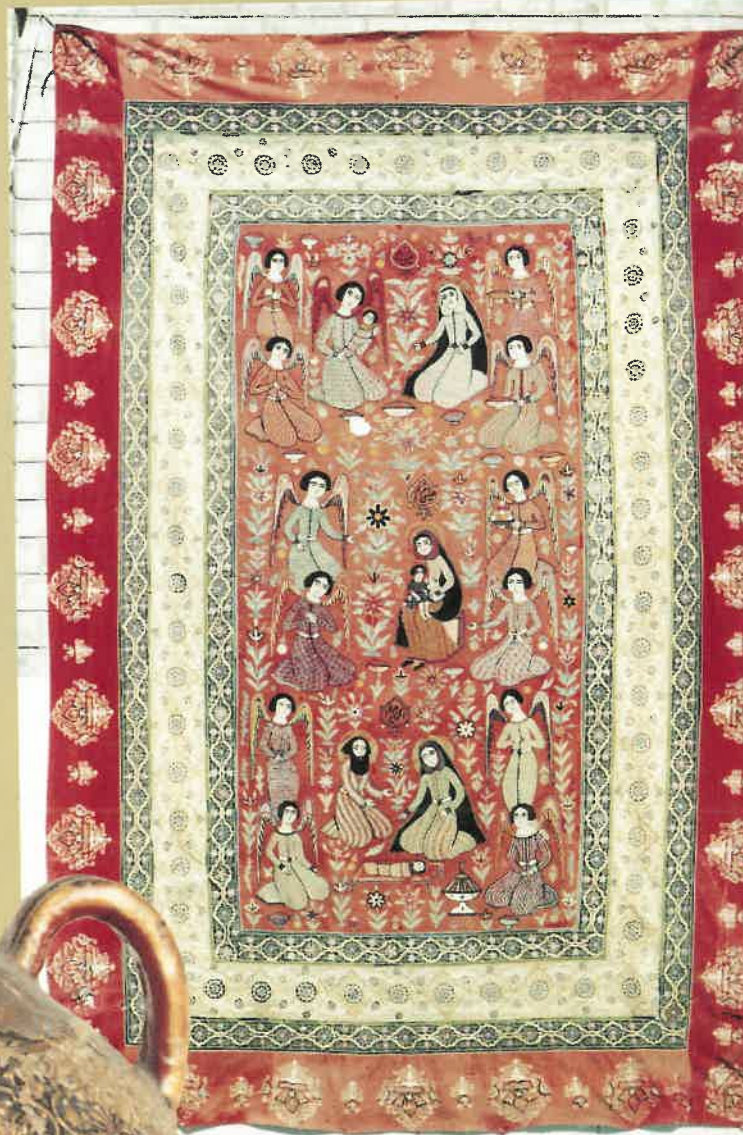
Mother Goddesses From Indus Valley. (2500-1700 B.C.)



Replica of king priest Mohenjodaro (2500-1900)

Islamic Gallery

Advent of Islam in the beginning of 8th century from the South and 11th century from the North ushered in a new era for the arts and crafts of the Sub-continent, a selection of which is presented in the Gallery. Near the entrance from the Hindu, Buddh and Jaina Gallery, are placed epigraphical specimens in Persian, from the time of the Tughlaq King Feroz Shah and the Mughal emperors Akbar, Jahangir and Aurangzeb (14th to 17th centuries A.D.). One recent addition is a stone inscription from Masjid Kharasian, inside Walled City of Lahore dated in 1015 A.H. / 1606 A.D. Turning right and moving along showcases against the gallery walls examples of Muslim arts



Madona and Christ (16th Century)



Papier Machie Jar.
19th Century.

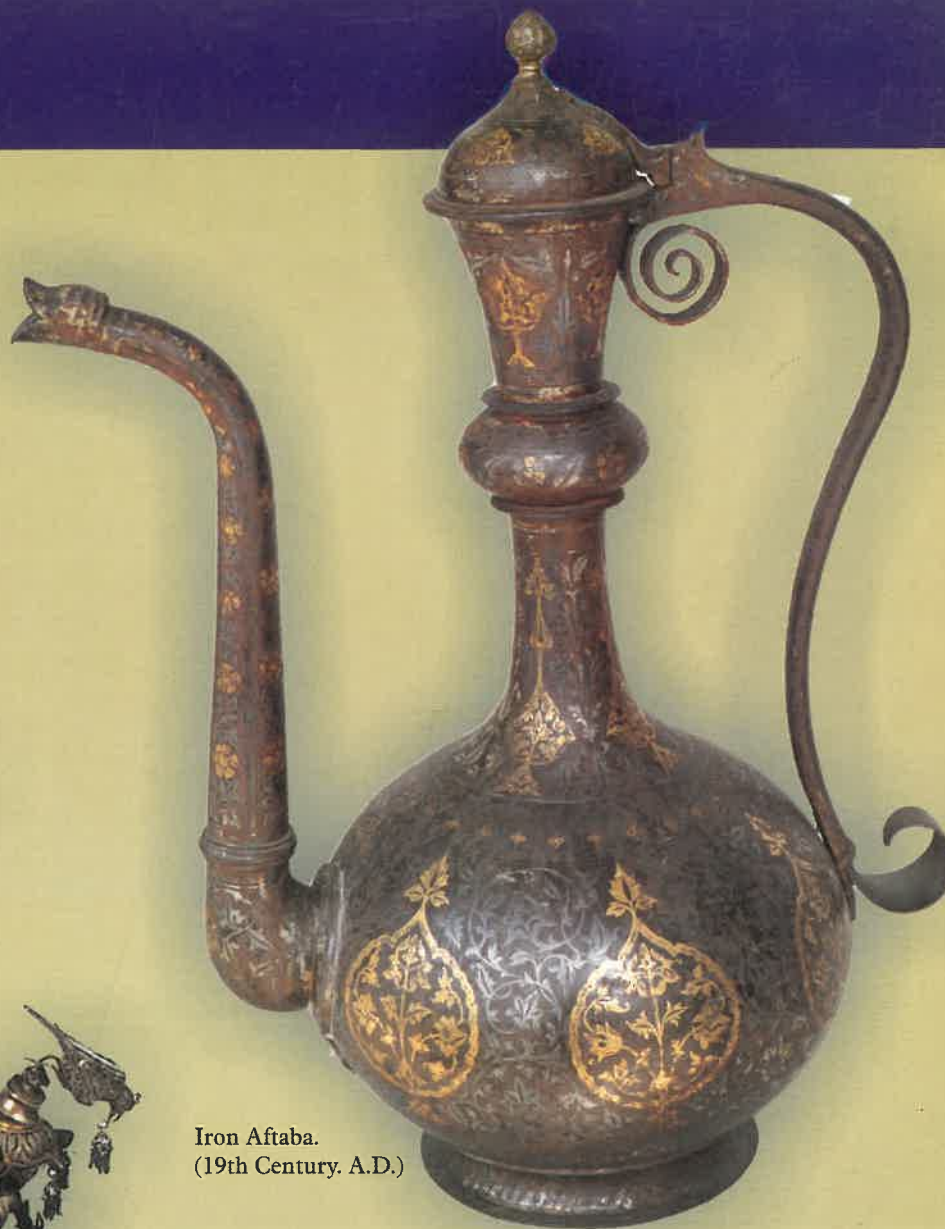
and crafts have been arranged in different showcases. These include brocaded, embroidered and other traditional fabrics, Kashmir shawls, footwears, ivory and mother of pearl / shell artifacts, specimens of lapidary, pietradura, jewellery, religious objects, plain, painted, glazed and unglazed pottery the last two are from Hala (Sindh).

Kashmir shawls are in showcase (Nos. 23-25) and religious objects in showcase (Nos. 33-34).

Continuing beyond the doorway, the showcases exhibit Muslim metal work in a variety of techniques like damascene (*kofitgari*), chasing, engraving, cloissone, *minakari*



Essence Contianer 19th Century. A.D.



Iron Aftaba.
(19th Century. A.D.)

encrustation, filigree, *bidri*, *nielo*, etc. Notable are two astrolabes, both made in Lahore, one in 1640 A.D. and other in 1841 A.D. (Showcase No. 3). Following these are specimens of painted and lacquered papier mache objects, wood carvings and paintings, collections of smoking pipes and walking sticks, arms and armour, glazed and mosaic tiles, stone and wood carving, mirror mosaic work, and musical instruments.



Names of Allah. Calligraphy by Sadeqain. (20th Century.A.D.)

Moving down the centre of the gallery from here is a group of inscribed architectural fragments in stone. Notable is a large carpet on the floor in the centre of the Gallery which is the facsimile of a carpet manufactured in Lahore during the reign of the Mughal Emperor Shah Jahan (17th century).

