



RE(AD)DRESS

RETURN OF TREASURES

Vasudhaiva Kutumbakam

One Earth. One Family. One Future



वसुधैव कुटुंबकम

Vasudhaiva Kutumbakam
One earth. One family. One future

RE(AD)DRESS: RETURN OF TREASURES

Manvi Seth
Juhi Sadiya

National Museum Institute
of History of Art, Conservation & Museology
New Delhi, India

Organisers



सत्यमेव जयते

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MINISTRY OF
CULTURE



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New Delhi

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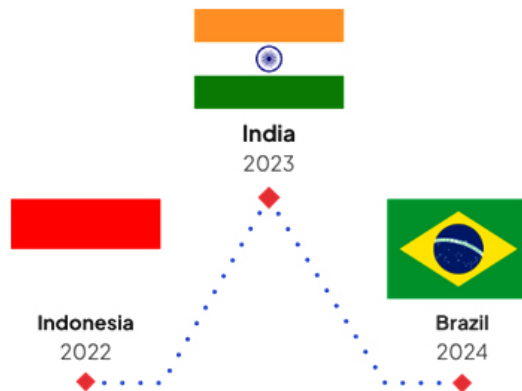
G20 Member Countries



Guest Countries



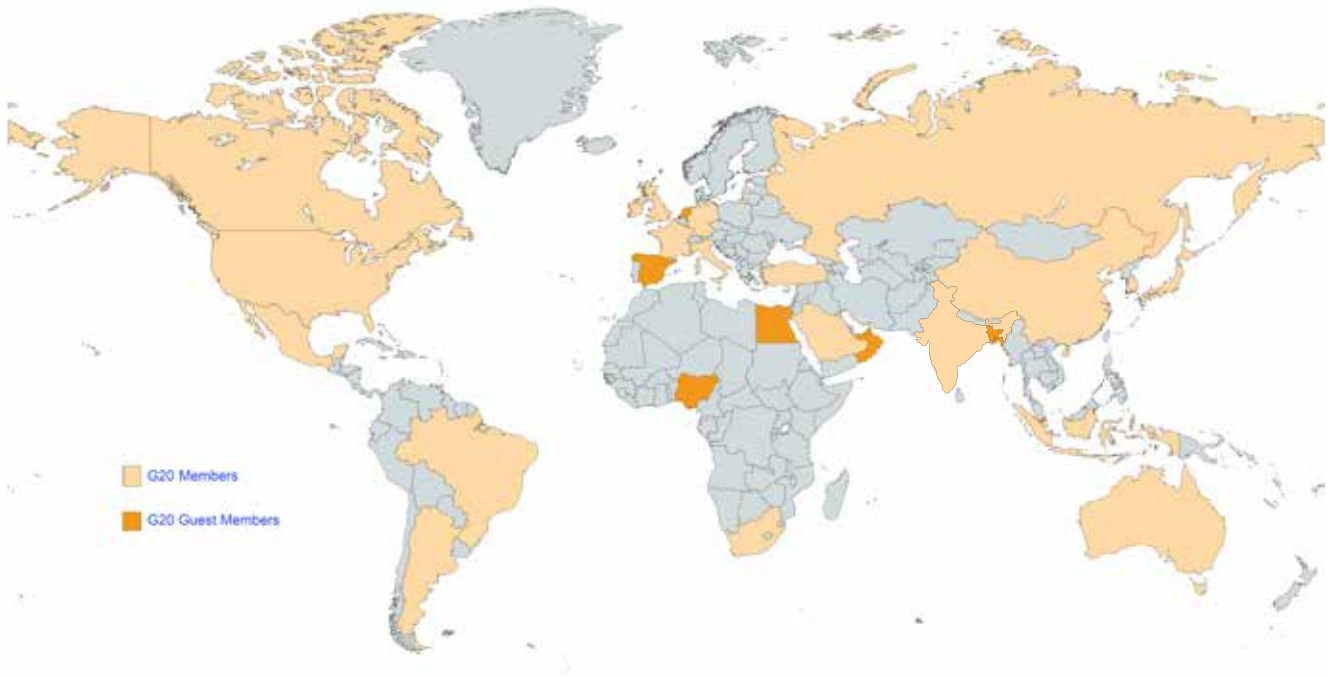
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गोविंद मोहन
सचिव
Govind Mohan
Secretary



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NEW DELHI-110 001

February 17, 2023

MESSAGE

With its long and rich past, multitude of traditions, continuing legacy of culture, India, today is at solid foundation marching towards a bright future. Under its Presidency India will host the 18th G20 Heads of State and Government Summit in 2023 in New Delhi. The Culture Working Group(CWG) is one of the 13 Working Groups and 2 Initiatives that will meet through the Sherpa Track to discuss priorities and provide recommendations.

2. Culture was integrated into the G20 agenda as a Culture Working Group in 2021. The effort of the Ministry of Culture, Govt. of India under the India's Presidency of G20 is to increase the synergies between culture and other policy areas and realize the dynamic potential of culture to further the G20 agenda. India's Presidency of G20 hopes to be a milestone in actively integrating Culture into all approaches to sustainable development.

3. The efforts and events of the Ministry of Culture, Govt. of India in this regard are guided by the theme of India's G20 Presidency, *VasudhaivaKutumbakam* "One Earth. One Family. One Future". Under India's Presidency the CWG of G20 will work towards achieving consensus and strengthening cooperation on issue areas such as protection and restitution of stolen antiquities, promotion of cultural and creative economy, advancement of traditional cultural practices for sustainability and leveraging technology.

4. The sites of CWG meetings are spread across India. All the CWG meetings will be accompanied by international cultural events. The exhibition, 'Re(ad)dress: Return of Treasures' being held from 22 Feb 2023 onwards at the Convention Centre, Khajuraho, Madhya Pradesh, India during the CWG meeting of the G20 is the first cultural event in a series of many planned across India during India's Presidency of G20.

5. Cultural treasures are important in the representation and maintenance of national identities. I hope that the exhibition creates awareness amongst professionals and policy makers about the concept and value of repatriation and fosters national and international cooperation for an increasing number of successful cases of repatriation.

6. The issue of the return, restitution and repatriation of cultural property is a global one which will ensure a sustainable future, rich and replete with diversity of heritage.


(Govind Mohan)

FOREWORD

.....

Smt. V. VIDYAVATHI (IAS), Director General, ASI

Vasudhaiva Kutumbakam is the driving force behind India's G20 Presidency. *Vasudhaiva Kutumbakam* means "the earth is one family". The verse is from Maha Upanishad(VI.72) and is further referred to in the Hitopadesha and later in other literary works of India.

The philosophy of *Vasudhaiva Kutumbakam* - 'Earth is One Family' is the spirit behind the exhibition 'Re(ad)dress: Return of Treasures' organised during the Culture Working Group(CWG) meeting at Khajuraho of India's G20 Presidency. The exhibition highlights the value of cultural heritage, diversity of cultural assets and the importance of repatriation of our priceless heritage.

The exhibition organised by the ASI displays several invaluable antiquities brought back to India in recent times. These are success stories and encourage sustained efforts of countries to get back the artefacts home. It also encourages countries to send back the treasures to where they belong.

ASI is 160 year-old organization engaged in archaeological research and protection of the cultural heritage of India. Maintenance of ancient monuments, archaeological sites and remains of national importance is a major mandate of ASI. It is very appropriate that this exhibition is in Khajuraho, Madhya Pradesh which is under the protection of ASI and which is also a world heritage monument.

The Khajuraho group of monuments represent the high point of northern Indian temple art and architecture. Built by the Chandella dynasty who ruled the region in the 10th and 11th century C.E. and spread over an area of 6 square km in a picturesque landscape, the 23 temples that form the western, eastern, and southern clusters of the Khajuraho Group of Monuments are shining examples of the originality and high quality of Nagara-style temple architecture.

Incidentally one of the most important repatriated antiquities, the Parrot Lady, displayed at the exhibition, comes from the ASI Site Museum at Khajuraho.

Illicit trafficking in cultural property deprives a nation of its heritage and causes immense loss to archaeological, historical and scientific research. The 1970 UNSECO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property urges States Parties to take measures to prohibit and prevent the illicit trafficking of cultural property. It provides a common framework for the States Parties on the measures to be taken to prohibit and prevent the import, export and transfer of cultural property.

The exhibition, 'Re(ad)dress: Return of Treasures' along with celebrating the return of 242 objects to India and similar repatriations worldwide, hopes to encourage repatriation and discourage acts of trafficking artefacts across borders. I am optimistic that the successful repatriations as presented through this exhibition will further deepen our resolve towards making reparations for historical wrongs and celebrating our heritage unique to each one of us.

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Amrit Mahotsav

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G20 CULTURE WORKING GROUP(CWG)

LILY PANDEYA, Joint Secretary, Ministry of Culture, Govt. of India

Culture, in all its manifestations, has a profound transformative impact on human lives. In India culture has always been the vehicle for intergenerational transmission of knowledge, providing vital resources to address the myriad challenges of changing times, directly nurturing diverse, resilient, and sustainable societies.

Culture Working Group (CWG) was integrated into the G20 agenda in 2021 with its role recognised as an enabler of growth and sustainable development. CWG is one of the 13 Working Groups of the Sherpa Track under India's G20 Presidency. India's CWG, will reflect the emergence of culture as a prominent theme on the global stage, will adopt 'Culture' to renew multilateral and multicultural cooperation at all levels, and will aim to forward this ideal and inform future global cultural policies and initiatives.

CWG meeting during India's Presidency of G20 are focused on four priority areas - Protection and Restitution of Cultural Property, Harnessing Living Heritage for a Sustainable Future, Promotion of cultural industries and creative economy, Leveraging Digital Technologies for Protection and Promotion of Culture.

The concept of cultural heritage & cultural rights and repatriation & restitution are closely interlinked with each other. Repatriation & restitution brings back cultural heritage property to the nation. The first meeting of CWG through the exhibition 'Re(ad)dress: Return of Treasures' initiates an open and inclusive dialogue to strengthen the existing mechanisms for preventing illicit trafficking and facilitating the return and restitution of cultural property to countries of origin.

The first meeting of the CWG and the exhibition is in Khajuraho amidst the backdrop of the famous UNESCO World Heritage site of Khajuraho temples. The exhibition is being held from 22 - 28 Feb 2023 at the Convention Centre, Khajuraho, Madhya Pradesh.

The exhibition showcases the global issue of repatriation through an engaging display of ideas, concepts, conventions and select examples of repatriated objects. The exhibition reflects upon the concept of Repatriation through the lens of cultural objects, their histories and multitude of stories surrounding their successful return. So far a total of 242 antiquities from various countries have been repatriated to India. Many others are on the way back. The exhibition portrays select antiquities from across India complimented with photos and visuals of antiquities returned so far to India along with some encouraging examples of restitution from other parts of the world.

The focus of the exhibition will also be on voicing repatriation stories of objects from across the globe and will chart the journey of objects situating them in socio-cultural context and their subsequent repatriation.

The exhibition has been jointly organised by the Archaeological Survey of India(ASI) and National Museum Institute(NMI) under the aegis of the Ministry of Culture(MoC), Govt. of India.

The exhibition hopes to build a global consensus and willingness to overcome natural and man-made challenges to ensure that cultural resources are genuinely realized as 'Global Commons'.


