

---

Claire Smith  
Editor

# Encyclopedia of Global Archaeology

Volume 1

A

With 2619 Figures and 106 Tables

 Springer Reference

## Pakistan: Archaeological Museums

Ihsan Ali<sup>1</sup>, Abid Ur-Rehman<sup>2</sup> and  
Mohammad Ashfaq<sup>3</sup>

<sup>1</sup>Abdul Wali Khan University Mardan Pakistan,  
Mardan, Khyber Pakhtunkhwa, Pakistan

<sup>2</sup>Abdul Wali Khan University Museum, Mardan,  
Pakistan

<sup>3</sup>Abdul Wali Khan University Mardan, Mardan,  
Pakistan

### Introduction

A museum is a non-profitable institution that caters for conservation and exhibition of artifacts of significant value and educates the society about the human past and her environment through material evidence. The objects in a museum relating to ancient cultures and civilizations are organized in such a manner that spectators can conceive the exact picture of the past. The archaeological investigations in Pakistan reveal the earliest human occupation of Soan Valley near Rawalpindi and Sanghao Cave in Mardan since times prehistoric. The prehistoric caves, rockshelters, workshops, and quarries reported in the tribal belt, Mohmand and Bajaur agencies, Rohri Hills, and the Thar Desert further testify the existence of prehistoric occupations in Pakistan. The evidence of the Neolithic Culture Phase dating from the 9th to the 4th millennium BCE comes from the sites of Mehrgarh, Gumla, Jhandi Babar-I, and Sheri Khan Tarakai. The excavations at Kot Diji and Rehman Dheri provide substantial proof of this period in Sindh and Khyber Pakhtunkhwa, respectively, followed by an urbanized and developed Indus Valley or Harappan Civilization, which was almost contemporary to the Egyptian and Mesopotamian Civilizations, followed by the Gandhara grave culture or protohistoric cemetery sites dating to the 2nd millennium BCE were discovered in Swat, Dir, Malakand, Bajaur-Mohmand, Chitral, Peshawar, and Taxila regions. The Gandhara Civilization existed in this region from sixth

century BCE to fifth century CE. The White Huns, Hindu Shahis, Ghaznavids, Mughals, Durranis, Sikhs, and British ruled and left their footprints in this part of the world from sixth to twentieth century CE. Most of the major museums of the world have relics of the Indus Valley and Gandhara Civilizations exhibited therein. The concept of this entry is to highlight the history of archaeological museums in Pakistan from the 1850s to 2012. This report will serve as a documentary proof of the latest development of museums in Pakistan and will make the world aware of the scope of materials available and exhibited in the Pakistani museums.

### Key Issues

The development of museums over the land where today Pakistan exists started soon after the establishment of the British Government. The first museum was established in Karachi in 1851, followed by one each in Lahore in 1864, Quetta in 1900, and Peshawar in 1907. All of these were public museums and represented mostly ethnological collections. Besides, a few museums were also constructed in some institutions of Lyallpur (present Faisalabad) in 1909 and Lahore in 1910 (Natural History Museum in Government College) and zoological museums, one each at Islamia College, Peshawar, and Rawalpindi both in 1934 for education and research purposes. As a result of large-scale explorations and excavations, a number of site museums were established at Taxila in 1918, Mohenjo-daro in 1925, and Harappa in 1926. In 1937, a private museum was established at Lahore with the title of "Faqir Khana" (Dar 1981: 13). The Swat Museum in 1959 was founded by the Wali of Swat and Dir Museum in 1969 by the then Governor of the province. A noticeable development in the establishment of museums was observed; six archaeological museums were added to the list in Pakistan during 2002–2006 by the Provincial Directorate of Archaeology and Museums, Government of Khyber Pakhtunkhwa, under the directorship of Prof. Ihsan Ali. Later on, three

more museums, two by Hazara University, Mansehra, in 2007–2008 and one by Abdul Wali Khan University, Mardan, in 2012, were established by Prof. Ihsan Ali during his tenures as Vice Chancellor. These museums are located in Gor Khuttree, Peshawar; Pushkalavati Charsadda; Mardan district; Hund, Swabi; Chitral district; Bannu district; Abbottabad district; Hazara University, Mansehra; and Abdul Wali Khan University Mardan. All these museums are functional and represent archaeological and cultural profile of the respective regions of the country.

### The Victoria Museum, Karachi

This Victoria Museum (see Fig. 1) was established by Sir Bartle Frere in 1851 in Karachi (Morley 1981: 10). Originally the museum housed objects of both archaeological and ethnological nature and was representing the artistry, archaeology, and natural history of the country. The museum building was later used by the Karachi Municipal Corporation Department in 1870. Likewise in 1908, various alterations and constructions within and the surroundings of Burns Gardens completely lost the originality of this museum in terms of its architecture and use.

So due to lack of interest and awareness about the role of museums in societies, this museum remained abandoned since 1870, and the fate of the materials is not known as there is no such record of it.