On either side in horizontal showcases are fragments of glazed tiles from some of the historic monuments. The barrel of a Durrani period Afghan gun (18th century), stands on a low platform. Objects from Banbhore, an early Muslim settlement in lower Sind (9th-13th centuries), are in showcase No. 61. Among the recent acquisitions is a Mughal period ewer (*aftaba*) (ht. 39 cm) bearing a seal reading as **Sarkar Auliya Begum, Nadir Khan Abdullah**, 1193 (or 1093) A.H. and an elaborately carved wood screen of 1107 A.H./1695 A.D.

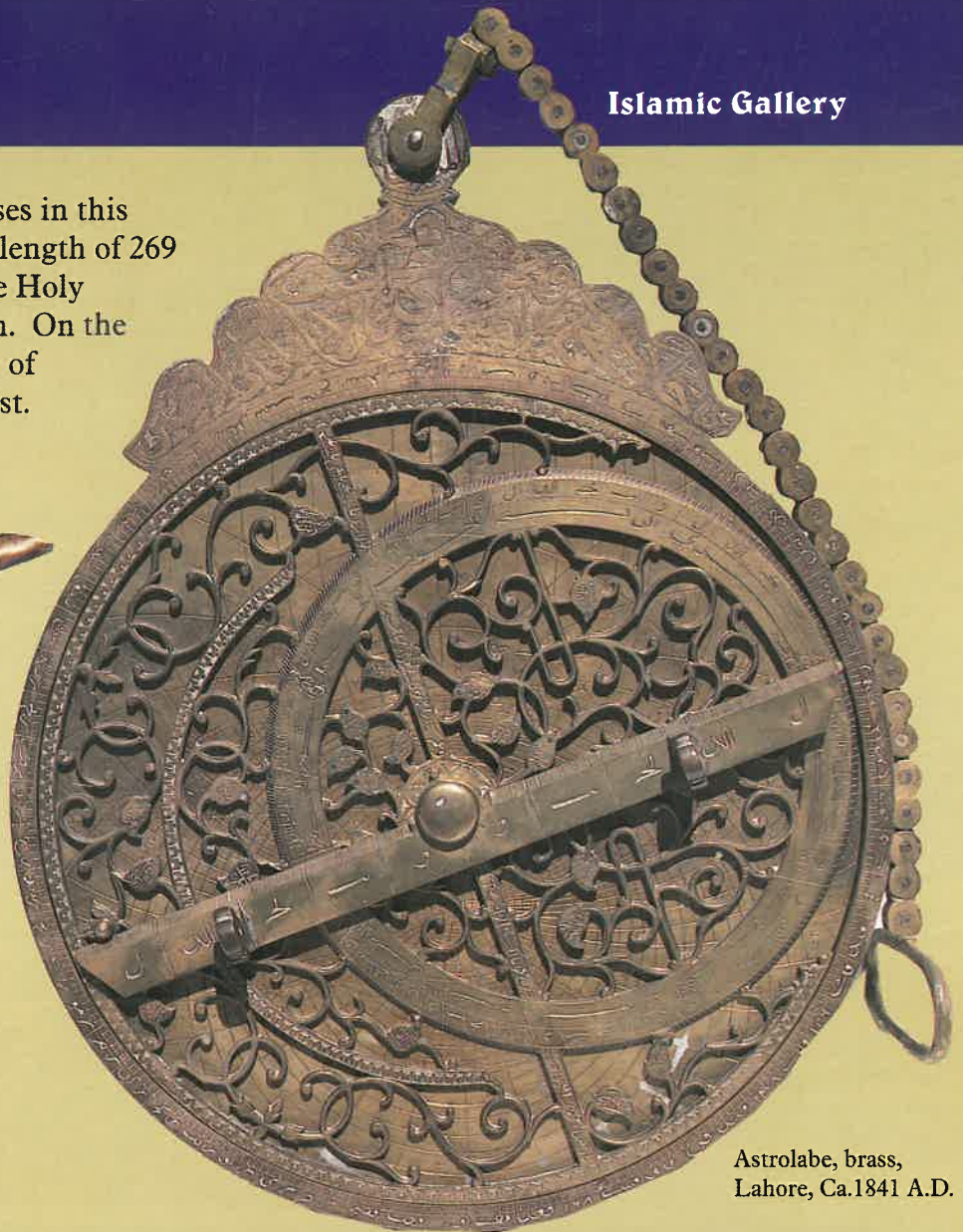


Ivory Gripped Dagger.(19th Century.A.D.)

All along the top of showcases in this Gallery and running over a length of 269 feet is **Surah Yasin** from the Holy Quran scribed by Sadequain. On the walls are more masterpieces of calligraphy by the same artist.



Brass Jug with
Hinged & Hinged
Lid Bearing a Pair.



Astrolabe, brass,
Lahore, Ca.1841 A.D.



Bilingual inscription,
stone, Kotla Nawwab,
India, Ca.973 A.H./1565 A.D.

General Gallery

Opposite the western exit of the Islamic Gallery and across the Miniature Paintings Gallery, is the General Gallery which apart from a collection of Chinese porcelain, ivory metal work, and embroidered silk, displays miscellaneous objects like furniture, harnesses, Russian porcelain, wooden effigies from Kafiristan and semi-precious stones. Major portion of the gallery is, however, devoted to private collections donated to the Museum. These include miniature paintings, arms, garments, Chinese porcelain, Arabic, Persian, Sanskrit, Pushto and Punjabi manuscripts, royal decrees, models and paintings of the Sikh period, calligraphy, metal ware, and miscellaneous objects including artifacts of African folk art donated by the staff of National College of Arts, Lahore. On the walls of the gallery are displayed embroidered banners from China and hand-printed fabric with Hindu themes and motifs from various places in Pakistan and India. In the far end of the Gallery stands a carved wooden double-door from Lahore dating from the time of the Mughal Emperor Akbar 16th century. Damaged severely by white ants, it has recently been restored in the Museum Laboratory.



A porcelain flowerpot, China, Ca. 1368-1644 AD



A porcelain jar, Khurja near buland Shahr, India, Ca. 19th Century AD.



A Chinese Plate of Ming Dynasty

Flanked on either side of this door and above showcases are fixed two carved wooden *seh-daras* from Jhang. Fixed in some of the arched windows above the showcases along the northern wall are carved wooden doors from Haveli Hari Singh Nalwa, Gujranwala and the Temple of Bava Lalnath, Jhang. A door from a private house in Chakwal is unique for the high standard of style and technique of wood carving.

A Large Chinese Vase of Ming Dynasty



A large Chinese Vase



A porcelain jar,
China, Ca. 1368-1644 A.D.



Porcelain Plaque
manufactured in 1887 A.D.



A Large Size Chinese Porcelain Jar with lid.

Russian Plate.



Maiden by Abdul Rehman Chughtai.



Emerging from the General Gallery and moving up the Miniature Paintings Gallery, Contemporary Paintings Gallery is to the right. The collection displayed here represents the works of the earliest masters of Bengal School like Abanindra Nath Tagore, Gogindra Nath Tagore, A.K. Haldar, S.N. Gupta, K. Mazumdar, the classical artists of Pakistan like Abdur Rehman Chughtai, Ustad Allah Bakhsh and leading modern artists like Zain-ul-Abdin,



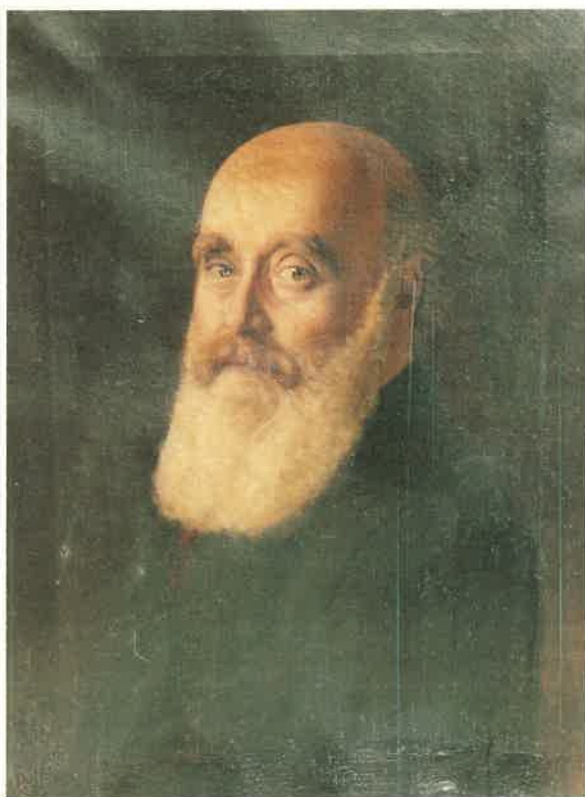
Radha Expects Krishna in Dark Night.
by: Abdul Rehman Chughtai

Amrita Sher Gill, Sanyal, Shakir Ali, Sadequain, Guljee, Ali Imam, Anna Molka Ahmad, Saeed Akhtar, Iqbal Ahmad and other eminent artists. This Gallery has been dedicated to Mr. B.A. Kureshi a long-time Chairman of Lahore Museum.

