

AIPS Report
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I would like to thank the American Institute of Pakistan Studies (AIPS) for their generous support for my research. The AIPS Senior Fellowship enabled me to conduct initial research this summer in Italian archives for my book project on the history of the exhibition and global circulation of ancient Buddhist art and artifacts from Pakistan in the 1950s and 1960s. Italian archeologists, museum curators, and art historians played a central role in the excavation and exhibition of ancient Buddhist artifacts from Gandhara in early postcolonial Pakistan. For example, the *Missione Archeologica Italiana in Pakistan* (the Italian Archeological Mission to Pakistan) is the oldest continuous international archeological mission in Pakistan (and one of the longest running archaeological missions in postcolonial South Asia.) Italian archaeological and museum archives offer a unique vantage point onto the ways in which some early postcolonial Pakistani museum curators, intellectuals, and scholars engaged with the ancient past and developed international collaborations around Gandharan art. I am incredibly grateful to AIPS for their support for this research project.

My research in Italy this summer has further convinced me of the importance of Italian archives for better understanding the historical trajectory of archaeology and museums in Pakistan after 1947. Not only do these Italian-language archives offer an important lens onto the careers of Pakistani archeologists and curators from the 1950s to the present day, but they also illustrate the centrality of global collaborations to the history of museums and archaeology in early postcolonial Pakistan. I hope that my research will contribute to ongoing scholarly discussions about the early Cold War period in Pakistan and to scholarship on the role of Pakistani museums and archeology in the cultural politics of the ancient past in twentieth-century South Asia.

From late May to the end of July 2022, I conducted research in 1) the individual archives of Italian scholars who were involved in the exhibition of Gandharan art in the 1950s and 1960s; 2) the archival records of early exhibitions of Gandharan art from Pakistan in postwar Italy; and 3) diplomatic archives on early Pakistani-Italian archaeological and museum collaborations.

An illustration of the first category (individual archives of Italian scholars) is the archive of Prof. Antonio Marussi (“Fondo Antonio Marussi”) in the “Archivi dei Civici Musei di Storia ad Arte di Trieste” (the Archives of the Municipal Museums of History and Art of Trieste.) Prof. Marussi, a prominent Italian scientist and topographer, participated in the K2 Italian mountaineering expedition in Pakistan in 1954. As part of this expedition, he collected and then donated Gandharan materials from Pakistan to the northern Italian port city of Trieste. This collection of Gandharan sculpture in Trieste constitutes one of the earliest collections of Gandharan materials to be exhibited in postwar Italy. More broadly, my research in Trieste gave me a sense of the range of scholars involved in the circulation and exhibition of Gandharan artifacts, including scientists, topographers, mountaineers, archeologists, and art historians.

My research in Naples in the Archivio Storico of the Museo Archeologico Nazionale di Napoli (National Archeological Museum of Naples) falls into the second category (records of Italian exhibitions of Gandharan art.) Specifically, I worked with the rich institutional documents from a

1964 temporary exhibit in Naples, “5000 Anni di Arte Pakistana (5,000 Years of Pakistani Art),” that brought together Gandharan artifacts from museums in South Asia and western Europe for a large temporary exhibit in Naples. These documents were crucial for gaining a better understanding of the role of Pakistani archaeologists, such as F.A. Khan and Muhammad Waliullah Khan, and diplomats, such as Samiullah Khan Dehlavi, in the global circulation and exhibition of Gandharan art in the 1960s.

Finally, my initial research in the Archivio Storico Diplomatico (Historical Diplomatic Archive) of the Ministero degli Affari Esteri (Ministry of Foreign Affairs) in Rome was crucial for better contextualizing these specific museum exchanges and archeological collaborations in the 1950s and 1960s within wider diplomatic and economic ties between early postcolonial Pakistan and early postwar Italy. My time in these diplomatic archives provided important information on the multifaceted role of Giuseppe Tucci, the founder of the Italian Archeological Mission to Pakistan, in Italian diplomatic efforts in Asia in the 1950s. Moreover, these diplomatic materials will help to address the contingency of these Pakistani-Italian cultural collaborations in the context both of postwar Italian diplomacy and postcolonial South Asian politics. I am incredibly grateful to AIPS for the generous support of this research project. The AIPS fellowship has enabled me to conduct the initial stage of research for a future book-length project.