### The Lahore Museum, Lahore

The Lahore Museum (see Fig. 2) previously known as Jubilee Museum, Central Museum, and Punjab Museum was established by the British Government in 1849. This museum was first opened in Wazir Khan Baradari and represented both archaeological and ethnological cultures of the region. Their antiquities immensely suffered in 1947, when major pieces were shifted to India under an agreement of devolution of cultural properties. Later on the museum building was occupied by the Punjab Public Library. The present Lahore Museum is located near old Food Street in Lahore district, housing rich collection of Buddhist and Islamic art pieces. The fasting Buddha is one among its unique collections. The contributions in the form of explorations, excavations, surveys, and documentations of the Archaeology Department and NCA Department of Punjab University produced valuable antiquities,



**Pakistan: Archaeological Museums, Fig. 1** The Victoria Museum, Karachi

**Pakistan: Archaeological Museums, Fig. 2** The Lahore Museum, Lahore



which are displayed in the museum representing a complete profile of the regions.

#### **The McMahon Museum, Quetta**

The developmental process of this museum was started in 1900 and the museum was formally opened to the public in 1906. Originally the museum housed antiquities of natural history, arts, crafts, and archaeological interest that represented the culture, ethnicity, lifestyle, and traditions of Baluchistan, Afghanistan, Persia, and Arabia. These antiquities were jointly collected by Mr. Hughes Butter and Sir Aurel Stein. In 1935, as a result of a devastating earthquake, most the museum building was damaged. Since then, the museum was shut down and the antiquities were dumped in municipal warehouses. Today, nobody knows anything about the precious antiquities that the museum displayed.

#### **The Taxila Museum**

Sir Alexander Cunningham first started archaeological investigations in Taxila during the period 1913–1934 and produced rich material of sculptures, jewelry, and household utensils.

Initially these materials were displayed in a temporary hall which was then shifted to the museum. In 1918, the foundation stone of a new building was laid by the then Viceroy of India Lord Chelmsford and it was formally inaugurated as a museum in 1928 (Ashraf & Lone 2005: 41). Currently the museum is located at about 5 km off the main Peshawar-Islamabad G. T. Road, at a distance of 35 km from Islamabad, with a rich collection of Gandharan art, principally coming from the sites of Bhir Mound, Sirkap, Sirsukh, and the Buddhist monasteries and stupas of Dharmarajika, Julian, and Mohra Muradu (see Fig. 3).

#### **The Peshawar Museum, Peshawar**

The Peshawar Museum (see Fig. 4) was built in 1906 in the memory of Queen Victoria and formally opened in November 1907. In its early days the Peshawar Municipality ran the Peshawar Museum. In 1917 the building and museum was transferred to Local Government supervision. The superintendent of the Archaeological Survey of India, Frontier Circle, acted as curator of the museum. In 1927, the Frontier Circle Office was shifted to Lahore. A full-time curator was

**Pakistan: Archaeological Museums, Fig. 3** The Taxila Museum



**Pakistan: Archaeological Museums, Fig. 4** The Peshawar Museum, Peshawar



appointed for the Peshawar Museum, and the building along with antiquities was transferred to the Provincial Government.

Often the main hall of the Peshawar museum building was used for investitures, balls, departmental examinations, tea parties, and sessions of the Legislative Council. The museum collections were displayed in the vestibule, side galleries, and upper galleries of the building. The exhibition area covered 4,850 sq ft. The first session of the Legislative Assembly of Khyber Pakhtunkhwa, the then North-West Frontier Province, was first time held here on April 19, 1932, inaugurated by the Viceroy of India, Lord Willington (Khan 1972: 3). The Provincial Government fully realized the difficulty and

inconvenience caused to visitors to the museum and disallowed the use of the hall for political purposes. After independence, the museum remained under the direct control of the Director of Public Instructions, Government of Khyber Pakhtunkhwa, the then NWFP. In 1971, an autonomous body, under a Board of Governors, headed by the Chief Secretary, was instituted to run the affairs of the museum. In 1992, the Government of Khyber Pakhtunkhwa, the then NWFP, established a Directorate of Archaeology and Museums to ensure better protection, preservation, promotion, and safeguarding of the archaeological and cultural heritage of the province; thus the Peshawar Museum became part of the Provincial Directorate.

The original two-story building, an amalgamation of British and Mughal style architecture, consisted of a main hall and two side aisles on the ground and first floor, surmounted by four elegant cupolas and small pinnacles on all corners. In 1969–1970 on the eastern and western sides of the building, two halls were added in a similar fashion. In 1974–1975, a second story was added to these two side halls. A new block under a project “Extension of Peshawar Museum” was approved in the year 2002 under the supervision of the principal author of this chapter at a cost of Rs. 33.11 million. The project had two components: first, an extension of the museum to construct an Islamic Block with two galleries, a conservation laboratory, two halls for the reserve collection, offices of the Provincial Directorate, and a cafeteria. The second component was a complete remodeling of the existing building including replacement of showcases, lighting, labeling, and display works in all galleries of the existing main building along with refurbishing the floor, ceiling, and structures. When the project was completed, the antiquities were displayed according to international standards.

The museum since its early days housed a rich collection of the Gandhara art pieces, excavated and recovered from the major Gandharan sites like Shah-Ji-Ki-Dheri in Peshawar district; Sahri Bahlol, Jamal Garhi, Shahbaz Garhi, and Takht-i-Bahi in Mardan district; and Aziz Dehri in Swabi and from other Gandharan sites excavated by both British and Pakistani scholars. The main collection includes Gandharan sculptures, coins, manuscripts, and copies of the Holy Qurans, inscriptions, weapons, dresses, jewelry, Kalash effigies, Mughals and later-period paintings, household objects, and local and Persian handicrafts. Today the Peshawar Museum is best known for its collection and is ranked as the largest museum in the world in terms of Buddhist art collections.