Night of Nishapur
by: Abdul Rehman Chughtai



Karvan at Rest By: Muhammad Hussain Qadri.



Portarit of Kipling by: Ram Singh.



Bull in Fields
by: Ustad Allah Bux.



st Storm by: Ustad Allah Bux.



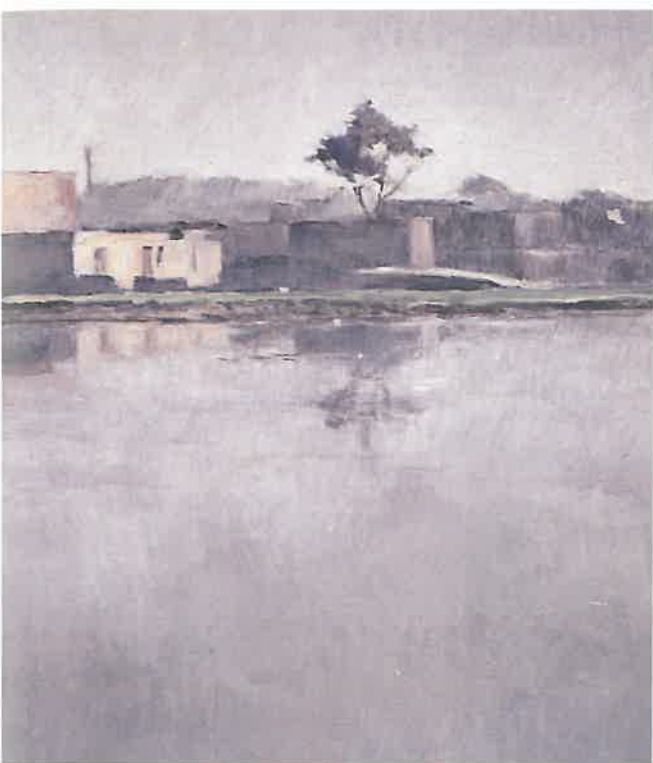


Portrait of Dr. Nazir by: Mehmood Hassan Roomi



Polo Player (mosaic) by: Guljee.

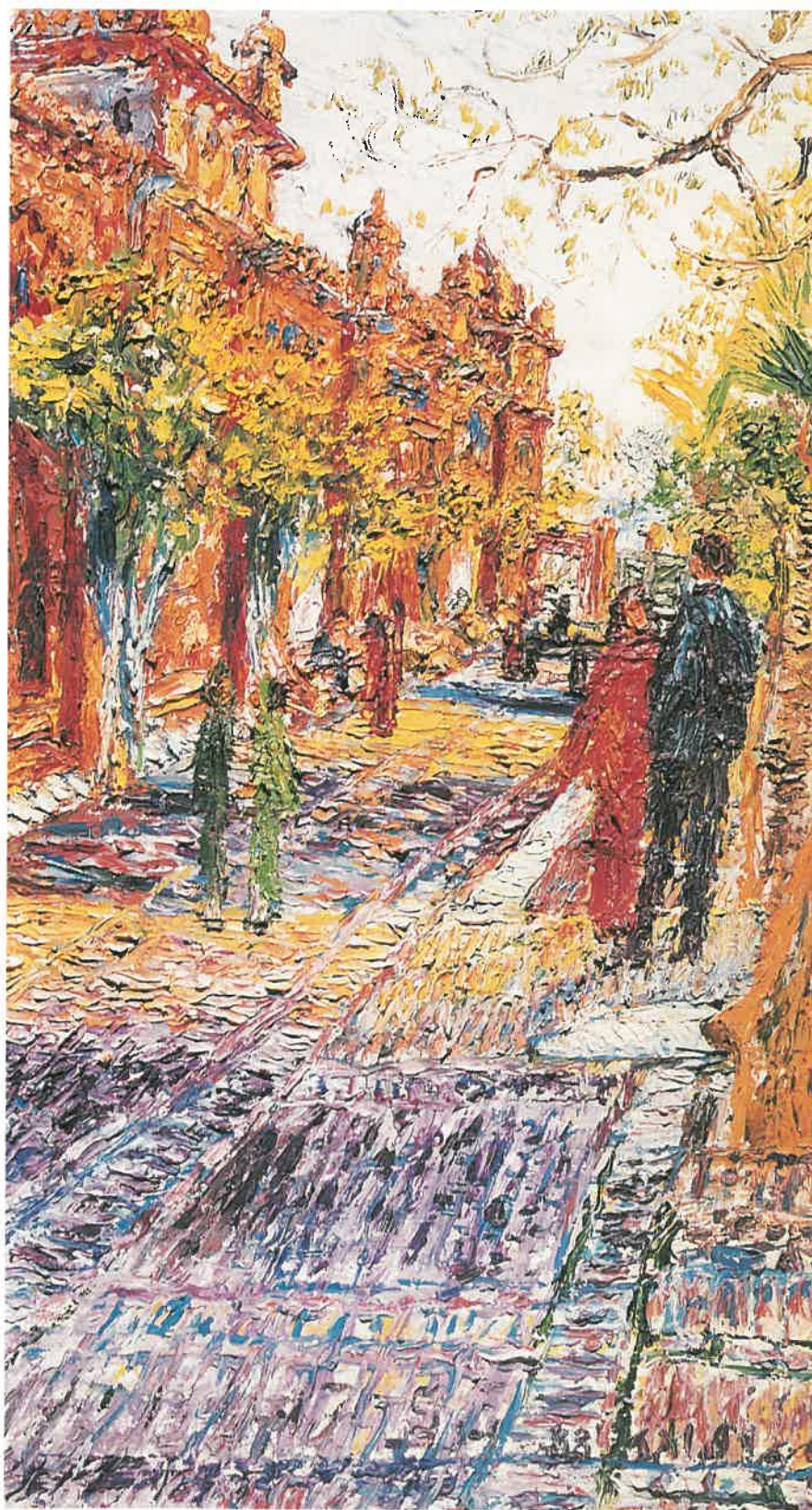




Reflections by: Khalid Iqbal



Karvan by: Saeed Akhtar.



Punjab University by Anna Molka Ahmed, Lahore, Ca. 1990 A. D.



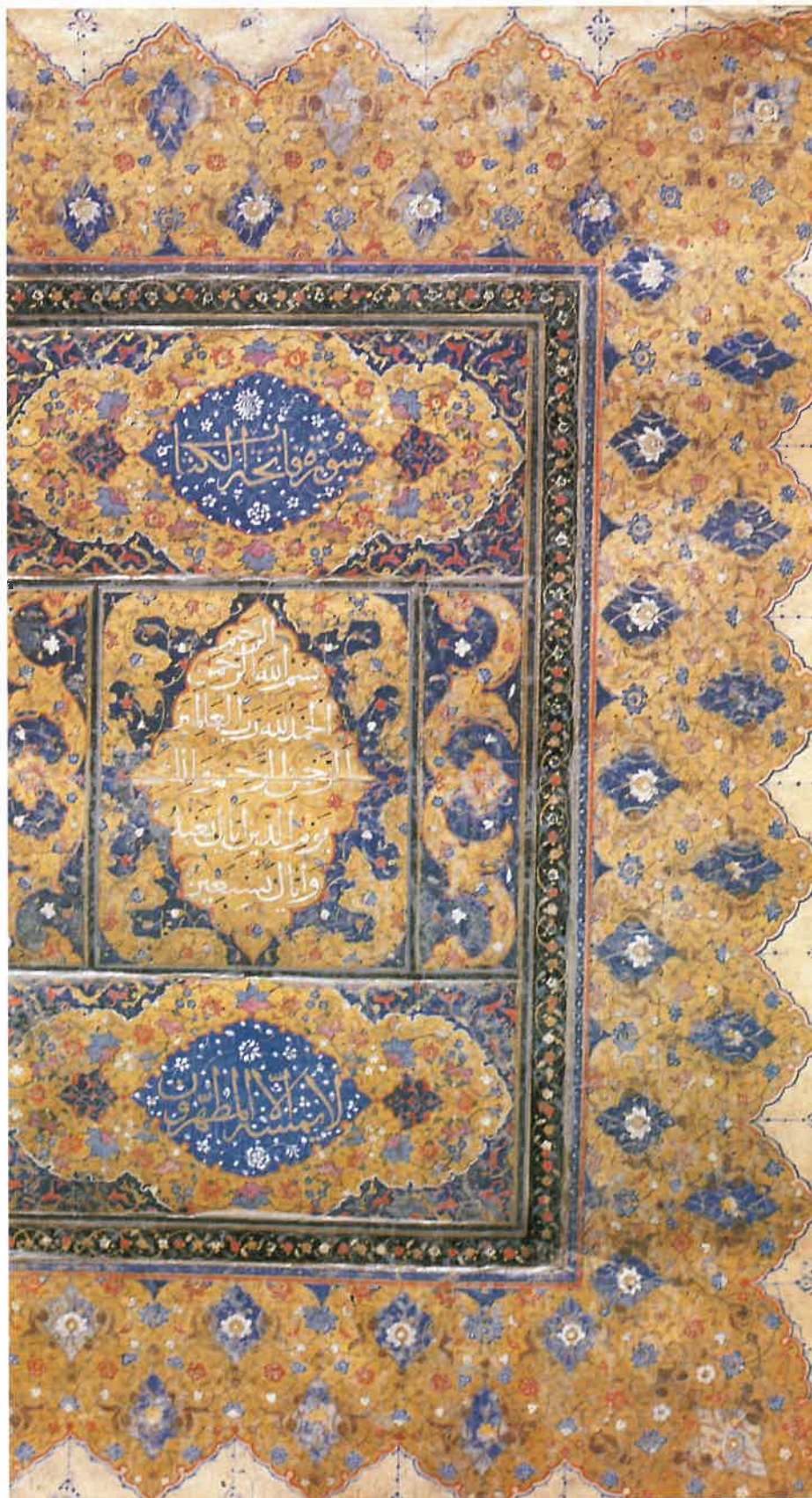
Suljuq Quran, Persia, Ca. 10th - 11th Cent. AD.

