This study, the subject of which might appear at first to be unusual for a doctoral dissertation, aims at documenting what is among the most important collections of Gandhāra sculptures in India, perhaps anywhere in the world. The collection is numerically extensive, covering as many as 601 sculptures even if all of them are not of equal significance or size. This apart, it has hardly been seen as a whole, and seems to be little known to scholars, certainly in comparison with the related but slightly larger group of Gandhāra sculptures in the Lahore Museum in Pakistan. Again, few of the Chandigarh groups of sculptures have been published. It is a combination of these considerations that led me to attempt in my imperfect way the task of documenting and cataloguing the collection.

Writing on Gandhāra as a school of sculpture is by no means easy. Much has been written on the subject, and much disagreement prevails among scholars. There are sharp differences even in the evaluation of the style, evaluations which are not devoid sometimes of parochial overtones and which range from Gandhāra sculptures being regarded as the only Indian sculpture of any aesthetic value, to their being labelled as soulless and grotesque works. There are differences, besides on specific points such as provenance, dating, stylistic classification. I have made little attempt therefore, to add substantively to the discussion on Gandhāra work as a whole, and all the information that is given in the introductory
chapters would make only a marginal contribution to some points discussed between scholars at length. The focus of my study in the main is the sculptures themselves; it is in the catalog part of the dissertation that I have brought in whatever information or judgement I was able to do. The objects have not been listed but catalogued. Effort has been made under each entry not only to provide the basic physical facts about each object, facts that consist of dimensions, materials, accession numbers and the like, but also to identify, describe and analyse the object. The entries might be found to be less than perfect, my endeavour has been to bring together information that other scholars might be able to use later. It is with this in mind that each entry has been illustrated with a photograph of the object, a task incidentally which proved to be both technically difficult and demanding. Wherever they were available, details of publication have also been added, although it is quite possible that there are omissions in this part. With all its inadequacies, however, I hope that the work that has gone into the preparation of this catalogue has not been without a point.

Cataloguing and documenting as many as 601 pieces of sculpture was as an undertaking perhaps somewhat ambitious, for the amount of work involved has been considerable. To this have been added many difficulties such as that of obtaining photographs in such large numbers and that of collecting information about the related part of the collection from Pakistan. Despite repeated attempts at breaking the barrier over exchange of information with the Museum in Lahore, and despite the presence of goodwill in scholars on the other side of the
border, only limited success in the matter could be achieved. I am certain that more could have been made of the Chandigarh material if more information had come my way from sources in Pakistan, especially the records of the Lahore Museum to which I could gain no direct access. I hope that some day another scholar would be able to overcome these problems. Meanwhile, this catalogue, which is possibly the first of its kind of such a large group of works in any Indian Museum, might serve a purpose.

I have been able to complete the work presented here with generous help from many quarters. To my supervisor, Dr. D.C. Bhattacharyya of the Department of Fine Arts, Panjab University, I owe a deep sense of gratitude. It was his constant, patient guidance and encouragement that sustained me throughout the years taken over this work.

In a substantial way I have also gratefully received help from many institutions and persons: the Chandigarh Museum, its former Director, the late Mr. Sushil Sarkar, its present Director, Mr. Jagdish Chopra and the members of its curatorial staff; the Panjab University Library and its staff; the National Museum, New Delhi, its Director Dr. N.R. Banerjee and its Librarian Mr. Balkrishna; the Archaeological Survey of India, in particular the staff of its Library and photographic section; the Indian Museum Calcutta and Mr. S. Chakravarti, the Curator in-charge of its Gandhara section.

In a warm and personal way, something for which I am most grateful, I have also been helped in my work by Dr.
Kanina Goswamy, Dr. Usha Bhatia, Miss A.K. Anand, Mrs. Suvarnach Paul, Mrs. Sevithri Subramaniyan, Dr. A.B. Mukerji and Mrs. Urmil Kesar. Finally I am deeply appreciative of the help I have received from Meera Anand, Kuldip Bhatia, Usha Jain, Dr. Rekha Jhanji, Mrs. Kiren Pawa, Mrs. Vinod Kenwar, Apurva, Ritu, Malvika, Roma, Mr. Byas Dev, Mr. Dharm and Mr. Bhupinder Singh.

CHANDIGARH

Dated: October 17, 1979

Pram Goswamy

PREM GOIWANY
GANDHARA: APPROXIMATE GEOGRAPHICAL LIMITS

Based on Huien-Tsang's information as interpreted by Cunningham.