(Lily Pandeya)

Curatorial Note

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“...cultural property constitutes one of the basic elements of civilization and national culture, and that its true value can be appreciated only in relation to the fullest possible information regarding its origin, history and traditional setting.” - UNESCO 1970 Convention

Repatriation is the process by which cultural objects are returned to a nation. For the Culture Working Group (CWG) meetings of the Sherpa Track of India's G20 Presidency, 2023, the first of the four focus areas is Protection and Repatriation of Cultural Property. It is aimed at initiating an open and inclusive dialogue to strengthen the existing mechanisms for preventing illicit trafficking and facilitating the repatriation of cultural property to countries of origin. The first CWG meeting at Khajuraho, Madhya Pradesh is accompanied by the exhibition, 'Re(ad)dress:Return of Treasures'.

Cultural heritage is the connection to our past and a responsibility to be passed on to our future. Guided by the philosophy of *Vasudhaiva Kutumbakam* - 'Earth is One Family' the exhibition strives to highlight the importance of repatriation of cultural heritage amongst member states while celebrating the diversity of culture.

The exhibition, 'Re (ad)dress- Return of Treasures' talks about cultural heritage and objects as inseparable components of the cultural heritage of a nation. Displayed in the exhibition are select successful repatriation stories from India. These art and antiquity pieces, the previous victims of illicit trafficking are now being displayed as cultural ambassadors and advocates of Return and Restitution of Cultural Heritage. Repatriated antiquities from India in the exhibition are complemented with photos and visuals of other antiquities returned so far to India along with some encouraging examples of repatriation from other parts of the world. The global efforts made in the direction of repatriation of cultural property serve as best examples of cultural and international cooperation among countries.

The exhibition is conceptualized in six pertinent thematic sections: Cultural Heritage, Repatriation of Cultural Property, Historical Precedents, Conventions and Guiding Principles, Global Cooperation, and Glimpses of the Return. It brings for visitors on one platform the concepts, conventions, guidelines, case studies and institutions interrelated and relevant to the issue of repatriation and highlights the role and function of each in furthering the cause of repatriation.

The exhibition is aimed at enhancing access to information and sharing of knowledge of dislocated antiquities with the countries of origin, strengthen the efficacy of alternative methods of repatriation and accelerating the return of trafficked cultural objects; reduce illicit trafficking; create awareness amongst professionals, practitioners and policy makers; and initiate a dynamic in the heritage sector about the relevance and importance of repatriation.

While Initiating a dialogue in the heritage sector about the need, relevance and importance of repatriation and restitution of cultural property, the exhibition showcases a direct link of restitution & repatriation of Cultural Property with promotion of Cultural Diversity and Sustainability.

Manvi Seth
Juhi Sadiya

Building the Context

Cultural Heritage as defined by UNESCO is ‘... both a product and a process, which provides societies with a wealth of resources that are inherited from the past, created in the present and bestowed for the benefit of future generations’.

Every cultural heritage object has a cultural identity and context which is deeply intertwined with a nation’s identity and collective memory. Every society around the globe has unique cultural practices that are manifested in tangible and intangible forms. In its tangible form, cultural heritage can be classified into archaeology, history, literature, art or science. In many cases, cultural objects are part of the living heritage. The continuity of cultural traditions forges the link between past, present, and future. Heritage of each nation makes up for a culturally rich world.

Decontextualization of cultural heritage and infringement of cultural rights occur when cultural artifacts are forcibly uprooted from their place of origin. The concept and process of repatriation is oriented towards acknowledging cultural diversity across the globe, fostering cross-cultural ties, and developing a deeper understanding of cultural heritage as part of a collective human experience.

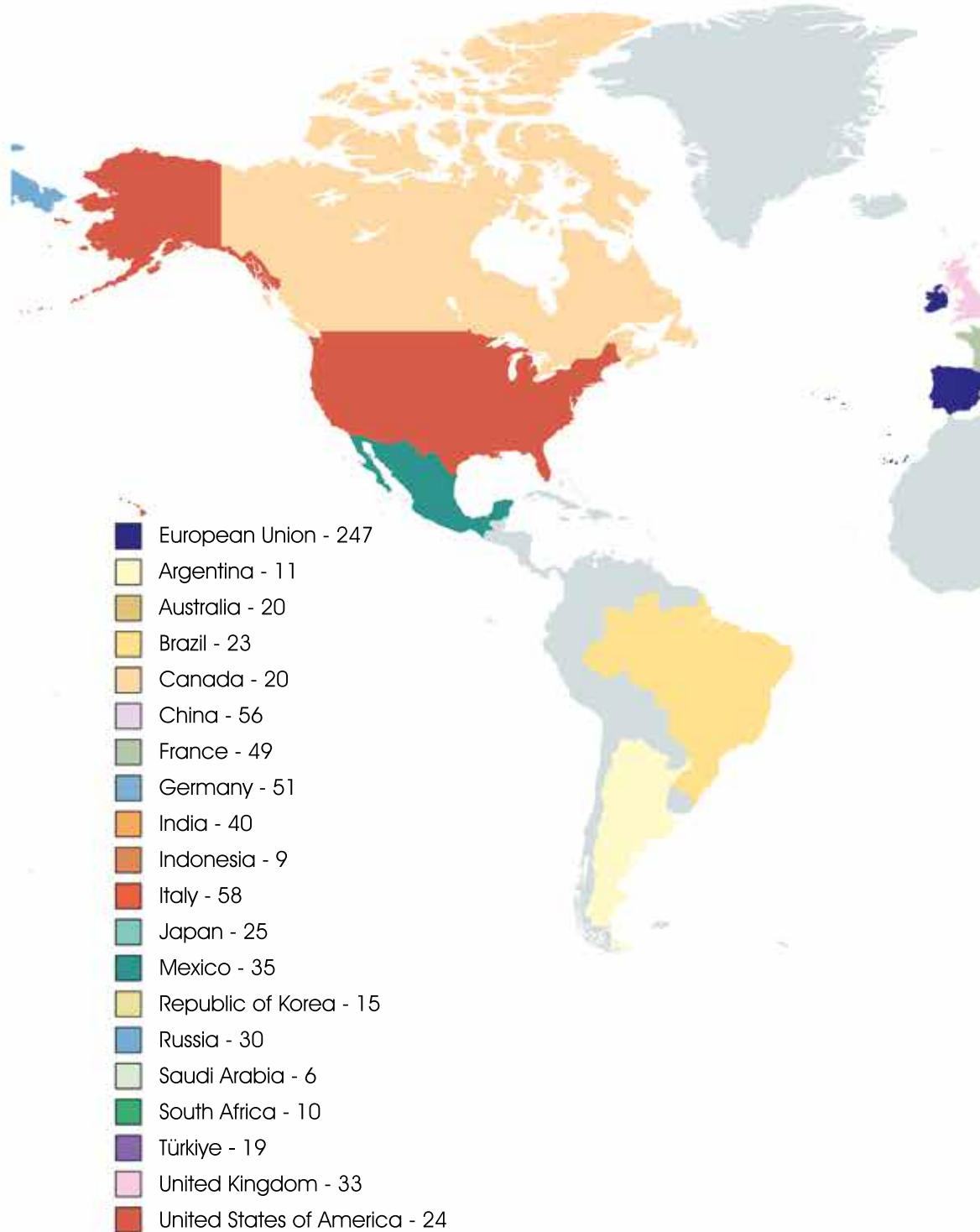
A dialogue needs to be initiated at the national and international level among countries, communities, and heritage professionals, about the need to respect, protect and preserve cultural heritage and restore the cultural identity of the objects.

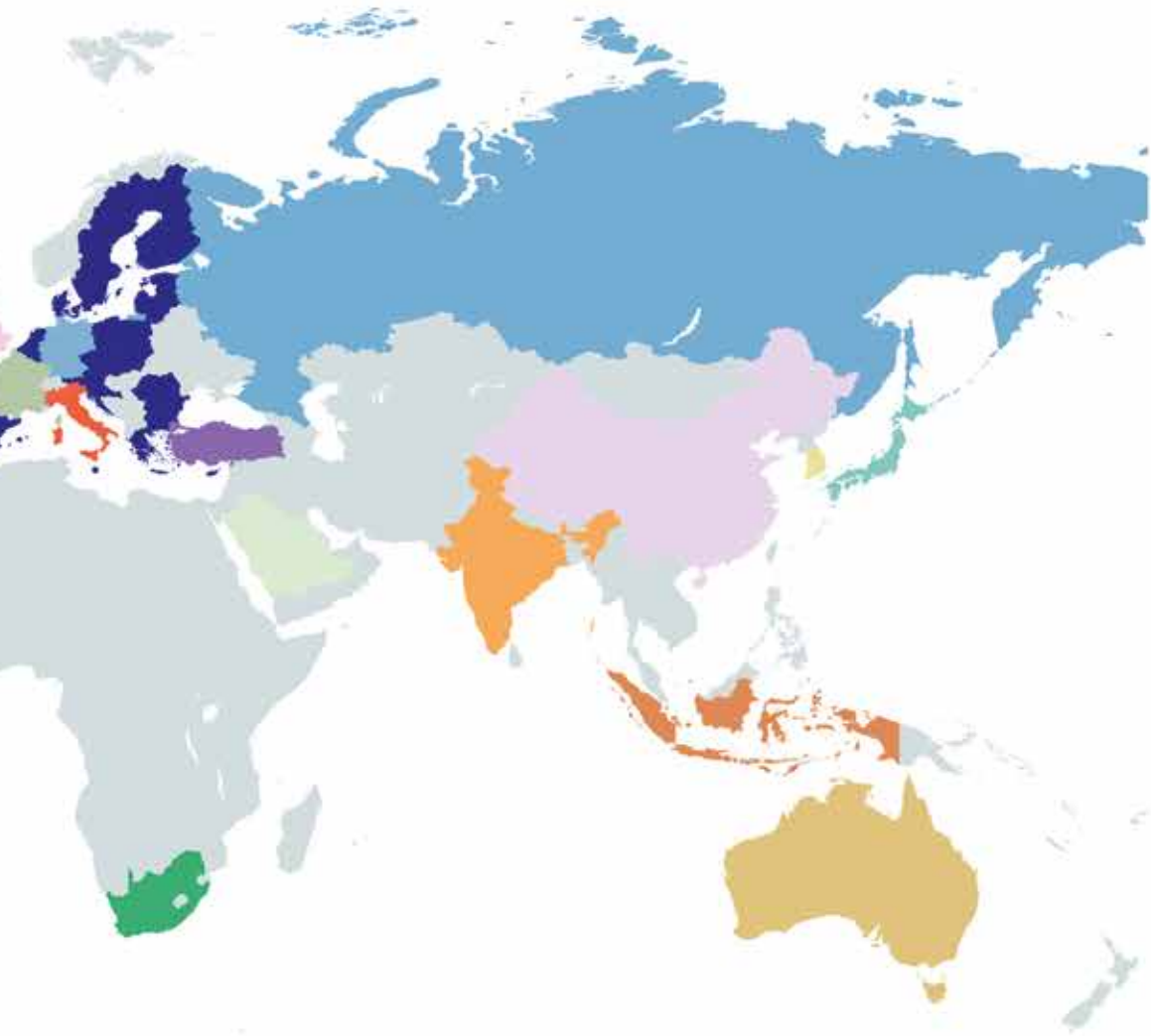


I welcome you all to India, one of the oldest civilization with longest continuity of culture and one of the most culturally diverse countries in the world.