It is approached from the Contemporary Paintings Gallery through a magnificent carved wooden door-way from Jhang. It exhibits 57 manuscripts (22 Arabic, 30 Persian 2 each in Punjabi and Urdu and 1 in three languages), an Album of Calligraphy (96 folios), 62 specimen of individual calligraphies and 2 specimens of traditional book-binding. The display starts from the right after entering the Gallery. There are three main sections each comprising Quranic, Persian and miscellaneous manuscripts such as of *ahadees*, history, geography, encyclopaedia, guides, biography and epic literature (mostly poetry). Quranic manuscripts are in Kufic, Magharabi, Naskh and Bahar styles of Arabic scripts. Most of the older manuscripts have been scribed either in Naskh or Nasta'aliq or some variants of the two. Almost all manuscripts are illuminated and decorated. Some are also illustrated. Some of the pride possessions in the Quranic Section are: a manuscript of the Holy Qur'an in beautiful Kufic script scribed in the 4th century of Hijra (oldest manuscript in the collection), another Quranic manuscript calligraphed



for Abu Saeed Muhammad Chaqmaq, the ruler of Egypt in the 15th century, and a rare extant copy of the Holy Qur'an printed in Padua (Italy) in 1698 with Arabic text and Latin translation and refutation by Ludovico Moraccio.

A copy of Khamsa-e-Nizami (illustrated) scribed for the Library of Jalaluddin Khan of



Quranic Folio, Mughal Period.

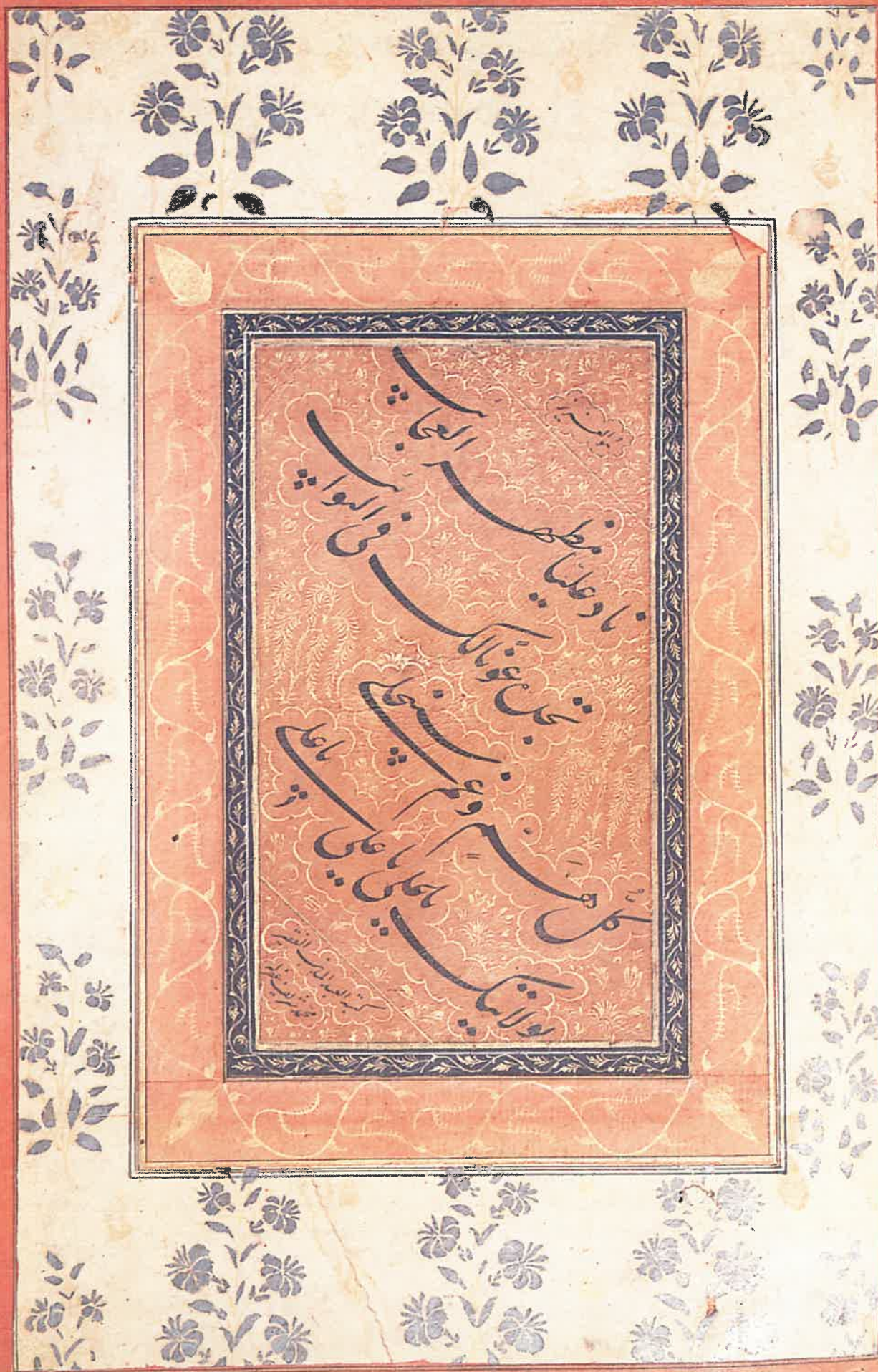
مرد و شیخ اخلاقی
اندرین لاله گاه
نهاران سبب باراد
کز عساکفروا

ترجمه عبدالغنی
محقق



Shahnama-e-Firdosi. 17th -Century A.D.

Azarbaijan, is by far the most beautiful manuscript in the collection. The manuscript of **`Ajayibul Makhlukat'** is unique for its size, the subject it treats and a large number (465) of illustrations it contains. Among other important and rare manuscripts in the collection are: a rare manuscript of Nizamut Tawarikh by Imam Baizavi, scribed in 675 A.H./1275 A.D. by al-Hajib as-Samoori with 44 paintings believed to be of the same period, Diwan-e-Amli (scribed for Shah Jahan), Masnavi Maulana Rumi (scribed in 1088 A.H.), Sahih Bukhari (once kept in the Imperial Library of Shah Jahan), illustrated copy of Miratul Quds (scribed and painted during the reign of Akbar), Muraqqa-e-Khat (96 folios) from the collection of some royal prince or Mughal courtier and a complete



Calligraphy,
Subcontinent,
Ca. 16th Cent. AD.



Manajat-e-Pir Dastgir Scriped with Gold Water.



Saheeh-e-Bokhari. (17th Century. A.D.)



Calligraphic Specimen of Muhammad Husain.

manuscript in colourful Khat-i-Nakhun. There are in all 62 specimens of calligraphy in Kufic, Magharbi, Naskh, Bahar, Tugra, Nasta'aliq, Ma'akus, Ta'aliq, Nakhun, Gubar, Shikasta and Suls styles and their several sub-styles. Two folios on deer skin, a *wasli* by Kamal Ibn-e-Shahab (Humayun's period) and a Tugra by Bahadur Shah Zafar, the last Mughal emperor, are quite important. There are also some individual specimens by some renowned calligraphers such as Abdullah Al-Husaini, Abdul Rashid Dailmi, Muhammad Afzal Lahori, Muhammad Baqir, Muhammad Murad, Imam Verdi, Said Ahmed Aimanabadi, Abdul Majeed Perveen Raqam, Tajuddin Zarin Raqam, etc.

Jaina Temple Gallery

The southern end of the Miniature Paintings Gallery opens into the Jaina Temple Gallery No. 9 which displays a marble Jaina Shrine from Gujranwala, gilded and painted in floral and figural motifs as well as Jaina Trithankara symbols and topped by a cupola. To the left is the Jaina Gallery No. 10 in an adjoining chamber which supports a profusely carved balcony in teak wood from another Jaina Temple in Gujranwala. A few statues of Jaina Trithankaras are placed on pedestals facing a large painted and gilded marble slab used as pilgrim's guide to a Jaina Shrine. These are also from the same city. In a corner is displayed a carved wooden door from Jhang.