### **The Dir Museum, Chakdara**

Dir district in terms of historical and cultural values is one of the most important regions among the districts of Khyber Pakhtunkhwa.

Its territories stretched out between 34° 22' and 35° 50' north and 71° 02' and 72° 30' east and mainly comprised of the terrain drained by the Panjkora River and its tributaries. Dir takes its name from the name of a village, Dir, which served as a capital of the state during the Nawab regimes. It is surrounded by Swat district on the east, Bajaur on the west, Chitral on the north, and Malakand Agency on the south (see map). The archaeological expeditions in Dir district were started by the Department of Archaeology, University of Peshawar, during 1966–1969 and excavated sites like Andan Dheri, Chat Pat, Amluk Darra, Damkot, Balambat, Timargarha, Shah Dheri, Gumbatuna, and Shalkandi. To house the collection from these sites, the State Government of Dir constructed a museum in Chakdara. Capt. Rahatullah Khan Jaral, the then Political Agent of Dir Agency, proposed the Dir Museum and allocated a sum of Rs. 2,50,000 for its construction. The Provincial Government afterward allocated an additional fund of Rs. 4,90,000 for the construction of residential quarters, boundary wall, guest house, storage, and other facilities.

The museum building was designed by Mr. Saidal Khan, Consultant Architect of the Public Works Department (PWD) of Khyber Pakhtunkhwa, the then NWFP. The architect adopted the local style of architecture and constructed the museum with bare stone, called as Malakandi stone. The museum has a fort-like appearance, with a grand facade, consisting of an arched entrance, two square-corner picket towers, and battlements on the parapet (see Fig. 5).

The museum remained as a state museum until 1969, and when the state was merged into the province, the museum was handed over to the Provincial Government. The Provincial Government constituted a Board of Governors under the Provincial Educational and Training Ordinance 1970 to run the affairs of the museum and was formally inaugurated on May 30, 1979, by Lt. General (Rtd.) Fazl-e-Haq, the then Governor of the province (Dar 1981: 17). However, the museum was properly organized in 1979. The purpose of the museum is to exhibit the extensive

**Pakistan: Archaeological Museums, Fig. 5** The Dir Museum, Chakdara



archaeological, Islamic, and ethnological materials of the area. The materials include Gandharan sculptures, coins, jewelry, and weapons.

Today the museum has a total collection of 2,161 objects, mainly Gandharan sculptures, coins, and ethnological materials. The display of the Gandharan objects, more than 1,444 in number, revolves around the themes of Buddha's pre-birth and life stories, miracles, worship of symbols, relic caskets, and individual standing Buddha sculptures. The most represented of the pre-birth stories or Jatakas are Dipankara, Maitryakanyaka, Amara, Syama, and Vessantara Jatakas. The most represented scenes from the Buddha's life story include Queen Maya's dream, interpretation of the dream, birth of Siddhartha, bath scene, seven steps, going to school, writing lessons, wrestling matches, palace life, marriage scene, renunciation, great departure, ascetic life, first meditation, demon attacks, attaining enlightenment, first sermon at Sarnath, conversion of Ksyapa, monks, death scene, cremation of Buddha, distribution and guarding of relics, and the construction of stupas on the relics. The miracle of Sravasti and taming of a wild elephant are the two commonly represented miracles, along with different types of the relic caskets and stupa models, along with

life-size Buddha statues. Other Gandharan representation comprises of bodhisattvas, atlantes, ichthyo-centaurs, cupids, garland bearers, Corinthian, Persipoliton, Indo-Persipoliton pilasters, and decorative architectural fragments. Most of the Gandhara art pieces come from the sites of Andan Dheri, Chat Pat, Baghrajai, Bumbolai, Jabagai, Shalizar, Ramora, Tri Banda, Macho, Amluk Darra, Nasafa, Damkot, Bajaur and Talash, Dir, Malakand, Balambat, Timargarha, Shamlai Graves, Inayat Qila, Shah Dheri Damkot, Gumbatuna, Jandol, Matkani, and Shalkandi.

The Ethnological Gallery of the museum was established in 1977, reflecting on the cultural heritage of the area and presenting a general picture of the life of the people to the visitors. The ethnological material, 498 pieces in all, includes manuscripts, weapons, jewelry, dresses, ceramics, musical instruments, household objects, furniture, and wooden architectural elements.