You are viewing me in this exhibition not only as ‘Nayika’ but also as a previous victim of illicit trafficking, stolen and forcibly taken far away from my home. I am surrounded here by my ‘cultural artifact friends’ from all over India who have witnessed and endured a similar fate of theft and illegal trafficking. This exhibition is our story of repatriation. The exhibition readdresses the issue of repatriation and tells you how antiquities have been returned and re-addressed. Let me take you on this repatriation journey through time and history with the exhibition Re(ad)dress - Return of Treasures.

World Heritage Sites of G20 Countries





Repatriation of Cultural Property

Forcible extraction of a cultural object from its place of origin not only robs a country of its cultural property, but also results in delineating the object from its original context, meaning and linkages. Appropriation or trade in colonial times, illicit trafficking, loot and wartime plunder of cultural treasures deprives people of their cultural heritage and a nation of its cultural identity. Illicit trafficking and loot of cultural heritage have seen an increase in the last decade all over the world, owing in part to globalization of the marketplace, with easier flows of capital, and the ongoing humanitarian conflict in many countries.

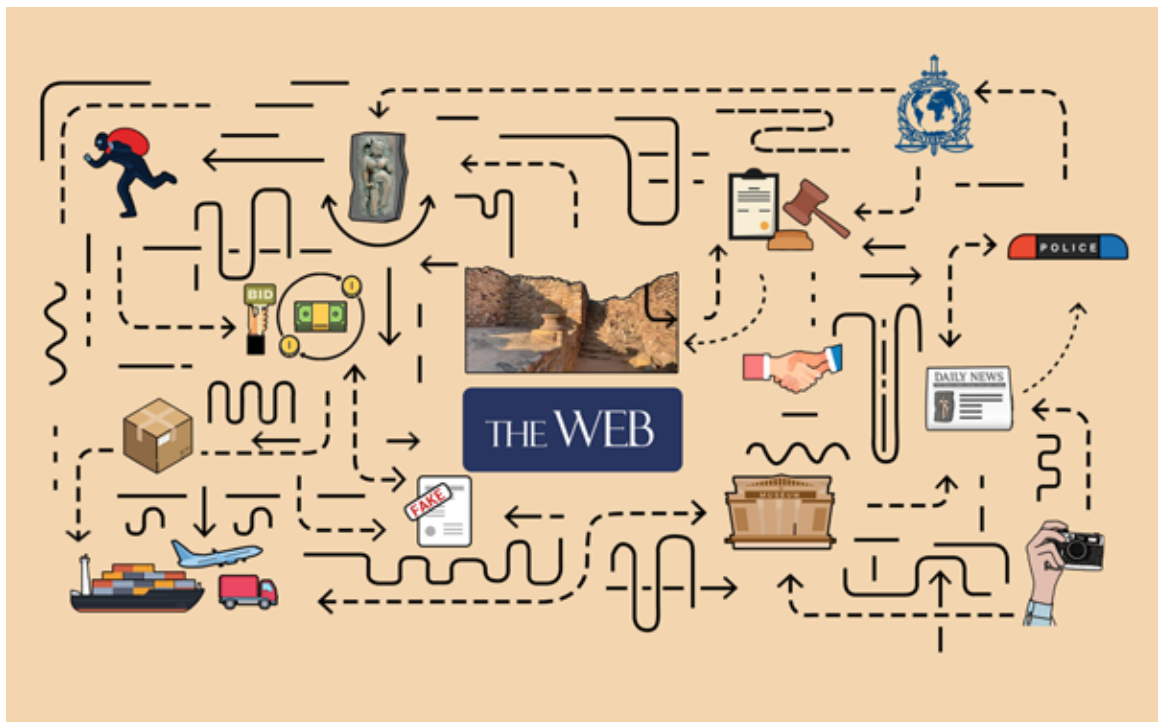
Repatriation of cultural property on legal, social, and ethical grounds to its country of origin evokes sentiments of respect, and acknowledgment of cultural heritage. Countries, international organizations, museums, and people, have to come together and work in harmony to ensure that cultural objects are preserved and repatriated. The issue of repatriation of cultural property is a global one aimed at a sustainable future, rich and replete with the diversity of heritage.



Dancing Ganesha

12th Century C.E.
Central India
Stone

Repatriated from USA in 2021



Historical Precedents

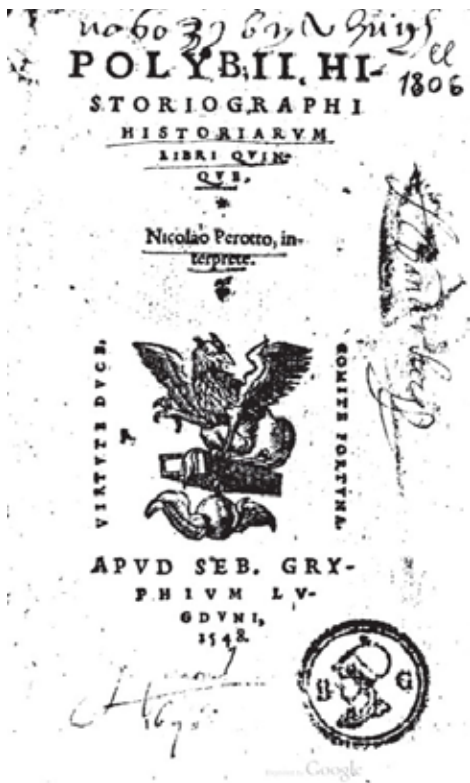
The significance attached to cultural heritage and the awareness of the need to 'return' cultural property has received widespread attention since early times. The act of looting and pillaging of cultural artifacts and sites in times of war has been a common practice across the globe. The earliest arguments for safeguarding the cultural heritage of a country during war began to appear in the writings of intellectuals during the Roman period. Such acts of destruction during warfare met with criticism on occasions throughout history on moral and ethical grounds. The first international regulations on cultural property began to appear in relation to laws of war, because cultural property suffers the heaviest damage during the event of war, unrest or armed conflict. Until the nineteenth century, such regulations were linked to bilateral and multilateral agreements. These early cases of treaties became the basis for rules for the protection of cultural property and return of looted artifacts in times of armed conflict with conventions and protocols during the twentieth century.

Stepping Stones

1st Millennium B.C.E.

The Histories by Polybius

2nd Century B.C.E



In his work, The Histories, Polybius criticizes the wartime plundering of art by the Romans after the defeat at Syracuse in 212 B.C.E. He refers to the unnecessary destruction of objects such as *porticos*, *temples*, *statues* and all other elegant works and *monuments of art*, during wartime, as 'brutal rage' and 'madness to destroy things'.

Scipio Aemilianus conquers Carthage and returns works of art to Sicily

146 B.C.E

Scipio Aemilianus was a leading General and politician during the Roman Republic and, as Consul, commanded the final siege and destruction of Carthage in 146 BC. After conquering Carthage, he ordered the restoration of objects to the cities in Sicily from which they had been looted.

Cicero prosecutes Verres for corruption

70 B.C.E

Marcus Tullius Cicero, Roman Statesman, lawyer, and philosopher prosecuted Gaius Verres, Roman Magistrate in Sicily, for looting of *res sacra* (sacred), *res publicae* (public) and *res privateae* (private) cultural objects.

De Jure Belli ac Pacis (On the Law of War and Peace)

1625 C.E.



Hugo Grotius (1583-1645), a Dutch scholar and jurist, published his legal masterpiece, *De Jure Belli ac Pacis* (On the Law of War and Peace), in 1625 CE.

'III.XII.VI. As this rule of moderation is observed towards other ornamental works of art, for the reasons before stated, there is still a greater reason why it should be obeyed in respect to things devoted to the purposes of religion. For although such things, or edifices, being the property of the state may, according to the law of nations, be with impunity demolished, yet as they contribute nothing to aggravate the calamities, or retard the successes of war, it is a mark of reverence to divine things to spare them, and all that is connected therewith.'

De jure belli ac pacis (On the Law of War and Peace), title page from the first edition of 1625

Treaty of Westphalia

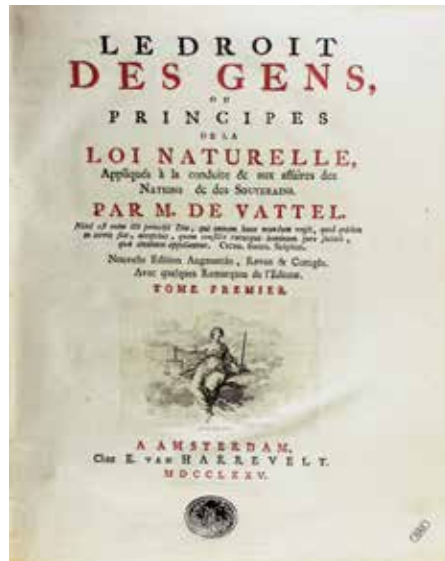
1648

At the end of the Thirty Years War in the 17th Century, the Peace Treaty of Westphalia (1648) between the Holy Roman Emperor and France and Sweden included provisions for the return of looted artefacts, including the archival records. Under Article CXIV of the Treaty, Sweden returned 133 Bohemian archival documents by the end of the eighteenth century. Thus, the Treaty of Westphalia is considered as a crucial milestone that has influenced the rules on the return of cultural property.

18th Century C.E.

Emmerich de Vattel makes the case against plundering of art and architecture in times of war

1758



In *The Law of Nations*, Emmerich de Vattel, a Swiss jurist, explicitly made the case that plundering of art and architecture in times of war should be considered unlawful.

“For whatever reason a belligerent plunders a country, he should spare buildings that are the pride of mankind and do not strengthen the enemy. Temples, tombstones, public buildings, and all other works of art distinguished for their beauty; what can be the advantage of destroying them? Only an enemy of mankind can thoughtlessly deprive humanity of those monuments of art, the exemplars of artistry.”

– Book III, Chapter IX, p.168

19th Century C.E.

Laws and Treaties Protecting Cultural Property

The Lieber Code

1863

The Lieber Code of 1863, formally known as General Order No. 100, reversed the notion that sovereign nations had the right to confiscate the property of an enemy during armed conflict, by incorporating the principle that monuments, places of worship, and works of art, must be spared from destruction in times of war.

“Classical works of art, libraries, scientific collections, or precious instruments, such as astronomical telescopes, as well as hospitals, must be secured against all avoidable injury, even when they are contained in fortified places whilst besieged or bombarded.” (Article 35)

Brussels Declaration

1874

The Brussels Declaration of 1874 is partially based on the Lieber Code and retains the principle that cultural property should be protected in times of armed conflict.

Article 17 of the 1874 Brussels Declaration states:

“In such cases, [of bombardment of a defended town or fortress, agglomeration of dwellings, or village] all necessary steps must be taken to spare, as far as possible, buildings dedicated to art, science, or charitable purposes, hospitals . . . provided they are not being used at the time for military purposes.”

First Hague Conference 1899 and 1907 Convention



The First International Peace Conference, The Hague, May-June 1899

The First Hague Conference organised in 1899 made a direct reference to and prohibited the unnecessary destruction of edifices devoted to religion, art, science, and education.

The most relevant article pertaining to the illegal appropriation of cultural property is Article 56 which states:

“The property of the communes, that of religious, charitable, and educational institutions, and those of arts and science, even when State property, shall be treated as private property. All seizure of, and destruction, or intentional damage done to such institutions, to historical monuments, works of art or science, is prohibited, and should be made the subject of proceedings.”

Furthermore, Article 47 of the Convention formally prohibits pillage.

The 1899 Convention was revised at the Second International Peace Conference in October 1907, with the same provisions and only minor differences.

20th Century C.E.