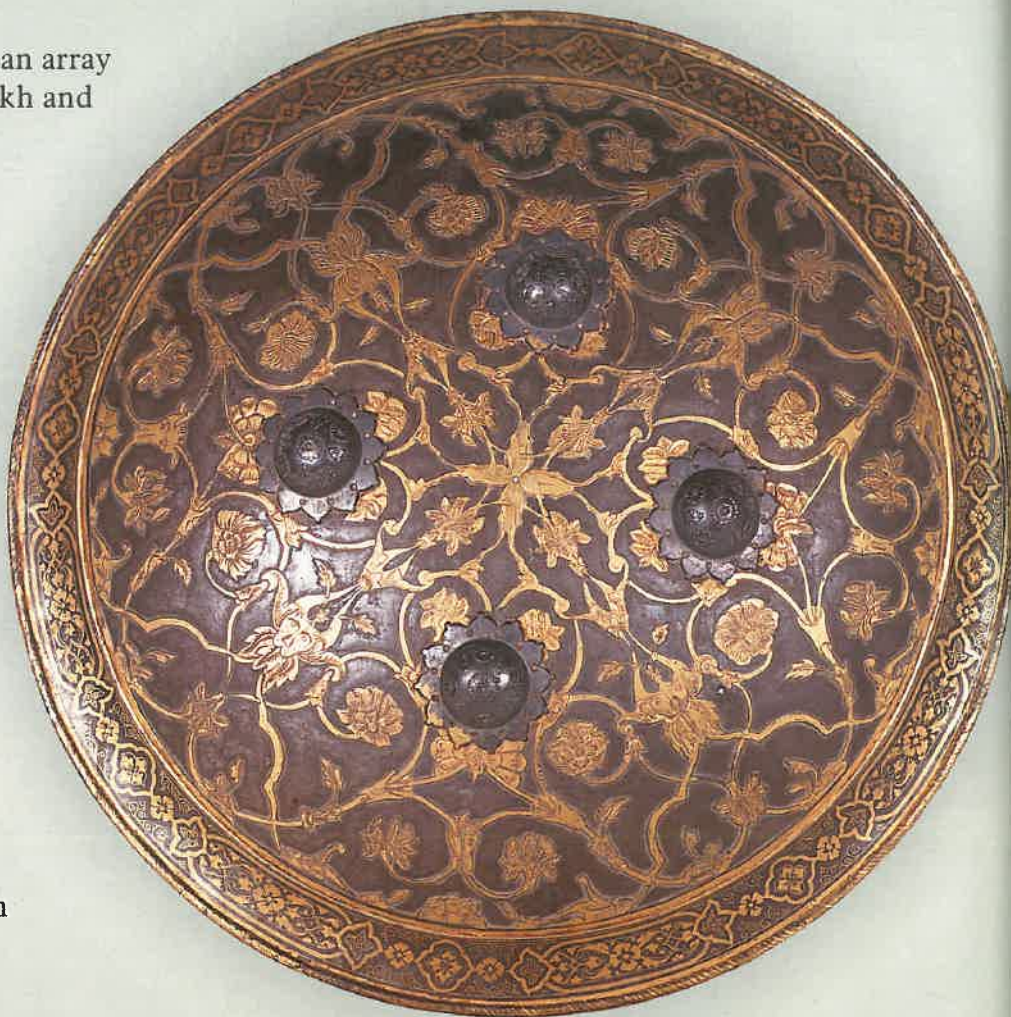




Arms Gallery

*T*his Gallery presents an array of Hindu, Muslim, Sikh and early British weapons.

There are arrows, straight bladed *khandas* of Rajputs, curved Muslim swords with watered black crystalline steel blades, with plain and engraved hilts, damascened, encrusted, inlaid and enamelled shields, mailed coats, breast plates, arm and leg-guards, helmets, spears, knives, daggers, *kukries* scimitars, *chakras*, sacrificial *dahs*, elephant goads and torture implements. In addition to these, there are also recent match-lock and flint lock guns, pistols, cannons and weaponry of the early British period in India.



A model of Artillery Gun

At one end of the Gallery is one gun barrel, mounted on wooden pedestal, belonging to a Sikh Sardar Fateh Singh and dating Samvat 1855 Bikrmi/1798 A.D. It has recently been found in a village near Pattoki.



As one goes out of this Gallery, there on top of the exit is displayed a flag used by the Pakistan Navy during 'Dwarka Operation' in 1965 War.



A Pakistani Sword



A leather made gun powder container.



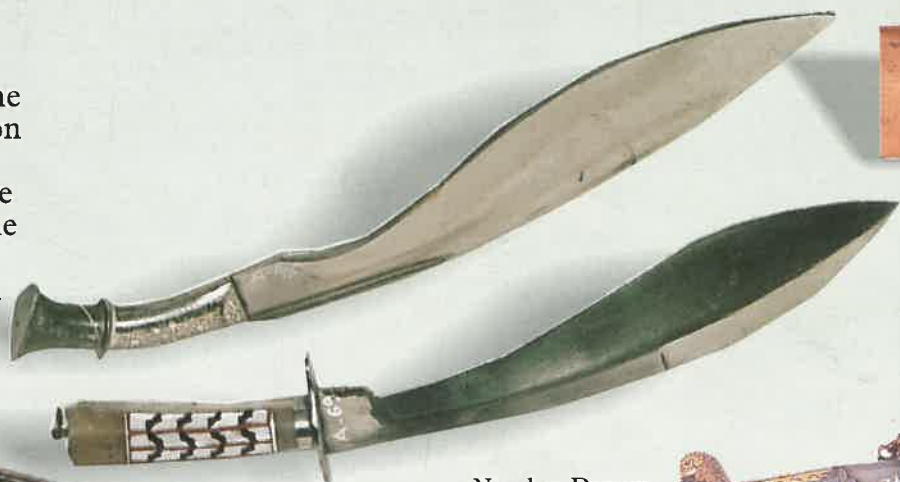
A Burmese bugle used in Temples



A German Made Machine Gun

It was donated by Commodore S.M. Anwar of P.N.S. Babur. Close by are displayed some casings of shells used in the same Operation. There is also on display a part of an enemy fighter plane shot down by Pak Air Force in 1965. A colossal bronze cast statue of Queen Victoria and busts of George-V and Edward-VIII are placed in the centre of the Gallery.

Three British period cannons stand outside the Museum, in addition to a field gun from Gallipoli and the iron rims (mounted in British period) of the famous Kim's Gun now resting on a pedestal in an island on the main road near the Museum. The history of this Gun, scribed in the pen of the famous calligraphist Imam Verdi can be seen hung on one of the pillars in the Islamic Gallery.



Nepalese Dagger



A beautiful Iron shield carved with Arabic Inscription.



Eight Sided Metallic Mover



A spear



beautifully decorated Hindu helmet made of Iron.



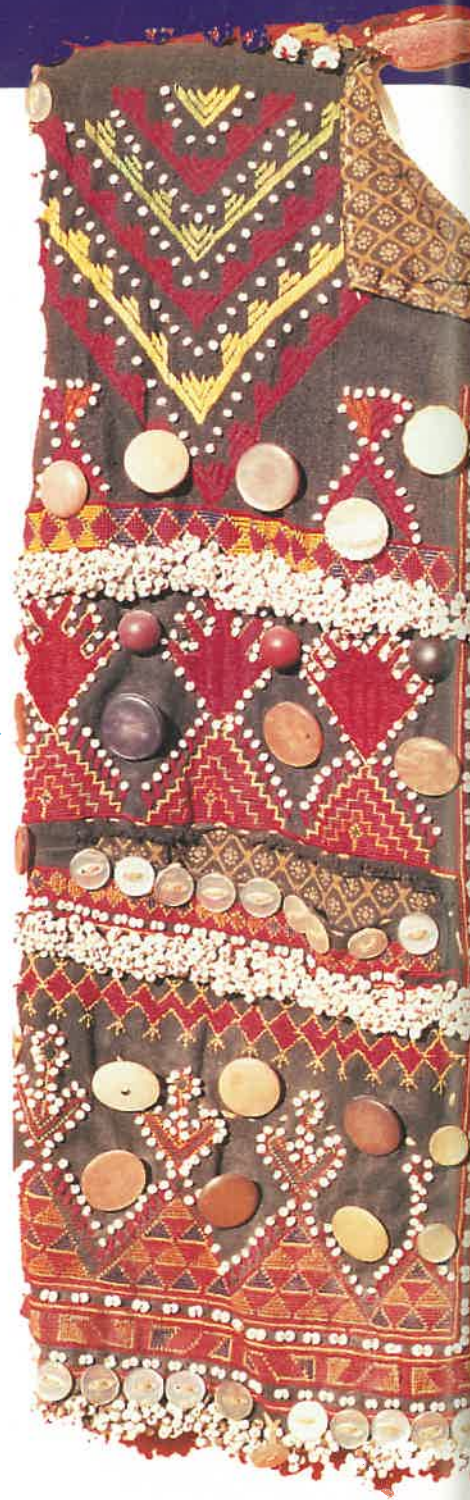
A beautifully decorated cornea shield of iron