#### **The City Museum, Gor Khuttree, Peshawar**

The City Museum (see Fig. 6) is located in the Gor Khuttree Complex and can be approached either through Chowk Yadgar from the west or Lahori Gate from northeast of the walled city of Peshawar. The complex occupies the highest

**Pakistan: Archaeological Museums, Fig. 6** The City Museum, Gor Khuttree, Peshawar



point center of the city. This site has been identified with the place of Buddhist embellishment relating to “the tower of Buddha’s bowl” and with Kanishka Vihara (Dani 1995). Mughal kings like Babur (Beveridge 1975), Akbar, and Jahangir talked about this site in their diaries and referred this site to the settlement and religious place of Hindu Jogis (a place where Hindu funeral sacrifices and Sardha ceremonies were held) (Roverty 1852: 22-3; Jaffer 1945: 203-4). It was Jahanara Begum, the daughter of Mughal King Shah Jahan (1050 HA or 1540 CE), who converted this site into a caravanserai and named it as Sara-e-Jehanabad and built a Jamia Masjid (a place where Friday prayers are held) and a Hamam (Jaffer 103-6). Upon the recommendation of Nur Jahan Begum, wife of another Mughal king Jahangir, a network of cells on four sides with lofty turrets at each corner, two high archway gates on the eastern and western sides, and two wells were constructed which covered a total of 700 sq ft area and completed the shape of a caravanserai (Ali et al. 2005: 228). Later on from 1838, the Italian General Paolo de Avitabile as Governor/Representative of the Sikh Government made major alterations in the complex. He converted the Jamia Masjid into Gorakhnath Temple and used the cells for official purposes (Jaffer 1945: 103; Durrani

et al. 1997: 189). The addition of second storey structure upon the western gate was the alteration he made for public petition and official use (Jaffer 1945: 103). This site remained the focal point of the British Government as well. The 1912 fire brigade building and barracks on the eastern and southeastern corners, respectively, are the alternations they made. Currently, the site is under direct supervision of the Directorate of Archaeology and Museums and Crises Management Unit, Government of Khyber Pakhtunkhwa.

The City Museum was inaugurated on Pakistan Day on March 23, 2006, by the former Chief Minister Mr. Akram Khan Durrani under the leadership of the principal author of this chapter. The archaeological gallery of this museum represents a continuous profile of the Peshawar Valley in the form of excavation material recovered from the site of Gor Khuttree. This excavation was started by Prof. Dr. Ihsan Ali, the then Director of the Directorate of Archaeology and Museums, in 2002 and today the excavation area with a 49-m-deep trench claims the honor of the deepest excavation in the world, testified through the journal *Current World Archaeology* (Selkrik 2006: 20). The second gallery is of ethological culture of Peshawar, where household objects, traditional dresses, armaments, ornaments, musical instruments, arts, and



**Pakistan: Archaeological Museums, Fig. 7** The Pushkalavati Museum, Charsadda



craft objects are displayed. It is worth mentioning that the structural integrity of surviving monuments, museum antiquities, and excavation area within Gor Khuttree Complex produced M. Phil. and Ph. D. scholars at both national and international levels. Dr. Jennifer Campbell from Toronto University, Canada, and Dr. Shah Nazar and Mr. Fazal Sher from Peshawar University are a few scholars whose research was directly based upon the site.

### The Pushkalavati Museum, Charsadda

The establishment of this museum (see Fig. 7) is closely linked with the historical background of the region. Pushkalavati, the modern Charsadda district being the first capital of Gandhara, is situated about 30 km to the northeast of Peshawar. The term Pushkalavati is a combination of two Prakrit words *Pushkara/Pushkala* and *wati/vati*, which, respectively, mean “lotus” and “city.” The area is very fertile and has ponds full of lotus flowers. The lotus flower, which also symbolized Buddha in archaic sect, is still grown in Charsadda. The legendary Hariti Devi and Panchika were born here and converted to Buddhism by Lord Buddha. The Siyama Jataka also took place here (Sehrai 1982; Ali 2003). This region is also known as “Hashtnagar” which is a Persian word meaning “eight villages.”

According to Prof. Dani, this name is the corrupt form of “Astes Nagar,” (city or village of Astes) after its ruler Astes who ruled over Gandhara before the onslaught of Alexander the Great (Dani 1966).

Here the remains of the two cities have been exposed at Bala Hisar and Shaikhan Dheri, opposite to each other. The second one is situated on the bank of river Jinde, a stream with its source in Malakand Agency flowing through Charsadda and joining the river Swat. The site of Bala Hisar yielded the material dated to the time of the Achaemenian, Greeks, Scytho-Parthians, and Kushans (Wheeler 1962). Prof. Ihsan Ali’s survey conducted in 1993 discovered 144 sites of different types (Ali 1994). The report brought to light a good number of Buddhist stupas and monasteries in this region.

Keeping in view the historical wealth of the region, Prof. Ihsan Ali, former Director of the Directorate of Archaeology and Museum, initiated a project for the establishment of a museum on the site of Ghani Dheri, aiming to house both archaeological and ethnological material of the area and educate the people about their rich cultural properties. The museum building was completed, but due to departmental issues, this museum is yet to be opened for public.

### The Mardan Museum, Mardan

The Mardan Museum (see Fig. 8) was proposed by Sahibzada Riaz Noor, the then Commissioner of Mardan, on December 29, 1990. He constituted a Board of Governors in January 1991 to help the establishment of the museum in Mardan district. The museum started functioning in March 1991, and the display work in the solitary hall, measuring 50 × 22 ft, was completed in April 1991. The Peshawar Museum donated 22 showcases for the display, while the Department of Archaeology, University of Peshawar, rendered technical support. In 1992, with the establishment of the Directorate of Archaeology and Museums, Government of Khyber Pakhtunkhwa, then NWFP, the Mardan Museum came under its administration. The Peshawar Museum provided 137 confiscated antiquities to start display work. Initially the old building of the Mardan Museum had a total collection of 419 artifacts, including 258 Gandharan sculptures; 127 coins of Kushan, later Kushan, Kushano-Sasanian, and Hindu Shahi dynasties; 6 terracotta animal figurines; 5 mercury containers; 10 household objects; and 13 agricultural tools. The subject matter of the Gandharan sculptures in the Mardan Museum of schist stone are Queen Maya's dream; birth of Siddhartha;