Post First World War

The restitution provisions contained in the Treaty of Versailles, 1919 between the Allied and Associated Powers and Germany set a precedent for the return of cultural objects as a remedy for significant and deliberate cultural loss inflicted in contravention of international law, particularly international humanitarian law, even if the object being ‘returned’ was legally acquired by the holding State.

The Treaty of Saint Germain between the Allied and Associated Powers and Austria of 1919 governed the redistribution of cultural property and archives between various successor States following the dissolution of the Austro-Hungarian empire. Like the Treaty of Versailles’ reparations provisions it too provided for the creation of a Reparation Commission. Under the oversight of the Reparations Commission, Austria was to return ‘all records, documents, objects of antiquity and of art, and all scientific and bibliographical material taken away from the invaded territories, whether they belong to the State or to provincial, communal, charitable or ecclesiastical administrations or other public ... institutions’ acquired since 1914.

The Roerich Pact
1935



The design of the Banner shows three spheres surrounded by a circle, all in magenta, on a white background. There are many interpretations of this symbol, but most often the three spheres are regarded as representative of the three most important aspects of culture: Religion, Art, and Science.



The symbol occurs in many of Roerich's paintings, most notably Madonna Oriflamma, in which a woman is depicted as the carrier and defender of the Banner of Peace.

'Roerich Pact', began as a private initiative by Russian artist, Nicholas Roerich. He proposed a treaty for the protection of cultural property during times of both war and peace and suggested that a flag, called the 'Banner of Peace', be flown over all places under the protection of the pact.

The Roerich Pact stipulated that historic monuments, museums, scientific, artistic, educational and cultural institutions have neutral status and that the personnel of those institutions should be 'respected and protected', in the same manner as medical personnel or other humanitarian actors in times of war. It was a Pan American Treaty on the protection of Artistic and Scientific Institutions and Historic Monuments.

The Roerich Pact was signed by representatives of twenty-one American governments and the Banner of Peace was adopted as the official symbol of cultural protection on 15 April 1935. The treaty is still in effect across all of North America and in most countries of Central and South America. Article 36.2 of the 1954 Hague Convention explicitly states that for Powers that are bound by the Roerich Pact and are also Parties to the 1954 Convention; the latter Convention does not replace the Roerich Pact but is supplementary to it.

Inter-Allied Declaration Against Acts of Dispossession Committed in Territories Under Enemy Occupation or Control, London 1943

On 5th January 1943 a Declaration was made by seventeen governments and the French National Committee, in which the United Nations reserved the right to declare null and void any transfer of or traffic in property, rights and interest, of whatever nature, which are or were situated in the territories occupied by or under the direct or indirect control of the governments with which they are at war.

Post-Second World War

The treaties that were signed at the end of World War II (1939-1945) also included restitution related provisions. With the Convention on the Settlement of Matters Arising out of the War and the Occupation, adopted in 1952, Germany undertook to establish an agency to search for, recover and restitute cultural property in addition to other properties such as jewellery and antique furniture taken from the occupied territories during the War.

Repatriated Venus of Cyrene under the 1899 Hague Convention

In 1913, Italian military forces in Libya discovered a headless statue of Venus in an ancient site called Cyrene. Allegedly for safekeeping reasons, the Italian authorities sent the statue to Italy in 1915. In 1989, the Libyan Government made a claim for the return of the artefact. The Italian authorities agreed that this artefact belonged to Libya and the negotiations between the two governments resulted in a joint communiqué, which was followed by an agreement signed in 2000 concerning the return of the Venus of Cyrene to Libya.

The statue of Venus was returned by Italy to Libya in 2008 and this action was considered as the beginning of a new era between Italy and Libya. It remains a good example both of international cooperation and the implementation of the 1899 Hague Convention.



Statue of Venus, Cyrene



unesco

Partnership

Conventions and Guiding Principles

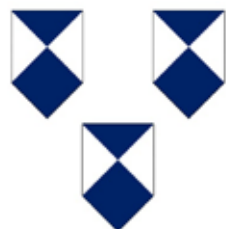
Efforts and initiatives aimed at safeguarding cultural heritage were institutionalised and concretised in the 20th century in the form of various national and international treaties, conventions, guidelines, standards and committees. The conventions adopted by international organizations such as the 1954 Hague Convention, the 1970 UNESCO Convention, and the 1995 UNIDROIT Convention, along with initiatives of bodies like ICPRCP, ICOM in the form of Red Lists, working in partnership with law enforcement agencies like INTERPOL; guide State Parties, museums, and other cultural organizations on how to safeguard cultural property. These organizations and conventions also provide a framework and specify measures for repatriation when an object or artifact is found to be stolen, looted, illegally trafficked, or forcibly removed from its country of origin.

The ongoing deliberations, initiatives and constant efforts through conventions at the national and international level work towards prevention of illicit trafficking, help refine the procedures for protection of cultural heritage, ease the process for repatriation, and gear public awareness and support towards safeguarding cultural legacy.

The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954

The Hague Convention of 1954 was formulated under the auspices of UNESCO for the protection of cultural heritage in times of peace as well as during an armed conflict. The Convention was formulated with an aim to protect cultural property such as monuments of architecture, art or history, archaeological sites, works of art, manuscripts, books, and other objects of artistic, historical, and archaeological value as well as scientific collections of any kind regardless of their origin or ownership.

A distinctive symbol, the Blue Shield Emblem was established by the 1954 Hague Convention to facilitate the recognition of cultural property. Marking of cultural property with the emblem indicates the cultural value of the property and its protected status under the law. A single blue shield emblem may be used to mark cultural property under general protection or to indicate personnel engaged in its protection or overseeing the Hague Convention's implementation.



Depicting the blue shield emblem three times together facilitates in identifying the following: Immovable cultural property under special protection; transport of cultural property; improvised refuges to house cultural property.

The blue shield emblem outlined by a detached external red band is the distinctive emblem for cultural property under enhanced protection.

The 1954 Hague Convention has been ratified by 133 States; 110 of them are also parties to the First Protocol and 86 of them to the 1999 Second Protocol.



Success Story

The icons of Saints Peter, John, Mark and Paul were returned by the then Dutch Director General of Culture and Media Marjan Hammersma to Cypriot Ambassador Kyriacos Kouros following a request submitted by the Cyprus authorities and based on the provisions of the 2007 Dutch Law on the Restitution of Cultural goods originating from an occupied territory.

The Netherlands returned the icons under the First Protocol to the Hague Convention.



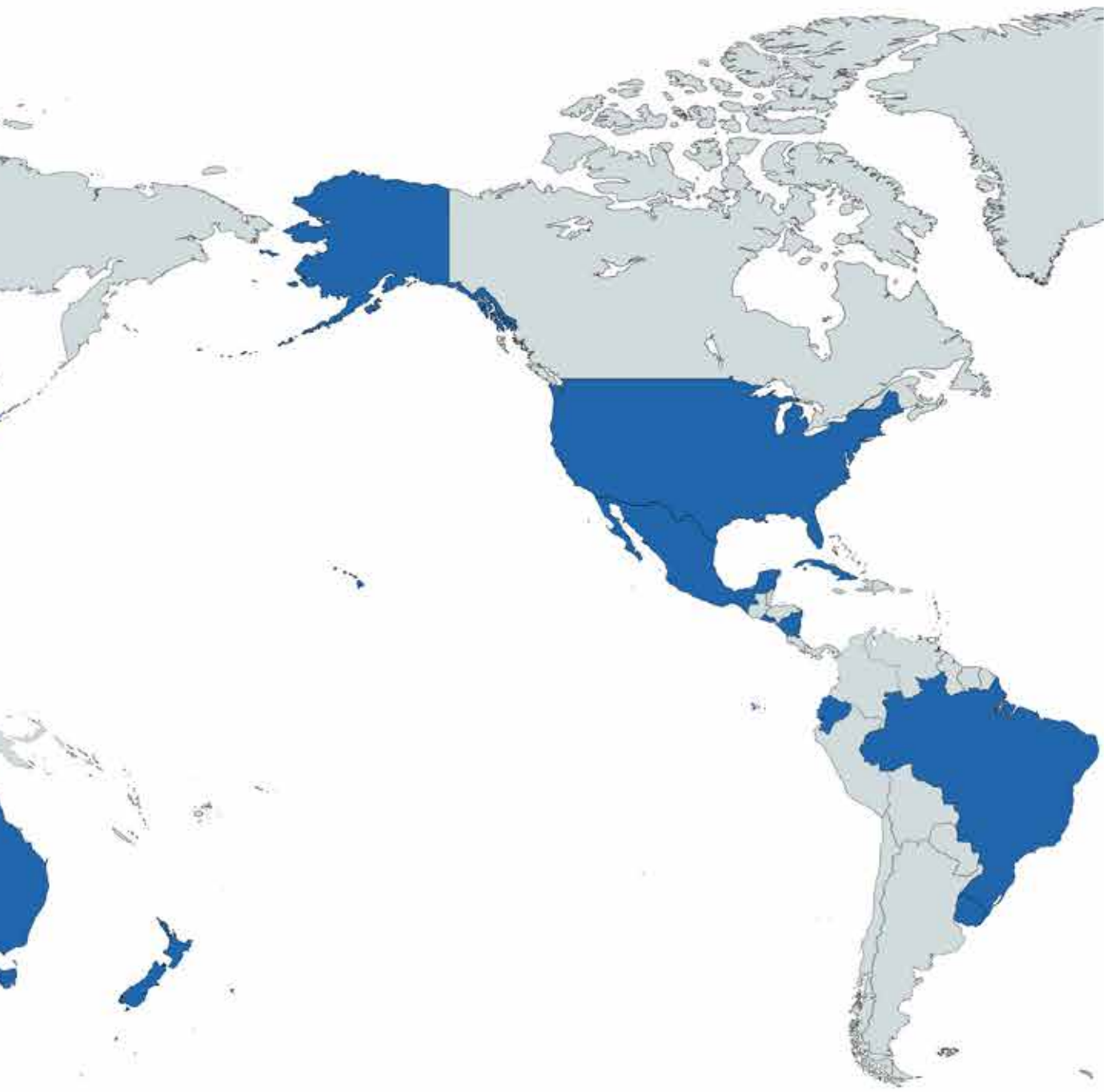
Four icons of the Church of Christ Antiphonitis repatriated to Cyprus by the Netherlands in 2013



The then Dutch Director General of Culture and Media Marjan Hammersma and Cypriot Ambassador Kyriacos Kouros

Signatories to 1954 Hague Convention







UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, 1970

The 1970 Convention urges State Parties to take measures to prohibit and prevent the illicit trafficking of cultural property and provides a blueprint of the measures that can be adopted in order to prohibit and prevent the illegal import, export, and transfer of cultural property. The return and restitution of cultural property is central to the Convention, and its fundamental duty is to safeguard the identities of peoples and promote peaceful societies. To date, the 1970 UNESCO Convention has been ratified by 143 states.

The 1970 Convention has made UNESCO a pioneer in the fight against the illicit trafficking of cultural property. The principles of the Convention are Prevention, Restitution, and International Cooperation. Articles 7 and 13 of the 1970 Convention provide provisions for restitution. For imported objects inventoried and stolen from a museum, public or religious monument, or a similar institution, Article 7, paragraph (b) (ii), provides that State Parties should undertake appropriate measures to seize and return any cultural property stolen and imported. Article 13 states that parties are responsible at the national level in terms of restitution and cooperation.

One of the guidelines of the 1970 Convention is the strengthening of international cooperation between State Parties. Article 9 of the Convention commits State Parties to participate in any concerted international operation.