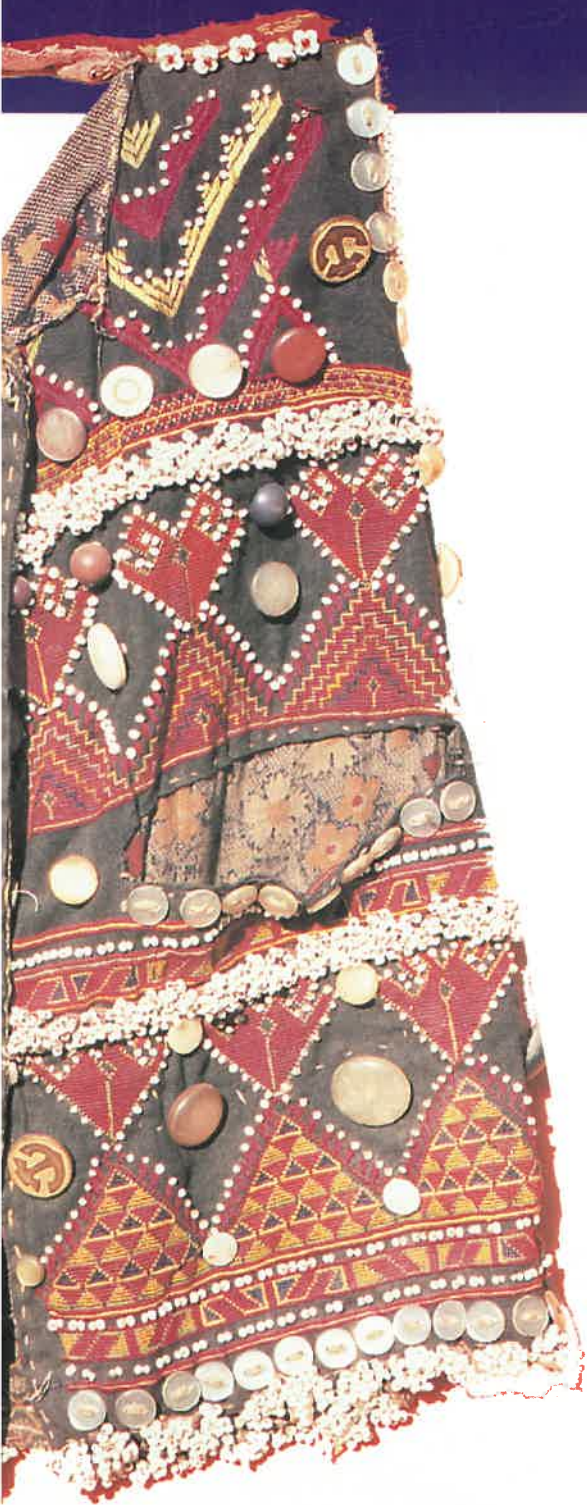


A beautifully decorated metallic bow.

Ethnological Gallery-I

Following the Arms Gallery and on the same floor this gallery is devoted to ethnological material from various regions of Pakistan. Showcase to the left of the entrance, displays costumes, house-hold objects and traditional objects from Northern Areas. The next showcase against the northern wall, represents cultural life of rural Punjab. The corner showcase depicts the tribal life of Dera Ghazi Khan in the Punjab. The showcase after this displays jewellery of different types used in various cultural regions of the country. The large showcase against the southern wall contains ethnological materials and fabrics with typical embroidery and glass work from Cholistan and Sind.





Sadequain Gallery

*T*he Basement of the Ethnological Gallery-I displays a selection of paintings by Sadequain donated by the artist to the Museum on 28th August, 1974. Some of the works displayed were painted by the artist when he used this Gallery as his studio.





Struggle for Freedom Gallery

*T*he Gallery, situated on the first floor and reached by a flight of steps near the entrance to the Arms Gallery, narrates with the help of paintings, photographs, newspaper cuttings and explanatory sheets, the story of struggle for freedom of the Muslims of India from 1757 to 1947, when the Country became independent of British rule. A large painting by Shahbaz Khan showing Tipu Sultan of Mysore during his last stand against the British outside Srirangapatam in 1799, epitomizes an important phase of the struggle. In the main hall are coloured portraits of Sir Syed Ahmad Khan, the author of Two Nations Theory, Allama Iqbal, the poet philosopher of Pakistan and Maulvi Fazle Haq of Bengal who presented the Pakistan Resolution at Lahore on 23rd March, 1940 and Quaid-i-Azam all painted by Saeed Akhtar. The Hall also displays a flag, believed to be the oldest in Pakistan, which was hoisted in Bagh-e-Jinnah, Lahore by the Quaid-i-Azam in October, 1947. The display concludes with a large painting by the late Ustad Allah Bakhsh, of Quaid-i-Azam Muhammad Ali Jinnah making his first speech as Governor-General of Pakistan in the Legislative Assembly. In the foreground is Lord Mountbatten, last Viceroy of undivided India and the first Governor General of Bharat after partition. In the next showcase are displayed photographs with citations of heroes of the armed services of Pakistan who won the highest military awards of Nishan-i-Haider.

There are also special sections in this gallery which are devoted to the lives and achievements of Quaid-i-Azam Muhammad Ali Jinnah and Allama Muhammad Iqbal.



Quaid-i-Azam Muhammad Ali Jinnah with his daughter Veinna Jinnah and Sister Fatima Jinnah.



Dr. Allama Iqbal



Tipu Sultan



Sardar Abdul Rab Nishtar



Sir Syed Ahmad Khan



Quaid-i-Azam Muhammad Ali Jinnah Mr. & Mrs. Lord Mountbatten 1947 in Delhi.



Maulana Muhammad Ali Johar



واگہ سرحد کے قریب مساجدین کا ایک ٹھکانہ

Migration view of Muslims at Wagah Border



Muhammad Ajmal Khan



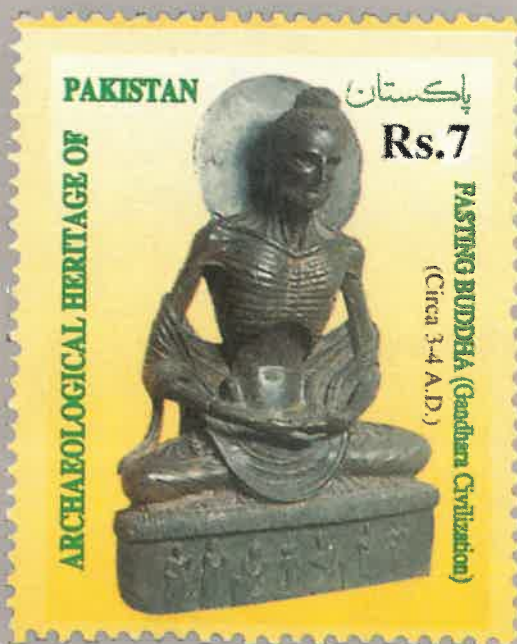
Quaid-i-Azam with MLA's at Lahore Assembly.

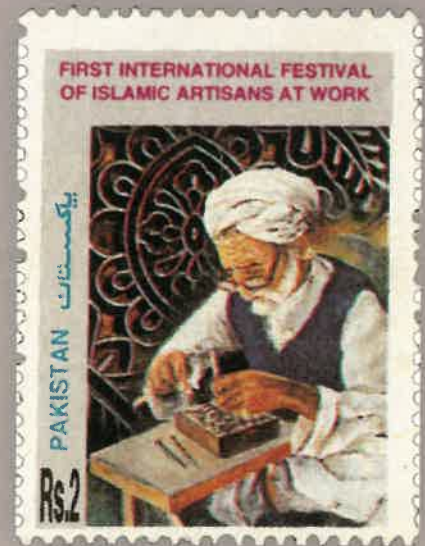


Smoking pipe of Quaid-I-Azam Muhammad Ali Jinnah.

Postage Stamps Gallery

Entered from Pakistan Freedom Movement Gallery (West end) this Gallery displays Pakistan Postage Stamps and First Day Covers from 1947 to date. Of special note are the 14th Hijra Stamps or first day covers and the special issues of 27 stamps bearing pioneers of Pakistan Movement issued on 14th August, 1990 (end of the Gallery). Nucleus of this original collection was donated in 1975 by Syed Hassan Raza Kazmi, Lahore.