bathing scene; the great departure; the first sermon at Sarnath; the conversion of Kśyapa; offerings to Buddha; distribution of the relics; worship of the wheel of law; stupa and alm bowl; Buddha with worshippers and monks; Buddha seated in reassurance pose (Abhaya Mudra); garland bearers; Buddha seated under arches in meditation pose (Dhayana Mudra); Corinthian, Persepolitan, and Aśokan capital; broken architectural elements of pillars, pilasters, harmika, dome, yashthi, chitras or umbrellas, spacers, and floral and geometrical decorative elements from votive and large stupas; broken pedestals with Buddha and Bodhisattva feet; broken hands in different postures; figures of sheep, lion, horse, peacock, and ichthyo-centaurs; and a seated figure of Ardoksho. The stucco sculptures include a seated Buddha in meditation pose (Dhyana Mudra), heads of Buddha, Bodhisattva, and common folk.

Though the initial collection of the Mardan Museum is based on the confiscated materials, later the excavated antiquities from Safiabad, Mardan, and Hund, Swabi, were also displayed in the museum. Confiscated antiquities from Katlang, Rustam, and Baja police stations along with the donated objects were also displayed in the old building of the museum. From 2002 onward, under the leadership of Prof. Ihsan Ali,



**Pakistan: Archaeological Museums, Fig. 8** The Mardan Museum, Mardan

the then Director initiated a project for the establishment of a big museum because the old building's capacity was not enough to house the objects systematically. So the current Mardan Museum, which is located on Mardan-Charsadda road, was inaugurated by the Chief Minister Amir Haider Khan Hoti in 2008. The material displayed in the old building have been shifted here and displayed along with borrowed antiquities from the Peshawar Museum. Today this museum mainly represents the Buddhist art and architectural elements and educates the nation about the past glory of the region.

### The Hund Museum, Swabi

The Hund Museum (see Fig. 9) was established upon the landscape which has been mentioned

hundreds of years ago by various scholars, the earliest account of which came from Sarada inscription found at Hund which describes this region as Udabhandapura, meaning "the upper town" or high-altitude landscape (Rahman 1979a). Xuanzang, the Chinese pilgrim, who is also known as Hiuen Tsang in historical accounts, mentioned this site in his autobiography of 644 CE as Wa-to-kia-han-cha. Waihand and Ohanad are also the names used for the present site of Hund (Shakur 1946; Rahman 1979b; Ali 1999; Ali et al. 2005). Keeping in view the historical value of the site, the Directorate of Archaeology and Museums under the leadership of Prof. Dr. Ihsan Ali initiated a project based on various activities. In its first phase, the building for the museum, rest house, cafeteria, and a monumental



**Pakistan: Archaeological Museums, Fig. 9** The Hund Museum, Swabi

**Pakistan: Archaeological Museums, Fig. 10** The Bannu Museum, Bannu



Corinthian pillar in the memories of Alexander the Great has been completed, while in the second phase systematic excavations, aiming to determine the complete cultural profile of the region, and construction of a bypass road are yet to be completed. The current museum was inaugurated in 2009 by Mr. Sayed Aqil Shah, Sport, Youth Affairs, Tourism, Archaeology and Museum and represents both archaeological and ethnological wealth of the region.

### The Bannu Museum, Bannu

Bannu basin is connected to the Gomal Valley and is surrounded by hills and mountains. It is very strategically located between the Balochistan plateau, Central Asia, and the plains of the greater Indus Valley. The area was inhabited in prehistoric times and it is no wonder that a few Neolithic settlements and prehistoric sites were recorded here. The sites of Sheri Khan Tarakai (Khan et al. 1986), Lewan, and Akra were excavated jointly by the University of Peshawar and the Bannu Archaeological Mission including the British Museum, the University of Cambridge, the University College London, and Bryn Mawr College from 1984 to 2001. Bannu, having rich cultural history in the form of material evidence, the Directorate of Archaeology and Museums has established a Museum of Archaeology and Ethnology near Allah Chowk, next to the

Agriculture Office at Bannu, inaugurated by Mr. Sayed Aqil Shah, Minister for Sports, Tourism, Archaeology, and Youth Affairs, in 2011 (see Fig. 10).

### The Chitral Museum, Chitral

Chitral district is one of the famous regions among the regions of Khyber Pakhtunkhwa and best known for its indigenous culture and quaint beauty. The district lies in the northwestern part of the province, between  $71^{\circ} 12'$  and  $73^{\circ} 53'$  longitude and between  $35^{\circ} 13'$  and  $36^{\circ} 55'$  latitude, bounded on the west by the Badakhshan Province of Afghanistan, on the east by the Northern Areas of Pakistan, on the north by the Wakhan Province of Afghanistan, and on the south by Dir and Swat districts (Ali et al. 2002). The altitude of the district from sea level is about 1,129 m at Arandu to 3,658 m at Baroghil (Raza 1994). The landscape is rugged and mountainous, while the valleys developed in deep narrow and tortuous areas. Natural streams and channels of river Chitral run through all valleys (Dichter 1967). The archaeological expedition to Chitral conducted by Peshawar University; Bradford and Leicester Universities, UK; and the Directorate of Archaeology and Museums, Pakistan, unearthed a number of Gandhara grave culture or protohistoric cemetery sites in the district. The historic-period sites of this