For repatriation and restitution of cultural property stolen or illicitly exported from one State Party to another State Party before the entry into force of the 1970 Convention, including private laws of a Contracting State regulating the export of cultural objects, ICPRCP and the UNIDROIT Conventions supplement the 1970 UNESCO Convention.

Signatories to UNESCO 1970 Convention





Parrot Lady

10th -11th Century C.E.
Khajuraho, Madhya Pradesh
Stone
Repatriated from Canada in 2015

The sculpture of Parrot Lady dated 10th -11th century C.E. was detained by the Department of Canadian Heritage in Edmonton, Alberta, Canada in 2011 for the lack of proper documentation. In 2014, the Indian High Commission in Canada formally asked the Department of Canadian Heritage to hand over the sculpture to India in accordance with UNESCO 1970 Convention.

In 2015, the then Canadian Prime Minister Mr. Stephen Harper in a formal ceremony presented the Parrot Lady to the Prime Minister of India Shri Narendra Modi in Ottawa, Canada. After its return, the sculpture was handed over by ASI to the Archaeological Museum, Khajuraho.



Former Prime Minister of Canada, Mr. Stephen Harper presenting the 'Parrot Lady' to the Prime Minister of India, Shri Narendra Modi.



Brahma- Brahmani

11th-12th Century C.E.

Gujarat

Marble

Repatriated from UK in 2017

The sculpture of Brahma Brahmani dated 11th-12th Century C.E. was stolen on the night of 9th - 10th November 2001 from an Open-air Museum at Rani ki Vav in Patan, Gujarat. In 2017, the sculpture was repatriated to India by the UK.



Ancient Egyptian statuettes repatriated to Egypt by Switzerland in 2018

In November, 2018 Switzerland returned ancient treasures dated between 3rd Century B.C.E. to 4th Century B.C.E. to Egypt in line with its obligations to the UNESCO Convention. The treasures include a statuette of the god Anubis, 12 funerary figurines known as Uchabti and various amulets representing, for example, the Eye of Horus (Egyptian symbol of protection, royal power, good health) and the Djed (pillar-like symbol in Egyptian hieroglyphs representing stability). The treasures were confiscated in the context of two criminal cases in cantons Lucerne and Valais. This restitution shows Switzerland's commitment to fight against illicit trade in cultural property.



A set of eight bronzes once belonging to a noble family of the Eastern Zhou Dynasty's (770 B.C.E. - 256 B.C.E.) repatriated by Japan to China in 2019

The bronzeware were identified by researchers to be stolen items from ancient tombs dating back to the Spring and Autumn Period (770 B.C.E. - 256 B.C.E.) located in Suizhou, central China's Hubei Province.

According to officials, the bronzeware, along with the 330 Chinese characters engraved onto them, provided researchers with valuable information regarding the ancient state of Zeng.

The bronzeware's retrieval was conducted in accordance with international conventions, primarily the 1970 UNESCO Convention with the cooperation of the Japanese government.



Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in case of Illicit Appropriation (ICPRCP), 1978

The UNESCO Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in case of Illicit Appropriation (ICPRCP) was established through Resolution of the 20th session of the Conference General of UNESCO in 1978. ICPRCP is a permanent intergovernmental body, independent of the 1970 UNESCO Convention, *'responsible for finding ways to facilitate bilateral negotiations between the countries concerned for the return or restitution of cultural property and encourage them to conclude agreements to that effect.'*

ICPRCP has developed rules of procedure for mediation and conciliation and standard form concerning requests for return or restitution of cultural property. It plays an active role in announcing international alerts on stolen artifacts, and provides a checklist of actions in the event of cultural theft. ICPRCP also offers training and disseminates awareness through regional or national workshops/seminars on the legal and operational components and the educational and outreach programme for Asia and the Pacific, Europe, Arab States, Latin America and the Caribbean, and Africa. It hosts the INTERPOL Stolen Works of Art Database, UNESCO Database of National Cultural Heritage Laws; UNODC Sharing Electronic Resources and Laws on Crime (SHERLOC) Database; the ICOM Red Lists Database; and National Databases of France, Germany, Italy, Jordan and USA.

A State, regardless of it being a party to a Convention or not, which has lost cultural property of fundamental importance and which requests its restitution or return, in cases not covered by international conventions, may appeal to the ICPRCP. The Committee is made up of 22 Member States elected for a period of four years by the General Conference of UNESCO; half of these members being renewed every two years at the time of elections held at the General Conference.

Signatories to ICPRCP





The former Minister of Culture of Norway, Abid Raja handing over ancient coins to the Bulgarian Ambassador Vera Shatilova



The Greek coin from Thassos dating back to 525 B.C.E. - 463 B.C.E.



51 ancient Roman coins and one Greek coin repatriated to Bulgaria by Norway in 2021

Under the aegis of ICPRCP, on 23 June 2021, the then Norwegian Culture Minister, Abid Raja, returned more than 600 artifacts to the competent authorities of eight countries: Bulgaria, Germany, Italy, Latvia, Slovakia, Spain, Ukraine and the United States of America. These cultural objects, mainly ancient coins and archaeological artifacts were imported to Norway without the necessary licenses.

At an official ceremony at the Historical Museum of Oslo, in June 2021, Abid Raja handed over 51 ancient Roman coins and one ancient Greek coin to the Bulgarian Ambassador Vera Shatilova which were exported illegally from Bulgaria.



The Bogazkoy Sphinx repatriated to Turkey by Germany in 2011

On 27 July 2011, Turkey welcomed home the Boğazköy sphinx, a piece that was sculpted during the imperial Hittite period over 3,000 years ago. In May 2011, a bilateral agreement was reached between Germany and Turkey concerning the return of Boğazköy Sphinx. The case was presented to ICPRCP in 1987 and subsequently the object was repatriated to Turkey in July 2011.

INTERPOL, 1923

INTERPOL, the International Criminal Police Organisation is an intergovernmental Police Organisation with 195 member countries. It was created in 1923.

Apart from its role in combating crime in different spheres across the globe, INTERPOL provides assistance to member countries in tackling offenses against cultural property through capacity-building activities, investigative support and coordination. In 2021 INTERPOL launched its first mobile application, ID-Art, which gives access to INTERPOL's Stolen Works of Art database. The app helps to identify stolen cultural property, reduce illicit trafficking, and increase the chances of recovering stolen items. ID-Art can be used by police officers, custom officials, the general public, private collectors, art dealers, journalists, students or art enthusiasts. In its first year, the app was downloaded 25,000 times in 170 countries. INTERPOL also works in close partnership with other international organizations, including Europol, UNIDROIT, ICPRCP, Organization for Security and Co-operation in Europe (OSCE), United Nations Office on Drugs and Crime (UNODC), and World Customs Organization (WCO).



A painting by Jean-Michel Basquiat called "Hannibal" (the "Basquiat"), as well as a Roman Togatus statue, were returned to Brazil at a repatriation ceremony at the United States Attorney's Office in Manhattan, New York held on September 21, 2010.

The painting and the statue were smuggled into the United States in violation of customs law and were forfeited to the government as a result of civil forfeiture action brought by the United States.

HSI special agents based in New Haven, Connecticut, located and seized the Basquiat in November 2007, and the U.S. The Attorney's Office for the Southern District of New York filed a civil forfeiture complaint alleging that the Basquiat had been brought into the United States illegally.

The Sao Paulo Court, Brazil sought INTERPOL's assistance after searching museums and institutions in Brazil for the missing artwork. In October and November 2007, INTERPOL and the Government of Brazil sought the assistance of the United States to locate and seize the missing works on behalf of the Brazilian government.



The sculpture of 'Vishnu Lakshmi' was repatriated to India in 2014 by USA with the assistance of INTERPOL.

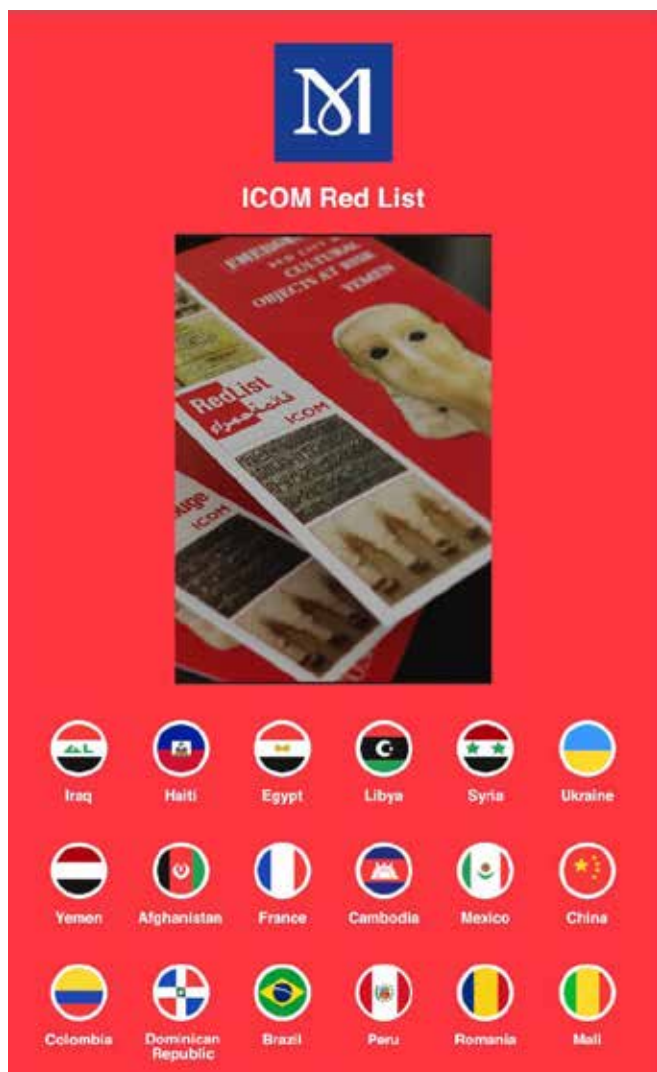
ICOM, 1946

The International Council of Museums (ICOM), founded in 1946 is a non-governmental organization dedicated to museums, maintaining formal relations with UNESCO. It establishes professional and ethical standards for museum activities. ICOM is committed to fight against illicit trafficking of cultural goods.

ICOM adopted the Code of Ethics in 1986 which is a set of guiding principles that constitute primary standards for museums to follow. The ICOM Code of Ethics along with other aspects specifies the role of museums and outlines basic principles and standards pertaining to the restitution and return of cultural objects.

Ethical Principle II of ICOM Code of Ethics states: Museums that maintain collections hold them in trust for the benefit of society and its development. The principle elaborates ‘...Inherent in this public trust is the notion of stewardship that includes rightful ownership,...’. Under the heading of Acquiring Collection, articles 2.2 and 2.3 deal with the need for Valid Title & Provenance and Due Diligence respectively.

Ethical Principle VI, ICOM Code of Ethics states: “Museums work in close collaboration with the communities from which their collections originate as well as those they serve.” Three articles in this section deal with the issue of restitution : Article 6.2 Return of Cultural Property, Article 6.3 Restitution of Cultural Property, and Article 6.4 Cultural Objects from an Occupied Country.