Contemporary Crafts Gallery

*O*n the first floor branching off from the Struggle for Freedom Gallery and reached by a covered bridge is the Contemporary Crafts Gallery which displays handicrafts of Punjab and some other adjoining regions. It contains metal work in brass, copper, white-silver and silver, finished in techniques of damascene, *nielo*, *bidri*, chasing, engraving and cut-work. Specimens of papier-mache and plaster work, wood carving, ivory, silver, marbles, glazed tiles and lacquer etc., are displayed in showcases. On the eastern side of the gallery, the showcases display embroidery and hand-knotted carpets, while on the opposite side there are wooden tables inlaid



A Beautiful
Wooden Casket



An Ivory Decorated lamp,

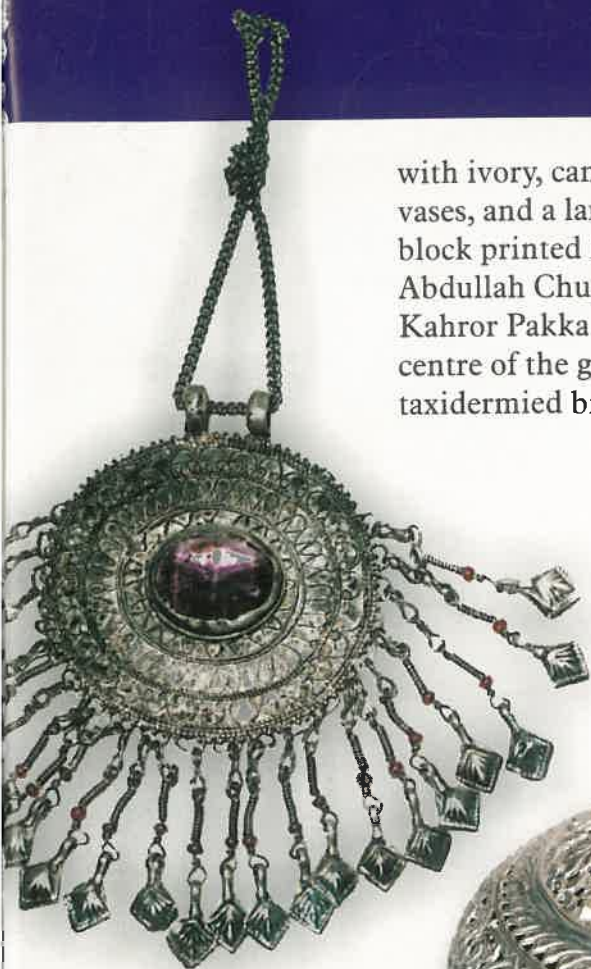


Wooden Jewellery Box

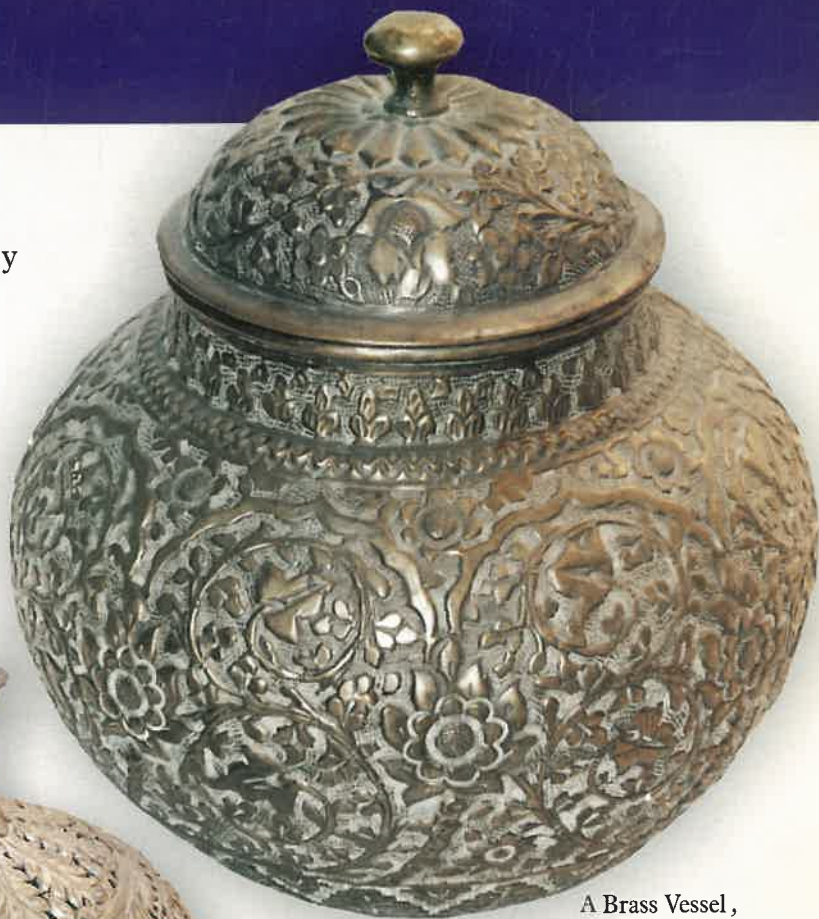


An Onyx Jewellery Box with Shell Inlaid.

with ivory, camel-skin
vases, and a large hand-
block printed hanging by
Abdullah Chughtai of
Kahror Pakka. In the
centre of the gallery are
taxidermied birds,



A Silver Necklace.



A Brass Vessel ,



7- A Silver Pot (perforated)



A Beautiful Surahi
in Blue Colour.

animals, models of
fruits and vegetables
etc., together with
good examples of
wood work and wood
carving.



A Beautiful Jar

Coins and Medals Gallery

The entire collection of coins and medals is housed in built-in lockers and can be seen by scholars on request. For the convenience and education of the general public and students electrotyped coins of representative types from various periods of history of the Country have been prepared and displayed with suitable write-ups housed in a small gallery reached from Contemporary Crafts Gallery. This Gallery also displays a selection of silver and bronze medals issued by the British Government and the Government of Pakistan from time to time.



Andragors King of Parthia. (gold Coin) Rev.



Sophytes Ruler of Salt Range
(Punjab Pakistan). (Silver Coin) Obv. & Rev.



Makadphises II Kushan King A.D.85. Gold Coin.



Vimakadphises II Kushan King
A.D. 85. Gold Coin.



Huvishka Kushan Ruler.
A.D. 150. Gold Coin.
Obv. & Rev.



Chandra Gupta II Gupta Ruler A.D. 385-414. Gold Coin. Obv. & Rev.



Sultan Mehmud Ghazni Mahmudpur.
11 Century A.d. Silver Coin. Obv. & Rev.



Muhammad Bin Sam.
Sultan of Dehli. Gold Coin.
A.D. 1193-1206
With The Figure of Lakshmi.obv. & Rev.



Alau-d-Din Muhammad Shah Khalji. A.D.
1296-1316. Gold Coin. Obv. & Rev.



Firuz Shah 1351-1388
with the name of Khalifa
Abu Abdullah.



Menander I Indo-Grek King.
(Gold Coin).Obv. & Rev.VI



Mughal Emperor Murad Bakhsh. A.D. 1658. Silver Coin. Obv. & Rev.



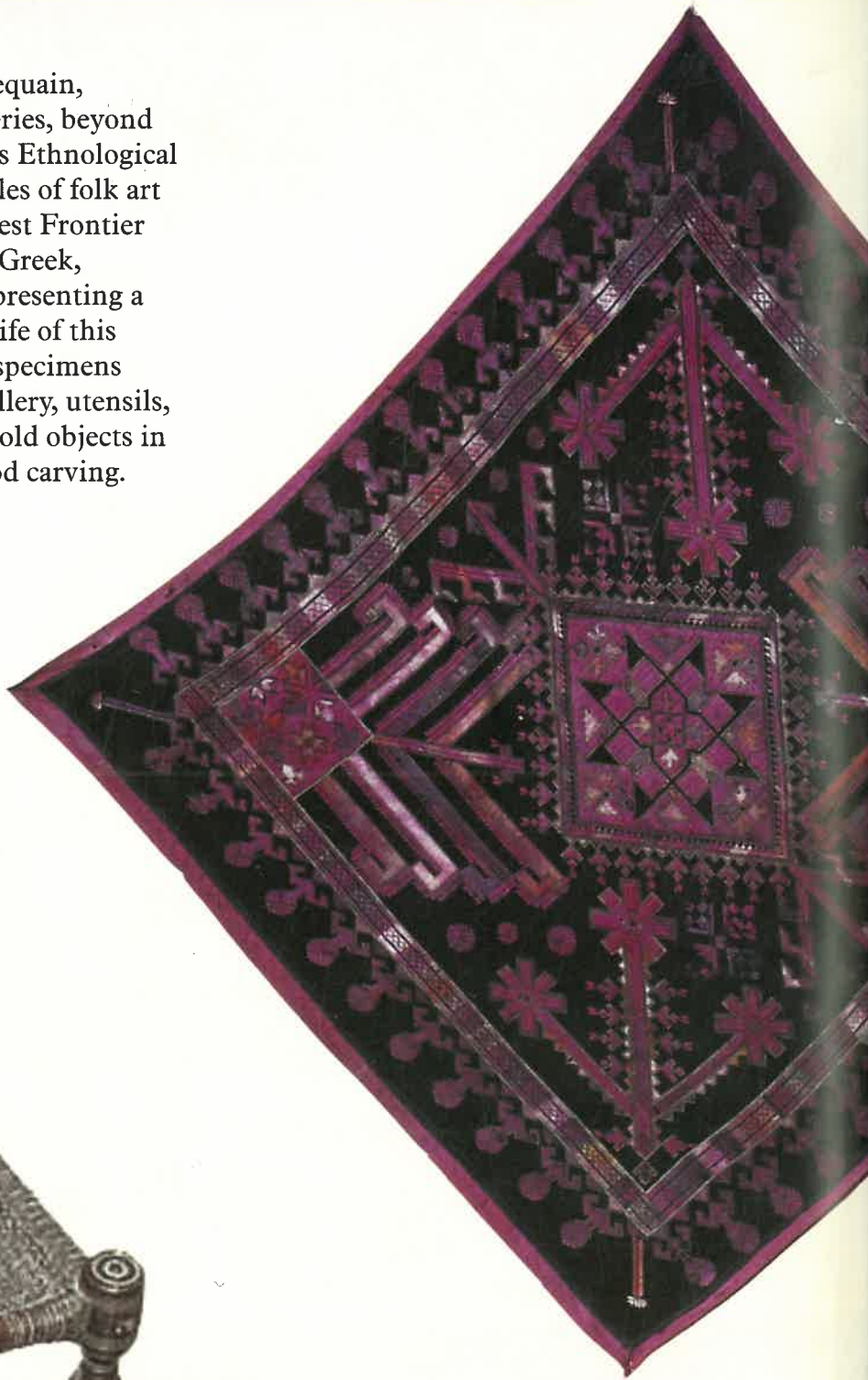
Shah Jahan Mughal King.
A.D. 1628-1658. Gold Coin.
Obv. & Rev.