**Pakistan: Archaeological Museums, Fig. 11** The Chitral Museum, Chitral



district have also contributed to the establishment of cultural profile of the district. Chitral, with its multifaceted culture, history, and archaeology, led the Directorate of Archaeology and Museums under the leadership of Prof. Dr. Ihsan Ali to establish a museum there. This museum was inaugurated by the late Saleh Mohammad, former Director, in 2008. The displayed material include dresses, armaments, ornaments, wooden effigies, household objects, and Gandhara grave culture materials (see Fig. 11).

#### **The Abbott Museum, Abbottabad**

Prof. Dr. Ihsan Ali as a Vice Chancellor of Hazara University, Mansehra, completed the establishment of this museum which was formally inaugurated by Mr. Nisar Muhammad Khan, the then Federal Minister, on February 22, 2008. The museum represents archaeological profile of the province in general and Abbottabad and Haripur districts in particular. In 2006–2007 the staff of the said museum under the leadership of Prof. Dr. Ihsan Ali initiated archaeological investigations in Hazara division. The surface collection of the survey conducted at Abbottabad and Haripur districts in the form of potsherds, bones, iron and metal objects, and photographs embellished the archaeological gallery of this museum. The material recovered from the pre-Buddhist grave site at Gankorineotek in Chitral

district, excavated in 2008 through INSPIRE project, which was jointly run by Hazara University, Mansehra; Abdul Wali Khan University Mardan; British Council, Islamabad; and Leicester University, UK, are displayed in the main hall of this museum which educate the spectator about past glories (Ali et al. 2010). Household objects, armaments, ornaments, wooden furniture, and dresses are the main objects representing the culture and tradition of the area. The representation of Buddha's life story in watercolor painting and images of those political personalities who contributed directly or indirectly into the establishment of Abbottabad town in Burning Artwork in the said museum is the unique idea of Prof. Dr. Ihsan Ali to promote modernized arts and to pave a new way for students of other academia to contribute to archaeology. A beautiful cultural diorama adorned with traditional furniture, household utensils, and colorful arched facade is an eye-catching element of this museum (see Fig. 12).

#### **Hazara University Museum, Mansehra**

The establishment of the Hazara University Museum (see Fig. 13) is another achievement of Prof. Dr. Ihsan Ali as a Vice Chancellor. This museum was formally inaugurated by the then Honorable Governor of Khyber Pakhtunkhwa Mr. Owais Ahmad Ghani on February 13, 2008. It houses a diverse collection of archaeological

**Pakistan: Archaeological Museums, Fig. 12** The Abbott Museum, Abbottabad



**Pakistan: Archaeological Museums, Fig. 13** The Hazara University Museum, Mansehra



and ethnological materials representing different occupational and cultural background of the region. The materials are either obtained through explorations and excavations or purchase and donation. The excavations at Gandhara grave culture sites in Chitral district (Ibid) and Bedadi site in Shinkari, Mansehra, revealed a fairly large number of antiquities which are displayed

in the museum and give an authentic dataset for educational and research purposes. The material came from the archaeological survey of Mansehra district, conducted by the staff and students of the Archaeology Department under the leadership of Prof. Dr. Ihsan Ali in the form of potsherds, wooden objects, grave headstones, urn burials, and Gandharan stone panels that

**Pakistan: Archaeological Museums, Fig. 14**

A 3D view of the proposed Museum of Archaeology and Ethnology at Abdul Wali Khan University Mardan



make up the collection of this museum. The museum also received a lavish donation of 114 relics and 72 coins from the Governor House. Household objects, ornaments, armaments, and Buddha birth scene in watercolor painting and different poses of Buddha in mirror work are of great interest for the spectators.

**Museum of Archaeology and Ethnology, Abdul Wali Khan University Mardan**

The Museum of Archaeology and Ethnology, Abdul Wali Khan University Mardan (see Fig. 14), is located at the main campus of the university, situated to the north of the Kabul River between  $34^{\circ} 05'$  and  $34^{\circ} 32'$  north and  $71^{\circ} 49'$  and  $72^{\circ} 24'$  east in the heart of ancient Gandhara about 64 km from Peshawar. The excavations at Sanghao Cave in Mardan district by Dr. A. H. Dani in 1963 pushed the history of this region back to 40,000 years (Dani 1999). King Asoka (third century BCE) inscribed the creed of Buddhism on the rocks at Shahbaz Garhi in Mardan and popularized the religion of peace and tranquility. During the time of Scytho-Parthians (first century BCE) and Kushanas (first century CE), the real expansion of Buddhism took place and a new era was ushered in. Hundreds of stupas and monasteries

were erected for the propagation of the law of Dhamma. Chinese and Korean travelers and pilgrims, who came here, recorded the existence of these sites.