The poster features the ICOM logo at the top center. Below it, the text "ICOM Red List" is displayed. The central image shows several copies of the Red List book, one of which is open to a page titled "EMERGENCY LIST OF IRAQ" and "Red list" in Arabic. Below the book image is a grid of 18 circular icons, each representing a country: Iraq, Haiti, Egypt, Libya, Syria, Ukraine, Yemen, Afghanistan, France, Cambodia, Mexico, China, Colombia, Dominican Republic, Brazil, Peru, Romania, and Mali.



The poster features the ICOM logo at the top center. Below it, the text "Success Story" is displayed. The central image shows a page from the "EMERGENCY LIST OF IRAQ" with a grid of artifacts and their descriptions. Below the image is a text block:

Success Story : In October 2012, investigators from the French Central Office for the Fight Against Illegal Trafficking in Cultural Goods (OCBC) identified two cones and some cuneiform tablets. According to a statement from the OCBC, police officers identified the objects with the help of the ICOM Red List of Iraq. This initial identification led to a seizure and the images of the artifacts were displayed by a scholar from the Department of Sumerian Antiquities at the French National Centre for Scientific Research (CNRS). Examination by an expert also confirmed that the artifacts were authentic and of Iraqi origin. The French authorities returned the seized objects to Iraq at the end of 2012. The use of an ICOM Red List in this incident once again underlines the importance of having the capacity to take immediate action.

Global Cooperation

Cultural treasures need respect and protection. The conventions and guidelines set by various national and international bodies strive to foster cooperation among countries for the repatriation of cultural property to their place of origin. Every year, successful repatriation between countries reaffirm the idea and the need to push for such initiatives.

Cultural objects are being repatriated due to diplomatic goodwill among countries and museums. Return of cultural treasures encompasses recognizing multiple cultural narratives and shared histories. Cultural exchanges have happened for centuries, and repatriation serves as an opportunity to further such initiatives.

Engaging in constructive talks about returning objects is an arduous task requiring the involvement of varied legal, ethical, economic, socio-cultural bodies at national and international levels. Countries are increasingly taking measures to prohibit and prevent the illicit trafficking of cultural property. The efforts towards global cooperation on repatriation of cultural heritage is turning the cultural map of every nation richer and vibrant with each successful repatriation story.



Yaksha

The inscribed red sandstone pillar decorated with reliefs of Yaksha and other motifs belonging to the 2nd century B.C.E. was found at an archaeological mound at Amin (Abhimanyupur) in Kurukshetra, Haryana. The displayed pillar along with one other pillar was stolen from the Suraj Kund Temple, Amin village, in March, 1967. The local police registered a case and during the course of the investigation, the pillars were recovered in May, 1967. However, on the pretext of research purposes, an antique smuggler managed to get possession of the pillars from the Judicial Court and prepared replica sets of the original pillars in the year 1968. The original set was then smuggled out of India and one replica set was returned to the Court in May, 1968 which was subsequently taken back to the Amin village after the case was disposed of.

In 1976, Scotland Yard informed the CBI in India about their coming into possession of the original stolen pillars. After the necessary procedures were completed, the pillars were repatriated to India by the UK on 7th May, 1977 and were handed over to the National Museum on 13th May, 1977. Since then it is on display at the National Museum, New Delhi.

Yaksha

Sunga, 2nd Century B.C.E.

Amin, Haryana

Stone

Repatriated from UK in 1979-80



Yogini Vrishanana

The sculpture of Yogini Vrishanana weighing nearly 400 kgs went missing from the temple site of the Lokhari Village and was taken to France illegally, where it was acquired by a French art collector. After his death, his wife requested the Embassy of India in Paris to take possession of this sculpture, which the Indian Mission in France did in 2008. She wished to donate the object to India. Based on the comparison between the photocopy of the Yogini supplied by the Indian Embassy and the photograph of Yogini Vrishanana from the Lokhari temple in the Banda district of Uttar Pradesh published in the book 'Yogini, Cult and Temples: A Tantric Tradition', the sculpture's authenticity was established. The yogini was repatriated in 2013 and brought back to the National Museum, New Delhi. The National Museum celebrated the return of the Yogini through a special exhibition surrounding its heritage and journey. The sculpture is now on display at the National Museum, New Delhi.

Yogini Vrishanana

Pratihara, 10th-11th Century C.E.
Lokhari, Distt. Banda, Uttar Pradesh
Stone
Repatriated from France in 2013



Standing Pratyangira

Chola, 13th Century C.E.

Tamil Nadu

Grey coloured Granite Stone

Repatriated from Australia in 2016

Pratyangira

This 13th century Chola sculpture of Goddess Pratyangira was purchased by the National Gallery of Australia (NGA) from an Indian art dealer in 2005. In 2015, it was found that the sculpture originally belonged to Sri Vriddhachalam temple, Tamil Nadu, as per documentation records of the French Institute of Pondicherry (IFP). The NGA research team examined photographic evidence from IFP which indicated that the sculpture was in India in 1974. This contradicted the dealer-supplied provenance, suggesting that NGA was supplied with false documentation. IFP further informed NGA that the photographic evidence suggesting that the sculpture was stolen was also submitted to the Idol Wing of Tamil Nadu Police.

Director (Antiquity), ASI, informed NGA that a criminal case was registered in the Judicial Magistrate Court, and that Idol Wing investigators were initiating a Letter Rogatory to the Australian Government in relation to the sculpture of Goddess Pratyangira. In August, 2016, the NGA received approval from the Minister for Arts, Australia, for deaccession of the sculpture and it was repatriated to India later in 2016.

Glimpses of the Return

India, an age-old civilisation richly represented through art, culture and heritage has been on a receiving end of the ill practice of unethical appropriation and unlawful trafficking and its cultural heritage has suffered immensely. The growing demand in the antiquities market for Indian art objects has led to major destruction and vandalism of archaeological sites in the country. The antiquities stolen and smuggled out of India during pre and post-independence era found their way to museums, private art institutions, and galleries around the world.

The multiplicity of thoughts, languages, and scientific, artistic, cultural, and philosophical perceptions constitute the composite identity of cultural objects. When uprooted from their place of origin, these objects lose their identity and socio-religious and cultural context. India has taken firm measures to mitigate the illicit trafficking of cultural objects through legislative and other means. It has taken proactive and relentless steps towards the return of its cultural property.

There is provision in the Constitution of India to safeguard and preserve the great cultural heritage of India. Part-IV 'Directive Principles of State Policy', Article 49 (Protection of monuments and places and objects of national importance) directs the State to formulate legislation for the protection of cultural properties: It shall be the obligation of the State to protect every monument or place or object of artistic or historic interest, (declared by or under law made by Parliament) to be of national importance, from spoliation, disfigurement, destruction, removal, disposal or export, as the case may be. The Constitution of India directs in Part IVA i.e. 'Fundamental Duties', Article 51A : It shall be the duty of every citizen of India ... (f) to value and preserve the rich heritage of our composite culture.

Efforts towards prevention of illicit trafficking and repatriation of cultural heritage to India are made by the Archaeological Survey of India which has the legal mandate as the nodal agency of the Government of India in the sphere of repatriation.

The Export and Import Control Act 1947 made the export of antiquities subject to a mandatory licence. The Customs Act 1962 also prevents the illegal export of antiquities. Measures for strict and sustained action for repatriation of cultural property became possible after the entry into force of the 1970 UNESCO Convention. India is a signatory to the Convention and has enacted the Antiquities and Art Treasures Act 1972. In addition, states and union territories also have their own legislative provisions.

The 1972 Antiquities and Art Treasure (AAT) Act, implemented in 1976, strictly regulates the export of antiquities and art treasures, provides for the prevention of smuggling and fraudulent dealings in antiquities, and for the compulsory acquisition of antiquities and art treasures for preservation in public places of India. The claim for repatriation is dependent upon national legislation banning unlawful export of antiquities or art treasures under Clause 3 of the Antiquities and Art Treasures Act, 1972, and supported by the Customs Act of 1962 as incorporated under Clause 4 of the AAT Act, 1972. Section 3 of the 1972 Act outlines the regulation of export trade in antiquities and art treasures and it states: On and from the commencement of this Act, it shall not be lawful for any person, other than the Central Government or any authority or agency authorized by the Central Government in this behalf, to export any antiquity or art treasure. The Act further lays down penalty (Section 25) in case a person commits any contravention of Section 3 of the Act.

The AAT Act comes under the purview of and is regulated by ASI. Antiquities can be sent abroad for the purpose of temporary exhibition for a specific period only and under a permit issued by the Director General, Archaeological Survey of India. ASI also works in close coordination with the India Customs Department for all art and antiquities related matters.

The artifacts that form a part of the collection in the exhibition are a select few of the total of 242 successful repatriations to India. The successful stories of the repatriation give a glimpse of the process, effort, cooperation and willingness on part of officials, museums and nations for an ethical and sustainable cultural legacy.

ILLICIT TRAFFICKING AND RETRIEVAL

SITES OF THEFT

- Archaeological sites
- Museums
- Unprotected ruins
- Monuments
- Troubled/ War zones



IDENTIFICATION OF STOLEN ARTEFACTS

- Museum collections/ catalogues
- Auction house catalogues
- Private collection
- Publications
- Tip from source
- Scientific investigation



PROCESS OF RECOVERY

RETRIEVAL

- Court cases
- Returned Voluntarily
- Out-of-court settlements
- Diplomatic gestures
- Mediation/ Negotiations



CONFISCATION

- Central Bureau of Investigation
- Enforcement Directorate
- Directorate of Revenue Intelligence
- Special Police Units

CUSTOM SEIZURES





Anthropomorphic figure
2000-1800 B.C.E.
North India
Copper
Repatriated from USA in 2021



Uma Maheshwar
11th Century C.E.
Central India
Stone
Repatriated from USA in 2021



Manjushri
Eastern India
Stone
Repatriated from USA in 2021



Terracotta Yakashi of Tamluk
West Bengal
Terracotta
Repatriated from UK in 1986



Terracotta figure from Bhitargaon
Uttar Pradesh
Terracotta
Repatriated from USA in 1991



Panel depicting a battle scene
12th Century C.E.
Central India
Stone
Repatriated from USA in 2021



Mahishasuramardini

10th – 11th Century C.E.