Ethnological Gallery-II (Swat)

*O*n the way back from the Sadequain, Ethnological and Arms Galleries, beyond the Jaina Temple and to its west is Ethnological Gallery-II, which exhibits examples of folk art from Swat region of the North-West Frontier Province of Pakistan - a blend of Greek, Buddhist and Islamic traditions presenting a profile of the social and cultural life of this ancient and beautiful land. The specimens displayed include garments, jewellery, utensils, arms, furniture and other household objects in addition to good examples of wood carving.



A wooden seat with geometrical designs.



A large size wooden spoon with geometrical pattern on the handle.



A wooden rehl with engraved geometrical patterns along with the Holy Quran from Swat 19th century A.D.



A prayer wooden seat having geometrical pattern from Swat 19th century A.D.



A wooden engraved bracket from Swat.

Ethnological Gallery-III (Fabrics and Clay Models)

Textiles constitute an ancient and perhaps the most important indigenous craft of the country. This gallery presents examples of cotton, wool, silk and gold, plain and figured, dyed and printed, woven and embroidered fabrics. The specimens displayed include brocades from Bangladesh, West Bengal and Benares (India), *lungies* and bed covers from Multan, Lahore and Bahawalpur, embroidered *phulkaries* from Hazara, and Punjab, applique or patch-work and mirror work from Sind, Baluchistan and Bahawalpur, *muslins* and *guazes* from Dhaka (Bangladesh), *durries* and *sozanie*s from Multan, Lahore and Central Asia. Notable are fine cotton and muslin *roomals* (scarves) from Chamba, near Kashmir, embroidered on silk with brilliant coloured flower and animals representing themes from Hindu mythology. In the showcases along the western wall are embroidered dresses from Sind and Baluchistan. On the walls above the showcases are hand-printed and embroidered floor spreads and canopies.

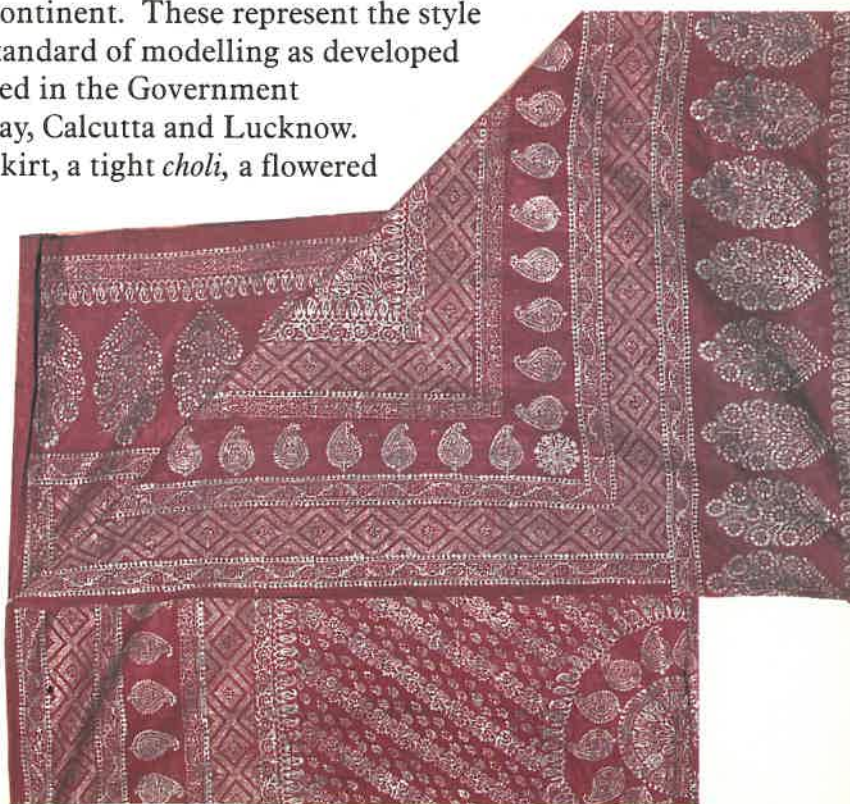
The showcases along the southern wall display terra-cotta figurines coated in brick-red slip or painted in brilliant colours. These interesting models represent various modes of life in different regions of the Sub-continent. People of different professions busy at their works are shown with their characteristic features, dresses and poses. People expressing different faiths are there with their cult objects and in different postures of their worship. There are scenes of religious processions, poverty, disease and old age. Also on display are different fruits and vegetables of different seasons and birds of various regions - all moulded in a realistic manner. These models are works of craftsmen working independently or attached





with art schools at different stations in the Sub-continent. These represent the style and standard of modelling as developed

under the organized instructions imparted in the Government Schools of Arts, at Lahore, Delhi, Bombay, Calcutta and Lucknow. Model of a standing lady wearing a red skirt, a tight *choli*, a flowered scarf and various items of jewellery is superb. The small group of two figures of emaciated beggars, one carrying the other on his back, is from Lucknow School of Art. The very realistic coloured models representing scenes and figures as seen in every-day life in Muslim and Hindu societies are the works of Bhawani - a Hindu from Lucknow but settled in Ambala. A few figures engaged in various agricultural pursuits, two wrestlers and a scene of quail fight were designed by the students and staff of the Lahore Mayo School - now National College of Arts.



About the Author:



Dr. Liaquat Ali Khan Niazi son of Mr. Sher Ali Khan Niazi was born in District Mianwali on 21st January 1950. He belongs to a very prestigious and well-known family of Niazis. His father is a leading practising advocate at Mianwali Bar. The author is an APUG / DMG officer. The author is basically an executive officer, having the expertise and knack to handle administrative problems but he is also a luminary in the academic sphere who combines a rare blend of executive and literary pursuits. He has added many feathers to his cap despite his busy service schedule. He has achieved the following academic attainments and has laurelised himself in the following fields:-

- i) M.A. (Arabic)
- ii) LL.B.
- iii) Bar-at-Law (Academic Stage)
Lincoln's Inn, London.
- iv) Ph. D. (*Fiqh*) Islamic Law of Torts

He joined the civil service on 30th December 1974. He stood second in the CSS examination and joined District Management Group. He started service as Assistant Commissioner, Shuja Abad, and Layyah. He has served as Deputy Secretary in various departments in the Punjab Secretariat. He performed the duties of Director, Local Govt., Lahore Division and worked as Deputy Secretary in Federal Government. Dr. Liaquat Ali Khan Niazi remained posted as Deputy Commissioner in Chakwal and subsequently as Joint Director and Chief Instructor in Civil Services Academy, Lahore. He also served as Member, Punjab Election Authority, Director General of Archaeology, Punjab, Lahore. Presently he is posted as Director, Lahore Museum.

Dr. Liaquat Ali Khan Niazi, received Seerat Awards from six Heads of State consecutively. He got this award from the President of Pakistan, Gen. Pervez Musharraf in 2000 and also from Prime Minister of Pakistan, Sardar Zafarullah Khan Jamali. He has written several books on Seerat-un-Nabi, Islamic History & Culture, *Fiqh*, etc.

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