The site of Jamal Garhi, Sahri Bahlol and Shahbaz Garhi including Takht-i-Bahi which is on UNESCO's World Heritage List is located in this district that yielded a great volume of the Gandharan art pieces that are currently on display at Peshawar, Mardan, Lahore, and Karachi museums. Keeping in view the historical and cultural wealth of the area, Prof. Dr. Ihsan Ali, as a Vice Chancellor of the Abdul Wali Khan University Mardan, laid the foundation stone of the University Museum of Archaeology and Ethnology on July 20, 2011, and formally inaugurated the museum through Sayed Aqil Shah, Minister for Sports, Tourism, Archaeology, and Museums and Youth Affairs on December 22, 2012. This museum has been established with the main objective to educate and engage staff and students in extramural activities of the university. The students are given an opportunity to improve and demonstrate their knowledge and communication, leadership, and management skills by designating them tasks related to different activities of the museum. This will enable them to improve their level of understanding

about past and present glories. Moreover, it will not only change their environment but they can express their aptitude which will certainly help them choose a profession of their interest in the future. The museum is equipped with ethnological materials which are systematically displayed in eight galleries. The first two galleries represent household objects, ornaments, armaments, coins of different periods, and straw-made items mostly purchased and a few donated. The third gallery is a Swat cultural, where a diorama of Swat valley has been established, embellished with wooden art pieces like engraved pillars, doors, and furnitures. The fourth gallery represents Kalash culture, where the Gandhara grave culture objects, traditional Kalash household utensils, dresses, ornaments, and armaments have been displayed. The fifth gallery represents contemporary art gallery, where pieces of wooden, marble, and straw artwork present the artistry of the region. The sixth gallery presents the color of the province in the form of photographic representation, capturing the culture, traditional games, cuisines, built heritage, and beauty of the province. The seventh gallery represents the vision of Islamic art. Calligraphic Qurans, books, objects of wooden block printings, tile work, and decorative household objects are displayed here. The eighth gallery represents traditional dresses and jewelry. The last two galleries are kept vacant for the archaeological material, and it is hoped that archaeological material will soon be arranged via departmental loan act or donation or through excavations. The digitization of the museum artifacts has also been started, and each object is recorded on a database after its physical verification. The detailed description of selected objects like jewelry, Islamic calligraphy, wood art, marble art, and henna art, from barter system to coinage and manual plow displayed in various galleries made this museum one of the best in Pakistan in terms of evolutionary descriptions. The distribution of antiquities, systematic display, lighting, and detailed authentic descriptions of objects today educate the students and allow researchers to look at the past through material evidence and evaluate the difference (Tables 1 and 2).

**Pakistan: Archaeological Museums, Table 1** List of other museums in Pakistan

S_no	Name of museum	City	Province
1.	Sir Sahibzada Abdul Qayum (SSAQ) Museum	University of Peshawar	Khyber Pakhtunkhwa
2.	Swat Museum	Saidu Sharif	Khyber Pakhtunkhwa
3.	Bamburet Museum	Kalash, Chitral	Khyber Pakhtunkhwa
4.	Quaid-e-Azam University Museum	Islamabad	Federal Capital
5.	Lok Virsa Museum	Islamabad	Federal Capital
6.	Islamabad Museum	Islamabad	Federal Capital
7.	Army Museum	Rawalpindi	Punjab
8.	Bahawalpur Museum	Bahawalpur	Punjab
9.	Harappa Museum	Sahiwal	Punjab
10.	Mughal and Sikh galleries	Lahore fort	Punjab
11.	Banbore Museum	Thatta	Sindh
12.	Umarkot Museum	Thar	Sindh
13.	Hyderabad Museum	Hyderabad	Sindh
14.	National Museum	Karachi	Sindh
15.	Shah Abdul Latif University Museum	Khairpur	Sindh
16.	Mohenjo-daro Museum	Larkana	Sindh

**Pakistan: Archaeological Museums, Table 2** List of proposed museums

1.	Site Museum at Takht-i-Bahi, UNESCO World Heritage Site	Takht-i-Bahi	Khyber Pakhtunkhwa
2.	Tribal Museum	Khyber Agency	FATA
3.	Museum in each district of the country		

## Cross-References

- ▶ Heritage Museums and the Public
- ▶ Regional/Site Museums
- ▶ Universal Museums