Almora, Uttarakhand

Stone

Repatriated from USA in 2018



Female playing drum
13th-14th century C.E.
Central India
Stone
Repatriated from USA in 2021



Nandikesa
Chola, 12th Century C.E.
Tamil Nadu
Metal
Repatriated from USA in 2021



Dancing Sambandar
Tamil Nadu
Metal
Repatriated from Australia in 2022



Sword with sheath
Early half of the 17th Century C.E.
Punjab
Iron sword
Repatriated from USA in 2021

The text reads :
(گورو د چھوین بادشاہ جی ہر گوہند جی داس) ایران
Transcription
Guru da Chhuban Baadshah ji Hargobind ji Das (Iran)



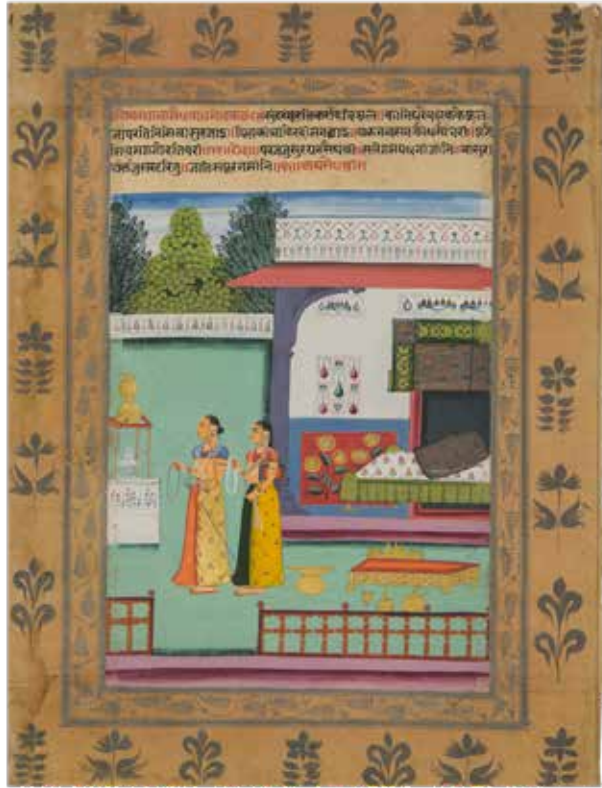
Surya
Central India
Stone
Repatriated from USA in 2021



Seated Jina
12th Century C.E.
Rajasthan
Marble
Repatriated from Australia in 2022



Letter of invitation to Jain monks picture scroll (Vijnaptipatra)
 Rajasthan
 Paper
 Repatriated from Australia in 2022



Painting depicting Rasikapriya
 from the Samdehi Ragini
 Bikaner, Rajasthan
 Paper
 Repatriated from USA in 2021



Jain shrine with twenty-four Jainas
Western India
Metal
Repatriated from USA in 2021



Stele of Varaha
Eastern India
Stone
Repatriated from USA in 2021



Buddha
14th-15th Century C.E.
Eastern India
Metal
Repatriated from USA in 2021



Lakshmi Narayana
15th-16th Century C.E.
Eastern India
Metal
Repatriated from USA in 2021



Sridevi
Chola, 12th-13th Century C.E.
Tamil Nadu
Metal
Repatriated from USA in 2016



Image of Buddha
Bihar
Metal
Repatriated from UK in 2019

Role of Museums

Museum is the institutional mechanism responsible for the safeguarding, preservation, interpretation and communication of Cultural Heritage. Since the first public museum in 1683, the Ashmolean Museum at the University of Oxford and its changing forms, meanings, roles and relevance, the museum has come to be associated as a safe haven for cultural objects.

“A museum is a non-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

Prague, 24 August 2022, the Extraordinary General Assembly of ICOM

The International Council of Museums (ICOM) definition of museum re-enforces museum’s traditional functions of collection, conservation, interpretation and exhibition and puts renewed stress upon its role towards being a public service institution. Values of accessibility, inclusivity, diversity and sustainability have been added explicitly to the nature and purpose of the museum along with the need for it to operate ethically and professionally.

Museums have renewed responsibility towards ethical acquisitions, clean collections, established provenance, and transparency with respect for accessibility and diversity. Museums are one of the most preferred destinations of smuggled cultural property. Having an ethical collection policy and following it strictly will act as a deterrent and preventive measure against illicit trafficking of cultural heritage. Museums worldwide are working for a sustainable future and that path leads through repatriation of cultural heritage.



Sculpture of **Brahma and Brahmani** repatriated from UK, now displayed at Museum in Purana Qila, New Delhi

In Retrospect: Repatriation Stories

Repatriation is a long-drawn process and a lot transpires behind the scenes before objects are repatriated to their country of origin.

Repatriation stories of Parrot Lady, Seated Buddha, Mahishasuramardini, Brahma-Brahmani, and Nataraja are depicted in this section.

Repatriation story of Parrot Lady

The sandstone sculpture of the 'Parrot Lady' dated 12th century C.E. was illegally airlifted from India to Edmonton, Canada, in January 2011 and was detained by the Department of Canadian Heritage in Edmonton, Alberta, due to lack of proper documentation. The Canadian Heritage reached out to the Indian High Commission in Canada to confirm if the sculpture was of Indian origin as it required a formal request from the Government of India to initiate proceedings for its repatriation.

On intimation by the Indian High Commission in Canada, the Archaeological Survey of India (ASI), requested information pertaining to the theft of Parrot Lady from its field office of Bhopal Circle and law agencies like the Central Bureau of Investigation (CBI), Directorate of Revenue Intelligence, Commissioner of Police, Delhi, and Commissioner of Customs, IGI Airport, Delhi. Based on the characteristics of the Parrot Lady, ASI informed the Indian High Commission in Canada that the sculpture was indeed of Indian origin.


In 2014, the Indian High Commission in Canada formally requested the Department of Canadian Heritage for the repatriation of the Parrot Lady sculpture to India in accordance with the UNESCO 1970 Convention. Following this, a team of officials from ASI and Geological Survey of India went to Ottawa to examine the object and to determine its authenticity and material. After examining the object, the team reported that the characteristic features of carving, the decoration and the style of the sculpture clearly indicated the sculpture to be of Indian origin, bearing a striking resemblance with similar sculptures fixed in the Jangha portion of the temples of Khajuraho and other temples in Central India.

In 2015, the then Prime Minister of Canada, Mr. Stephen Harper, presented the 'Parrot Lady' to the Prime Minister of India, Shri Narendra Modi, in Ottawa, Canada. After its return, the sculpture was kept at the Central Antiquity Collection of ASI in Purana Qila, Delhi. Subsequently, the sculpture was handed over to the Archaeological Museum at Khajuraho, Madhya Pradesh.



Parrot Lady

10th -11th Century C.E.
Khajuraho, Madhya Pradesh
Stone
Repatriated from Canada in 2015

 Canadian Heritage *Patrimoine canadien*
 25 Esplanade
 8th Floor (25-B-N)
 Gatineau, Quebec
 K1A 0M5
 Tel: (819) 967-7962
 Fax: (819) 967-7332

MCP Files: 5100-2-265

Mrs. Narinder Chauhan
 Deputy High Commissioner
 High Commission of India
 10 Springfield Road
 Ottawa, Ontario K1M 1C9
 dhc@hcoiottawa.ca



August 10, 2011

Dear Mrs. Chauhan:

As the Senior Program Officer responsible for overseeing Canada's obligations under the 1970 UNESCO Convention to prevent illicit trafficking in cultural property, I wish to bring to your attention a sculpture being detained in Edmonton, Alberta in accordance with Canada's *Cultural Property Export and Import Act*. The sculpture is alleged to be a Khajuraho parrot lady sandstone sculpture dating to approximately the 12th century. Two Canadian experts have reviewed photographs of the sculpture and concluded that the piece does appear genuine based on the patina of the stone, the style of carving and the marks on the back. One expert suggested the style is close to that found on the site of Rewa, Madhya Pradesh. I have attached photographs below for your reference and information.

At this early point in the review of the import, I respectfully ask you to confirm whether this sculpture is Indian cultural property and whether a permit or some other permission is required to export this object from India.

Pending any potential finding of a contravention to the *Cultural Property Export and Import Act*, I wish to enquire whether the Government of India would wish to make a formal request in writing for the return of this object. If so, I would ask that you please direct this written request to my attention.

F. No. 4-4/2014-Ann
 Government of India
 Ministry of Culture
 Archaeological Survey of India

By Speed Post
 Janpath, New Delhi
 Dated- 06.04.2015
 07 APR 2015
 जारी किया गया
 ISSUED

To

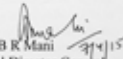
Ms K. Nandini,
 Director (AMS),
 Ministry of External Affairs,
 Room No. 268 "C"
 South Block, New Delhi

Subject: - Retrieval of Khajuraho Parrot Lady Sand stone sculpture dating back to 12th century detained in Alberta, Canada regarding.

Madam,

Please find enclosed a report on examination of sand stone sculpture of a parrot lady at Ottawa, Canada, submitted by the Indian team consisting of two archaeologists and one geologist. The team visited Ottawa, Canada from 24th to 28th March 2015. On examination, the team found the sculpture to be an antiquity of Indian origin datable to circa 11-12th century AD. It has been ascertained by the visiting team that the image belongs to central Indian region. The sandstone on which the sculpture has been carved was also found to be of Bundelkhand region.

In the context of the above, it is requested to retrieve the antiquity to India to be further sent to its place of origin. On its return, the sculpture would be kept at Central Antiquity Collection of ASI in Purana Qila and subsequently sent to Archaeological Museum Khajuraho.

Yours faithfully,

 B R Mani
 Additional Director General

07 APR 2015
By Speed Post *By Air Mail*

Copy to Deputy High Commissioner, High Commission of India,
 10 Springfield Road, Ottawa, Ontario K1M1C9.

o/l



During Examination

Mahishasuramardini

The sculpture of Mahishasuramardini of 10th century C.E. was stolen from a temple in Tengpora, Pulwama in the Union Territory of Jammu and Kashmir, India, on the night of 10-11th January 1991. The sculpture was registered under provisions of Section 14 of the Antiquities and Art Treasures Act (AAT), 1972. An FIR was lodged in the Pulwama Police Station regarding the theft. In 2000, Linden Museum in Stuttgart, Germany, bought the sculpture from an art gallery in New York.

In 2013, Archaeological Survey of India (ASI) was informed that the stolen Mahishasuramardini sculpture was displayed in Linden Museum. A copy of the invoice through which the sculpture was purchased by the museum authorities from an art dealer was forwarded to DG, ASI, to take further action.

Two representatives from ASI traveled to Linden Museum, Stuttgart, from 12-16 May 2014, to examine the sculpture. They corroborated the characteristic details of the sculpture with available references and photographs and concluded that the sculpture displayed in the museum was indeed the same stolen sculpture of Mahishasuramardini. ASI gathered documentary evidence that the sculpture was stolen and was of Indian origin.

The sculpture was handed over to the Indian Embassy in Berlin on 23rd September, 2015. Its formal return took place on 5th October, 2015 during the Third Inter-Governmental Consultations between the governments of India and Germany, where the sculpture was handed over to the Prime Minister of India, Shri Narendra Modi, by the then Chancellor of Germany, Angela Merkel, at a public ceremony.



Mahishasuramardini
10th Century C.E.
Tengpora, Pulwama, Jammu and
Kashmir
Stone
Repatriated from Germany in 2015

G. P. 2157/73-1000 (19)

The Antiquities & Art Treasures Rules, 1973
FORM VIII
Certificate of registration of antiquities
See Rule 12

JK-P-733

Whereas The ~~President~~..... resident of South Kashmir Charaidin Anantnag has applied for registration of the antiquities mentioned below, and Government has undertaken to observe the provision of the Antiquities and Art Treasures Act, 1972, and the rules made thereunder.

I, S. V. A. Chak, registering officer, Jammu and Kashmir do hereby grant this certificate under section 16 of the said Act to the said.....~~President~~..... for the object described below together with authenticated..... One..... photographs.

| | |
|-----------------------------|--|
| 1. Name of object. | Eighteen armed Durga |
| 2. Material. | Black Stone |
| 3. Size (height and width). | 62 x 42 cm. |
| 4. Approximate Date. | c- 10th Cent. A.D. |
| 5. Location. | Unlabeled locality at G-16 in South Charaidin Anantnag, Jammu and Kashmir. |

This certificate is granted subject to the provisions of the said Act and the rules made thereunder and it further subject to the condition that in the event of change of location of antiquity from area of registration to another as its rule, that fact must be communicated by the owner to the registering officer, with the name and address of the person/ firm to whom/which it was sold or gifted.

Registering Officer
Seal of office (AAT-1973)
J&K State Antiquary
Place ANANTNAG.
Date 29-7-1991.