## References

- ALI, I. 1994. Settlement history of Charsadda District. *Ancient Pakistan* 9:175.
- 1999. Urbanization in the Kushan time. *Journal of Asian Civilizations* XXII (1) 1-38.
- 2003. *Early settlements, irrigation and trade-routes in Peshawar Plain, Pakistan* (Frontier Archaeology 1). Peshawar, Pakistan.
- ALI, I., BATT, C., CUNNINGHAM, R., & R. YOUNG. 2002. New exploration in the Chitral Valley, Pakistan: an extension of Gandharan grave culture. *Antiquity* 76 (293): 647-53.
- ALI, I., ZAHIR, M., & I. KHAN. 2005. *Report on the excavations at Gor Khuttree, Peshawar (2003-04)* (Frontier Archaeology 3). Peshawar, Pakistan.
- ALI, I., I. SHAH, A. HAMEED & A. AHMAD. 2010. Gankorineotek (Chitral) excavations, second field season (2008). *Pakistan Heritage* 2: 209-38.
- ASHRAF, M.K. & A.G. LONE. 2005. *Taxila, home of stucco art*. Islamabad, Pakistan: 786 Printers.
- BEVERIDGE, H. (trans.) 1975. *The Babar Nama [Tuzke Babari]*. Lahore: Panco Press.
- DANI, A. H., 1966. Shaikhan Dheri excavation (1963-64). *Ancient Pakistan* 2.
- 1995. *Peshawar, the historic city of frontier*. Lahore: Sang-e-Meel Publications.
- 1999. Sanghao Cave excavation. The first season 1963. *Ancient Pakistan* 1: 1-50.
- DAR, S.R. 1981. Development of museums in Pakistan: prospects and problems. *Journal of Museology and Museum Problems in Pakistan* 19: 13-26.
- DICHTER, D. 1967. *The North West frontier of Pakistan: a study of regional geography*. Oxford: Clarendon Press.
- DURRANI, F.A., T. ALI & I. REHMAN. 1997. Excavation at Gor Khuttree, a preliminary note. *Āthāriyyāt (Archaeology)* 1.
- JAFFER, S.M. 1945. *Peshawar, past and present*. Peshawar: Khan.
- KHAN, M.A. S. 1972. A short constitutional history of North-West Frontier Province. Peshawar, Pakistan (in Pashto).
- KHAN, F., J.R. KNOX & K.D. THOMAS. 1986. Sheri Khan Tarakai: a new site in the Northwest Frontier Province. *Journal of Central Asia* IX(1): 13-34.
- MORLEY, G. 1981. Brief history of museum development in Asia. *Journal of Museology and Museum Problems in Pakistan* 19: 9-12.
- RAHMAN, A. 1979a. Hund slab inscription. *Journal of Central Asia* II(1): 71-18.
- 1979b. *The last two dynasties of the Shahi's*. Islamabad: Centre for the Study of the Civilization of Central Asia, Quaid-e-Azam University.
- RAVERTY, H.G. 1852. An account of the city and province of Peshawar. Translated by the Bombay Geographical Society X.
- RAZA, M.H. 1994. Mountains of Pakistan. Islamabad, Pakistan.
- SEHRAI, F. 1982. The Buddha story in Peshawar Museum. Peshawar.
- SELKRIK, A. 2006. Pakistan, cover story CWA reports on the current excavations and star sites of northern Pakistan. *Current World Archaeology* 16.
- SHAKUR, M.A. 1946. *A hand book to the inscriptions gallery in the Peshawar Museum*. Peshawar: Peshawar Museum.
- WHEELER, R.E.M. 1962. *Charsadda, a Metropolis of the North-West frontier*. London: Oxford University Press.

## Further Reading

- ALLCHIN, F.R. 1995. *The archaeology of early historic South Asia: the emergence of cities and states*. New York: Cambridge University Press.
- BEAL, S. (trans.) 1957. *Chinese accounts of India*. Calcutta: Susil Gupta.
- CAMPBELL, J.L. 2011. Architecture and identity: the occupation, use and reuse of Mughal caravanserais. University of Toronto, unpublished.
- CAROE, O. 1962. *The Pathans*. London: Macmillan & Co., Ltd.
- CUNNINGHAM, A. 1863. *The ancient geography of India, the Buddhist period*. London: Trubner.
- 1871. *The ancient geography of India*. London: Trübner & Co.
- DAS, G. 1874. *Tarikh-i-Peshawar*. Lahore: Sang-e-Meel Publications.
- FAZAL, A. 1902-1939. Akbar Nama. Translated by H. Beveridge. Lahore, Pakistan.
- FOUCHER, A. 1915. *Note on the ancient geography of Gandhara, Calcutta*. Calcutta: Superintendent of Government Printing.
- Gazetteer of the Peshawar District, 1897-98*. Lahore: Sang-e-Meel Publications.

## Palace of the Boyne (Brú na Bóinne)

George Nash  
Department of Archaeology & Anthropology,  
University of Bristol, Bristol, UK

## Introduction

Large and imposing prehistoric stone monuments never appear to stand in isolation nor are they constructed as a single event. Since the advent of chronometric dating techniques and good systematic fieldwork, archaeologists are beginning to understand the chronology and complex

*Editor*  
Claire Smith  
Department of Archaeology  
Flinders University  
Adelaide, SA  
Australia

ISBN 978-1-4419-0426-3                      ISBN 978-1-4419-0465-2 (eBook)  
ISBN 978-1-4419-0466-9 (print and electronic bundle)  
DOI 10.1007/978-1-4419-0465-2  
Springer New York Heidelberg Dordrecht London

Library of Congress Control Number: 2013953915

© Springer Science+Business Media New York 2014

This work is subject to copyright. All rights are reserved by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed. Exempted from this legal reservation are brief excerpts in connection with reviews or scholarly analysis or material supplied specifically for the purpose of being entered and executed on a computer system, for exclusive use by the purchaser of the work. Duplication of this publication or parts thereof is permitted only under the provisions of the Copyright Law of the Publisher's location, in its current version, and permission for use must always be obtained from Springer. Permissions for use may be obtained through RightsLink at the Copyright Clearance Center. Violations are liable to prosecution under the respective Copyright Law.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

While the advice and information in this book are believed to be true and accurate at the date of publication, neither the authors nor the editors nor the publisher can accept any legal responsibility for any errors or omissions that may be made. The publisher makes no warranty, express or implied, with respect to the material contained herein.

Printed on acid-free paper

Springer is part of Springer Science+Business Media ([www.springer.com](http://www.springer.com))