Signature
(S. V. A. Chak)
Name of registering Officer
S. V. A. (J & K)
Designation

Nataraja

The bronze sculpture of Nataraja, the Dancing Shiva was stolen from a temple in Sripuranthan village in Tamil Nadu, India. In 2008, the National Gallery of Australia (NGA) bought the sculpture from an art gallery in New York. The Indian Express of July 29, 2012 carried a news item titled 'Stolen TN Idol on Display at Australia Museum'. The article referred to a report carried by the New York Post on stolen items seized by US officials.

Archaeological Survey of India (ASI) requested its circle office in Chennai to furnish an updated status report pertaining to the theft of antiquities under their jurisdiction. An FIR pertaining to the theft of the Nataraja sculpture was found registered at Vikramangalam Police Station, Ariyalur District, Tamil Nadu, in 2008. Details of the sculpture were also found in the records of the French Institute of Pondicherry, India, along with a photograph taken in the year 1961. Thereafter, a letter rogatory was issued by the Court of Judicial Magistrate, Jayankondam, Ariyalur District, Tamil Nadu, to the Attorney General, Department of Justice, Australia, to seek judicial assistance about the stolen Nataraja sculpture. In 2014, a formal request for the repatriation of the stolen sculpture of Nataraja was sent to NGA by the State Government of Tamil Nadu and the Ministry of Home Affairs, Government of India. In response, NGA, after scrutiny and perusal of the evidence furnished by the Idol Wing-CID, Chennai, chose to forfeit their claim over the sculpture.

The Nataraja was formally handed over to the Prime Minister of India, Shri Narendra Modi, by the then Prime Minister of Australia, Mr. Tony Abott, at Hyderabad House, New Delhi, India, on 5th September, 2014.

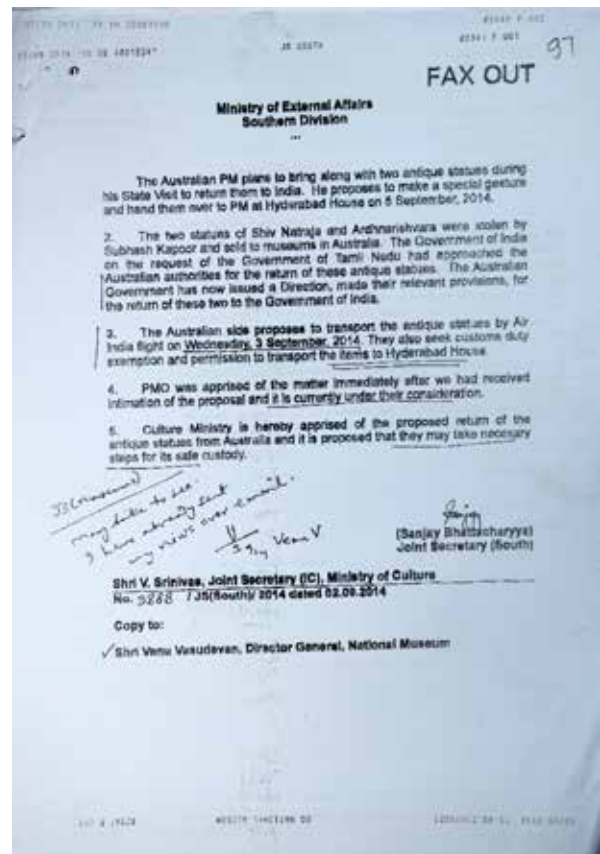


Nataraja

Tamil Nadu

Metal

Repatriated from Australia in 2014



Seated Buddha

The sculpture of a seated Buddha of the Kushana period (1st - 2nd Century C.E.) was stolen from Mathura, Uttar Pradesh. It was purchased by the National Gallery of Australia (NGA) from an art gallery in New York in 2007. The then Director of the National Gallery of Australia, Dr. Gerard Vaughan, pointed to the possibility that the Buddha sculpture in NGA had been illegally exported from India. The Indian High Commission in Canberra informed the Ministry of External Affairs, Government of India, about it, along with relevant documents and provenance information.

The Archaeological Survey of India (ASI) was deputed as the agency on behalf of the Ministry of Culture, Government of India, to gather evidence on the matter.

Subsequently, Dr. Gerard Vaughan wrote to ASI to acknowledge the object as a gift and a team from ASI was sent to NGA to verify the authenticity of the sculpture before its return. After the ASI team confirmed its authenticity, the Buddha sculpture was repatriated to India in 2016. It is currently displayed in the National Museum, Delhi, India.



Seated Buddha

Kushana, 1st - 2nd Century C.E.
Mathura, Uttar Pradesh
Spotted Red Sandstone
Repatriated from Australia in 2016



During Examination

Brahma-Brahmani

The marble sculpture of Brahma Brahmani was stolen on the night of 9th - 10th November, 2001 from the Open Air Museum, Rani ki Vav at Patan, Gujarat, India and a report was lodged with the local police station to investigate the theft.

Soon after the discovery of the theft, the Archaeological Survey of India (ASI) alerted all law enforcing agencies about the stolen sculpture of Brahma Brahmani. The ASI also wrote to important museums and auction houses across the world like Sotheby's, The Metropolitan Museum of Art, Christie's etc., seeking information about the case.

ASI was informed that the said object had appeared in an advertisement by an antique dealer in London, UK. Subsequently, in September 2015, the Director General (DG) of ASI wrote to the Indian High Commissioner, UK, to examine the matter and trace the actual location and owner of the sculpture, including its legal status. In October 2015, Art Loss Register (ALR), a private London based organization, approached the Indian High Commission in the UK, regarding the return of the object. On discovering that the sculpture was a stolen property, its last owner had apparently returned it to ALR.

ASI sent two members to London in November 2015 to physically examine the object and assess its authenticity. After examining the object, the ASI officials concluded that it was the same sculpture of Brahma Brahmani that was stolen from Patan and is an antiquity of Indian origin. In August, 2016, the DG of ASI requested the Indian High Commission in London to take up the matter with ALR and take possession of the sculpture until its repatriation process was completed.

The sculpture of Brahma Brahmani was repatriated to India on 22nd December 2017. It is presently kept in the Central Antiquity Collection (CAC) gallery of ASI in Purana Qila, Delhi.



Brahma-Brahmani
11th - 12th Century C.E.
Gujarat
Marble
Repatriated from UK in 2017





1970-1980

1980-1990

1990-2000

TIMELINE OF



2000-2010



2010-2020



2020-2023

REPATRIATION

Repatriated Objects to India



Sawn Stucco Head
Nalanda, Bihar
Repatriated from UK in 1976



Amin pillars
Amin, Haryana
Repatriated from UK in 1979-80



Terracotta Yakashi of Tamluk
West Bengal
Repatriated from UK in 1986



Nataraja of Chola period
Sivapuram, Tamil Nadu
Repatriated from USA in 1986



Paintings
Chandigarh Museum
Repatriated from USA in 1990



Nataraja of Chola period
Pathur, Tamil Nadu
Repatriated from UK in 1991



Terracotta figure from Bhitargaon
Uttar Pradesh
Repatriated from USA in 1991



Image of Buddha
Bodhagaya, Bihar
Repatriated from USA in 1999



Sculpture of Krishnanjanma
Chhatarpur (M.P.)
Repatriated from USA in 1999



Image of Lakulisa
Jageswar, Uttarakhand
Repatriated from USA in 2000



Decorative Wooden panels
Rajasthan
Repatriated from The Netherlands in 2001



Yogini Vrishanana
Uttar Pradesh
Repatriated from France in 2013



Nataraja
Tamil Nadu
Repatriated from Australia in 2014



Ardhanareeswara
Tamil Nadu
Repatriated from Australia in 2014



Parrot Lady
Madhya Pradesh
Repatriated from Canada in 2015



Mahishasuramardini
Jammu and Kashmir
Repatriated from Germany in 2015



Uma Parameshwari
Tamil Nadu
Repatriated from Singapore in 2015



**Bronze image of Saint Manikka-
vachakar**
Tamil Nadu
Repatriated from USA in 2016



Metal image of Ganesha
Tamil Nadu
Repatriated from USA in 2016



Terracotta Female Figure
Central India
Repatriated from USA in 2016



Male Deity
Madhya Pradesh
Repatriated from USA in 2016



Floral Tile
Kashmir
Repatriated from USA in 2016



Sri Devi of Chola Period
Tamil Nadu
Repatriated from USA in 2016



Metal image of Bahubali
Andhra Pradesh
Repatriated from USA in 2016



Metal image of Parvati
Tamil Nadu
Repatriated from USA in 2016



Terracotta Plaque
West Bengal
Repatriated from USA in 2016



Metal image of Bhodevi
Tamil Nadu
Repatriated from USA in 2016



Metal image of Chakkarathalwar
Tamil Nadu
Repatriated from USA in 2016



Seated Buddha
Uttar Pradesh
Repatriated from Australia in 2016



Panel of Devotees of Buddha
Andhra Pradesh
Repatriated from Australia in 2016



Pratyangira
Tamil Nadu
Repatriated from Australia in 2016



Male Figure in Tribhanga Posture
Central India
Repatriated from USA in 2017



Sandstone Bust of a Female
Central India
Repatriated from USA in 2017



Sand Stone broken Figure
Central India
Repatriated from USA in 2017



Stone image of Durga
Tamil Nadu
Repatriated from USA in 2017



Image of Nataraja in dancing posture
Central India
Repatriated from USA in 2017



Panel depicting two male Figures
Central India
Repatriated from USA in 2017



Stone image of a couple (mithuna)
Rajasthan
Repatriated from USA in 2017



Stone image of a couple (mithuna)
Rajasthan
Repatriated from USA in 2017



Brahma and Brahmani
Gujarat
Repatriated from UK in 2017



Mahishasuramardini
Uttarakhand
Repatriated from USA in 2018



Bodhisattva Head
Andhra Pradesh
Repatriated from USA in 2018



Image of Buddha
Bihar
Repatriated from UK in 2019



Idol of Bronze Nataraja
Tamil Nadu
Repatriated from Australia in 2019



Nagaraja (The serpent King)
Central India
Repatriated from Australia in 2020



Stone sculpture of Dwarpala
Tamil Nadu
Repatriated from Australia in 2020



Stone sculpture of Dwarpala
Tamil Nadu
Repatriated from Australia in 2020



Limestone relief
Andhra Pradesh
Repatriated from UK in 2020



Stone sculpture of Shiva (Nataraja)
Rajasthan
Repatriated from UK in 2020



Metal idol of Rama
Tamil Nadu
Repatriated from UK in 2020



Metal idol of Laxmana
Tamil Nadu
Repatriated from UK in 2020



Metal idol of Sita
Tamil Nadu
Repatriated from UK in 2020



Navaneetha Krishna
South India
Repatriated from UK in 2021



Annapoorna
Uttar Pradesh
Repatriated from Canada in 2021



Lingodhbhava
Tamil Nadu
Repatriated from USA in 2021



Manjushri
Eastern India
Repatriated from USA in 2021



Painting depicting Rasikapriya
Rajasthan
Repatriated from USA in 2021



Buddhist Votive Plaque
Indian origin
Repatriated from USA in 2021



Bull
Indian origin
Repatriated from USA in 2021



Torso of a woman
Indian origin
Repatriated from USA in 2021



Erotic Plaque
Indian origin
Repatriated from USA in 2021



Fertility Goddess figure
Indian origin
Repatriated from USA in 2021



Erotic Plaque
Indian origin
Repatriated from USA in 2021



Buddhist Votive Plaque
Indian origin
Repatriated from USA in 2021



Cross Plaque
Indian origin
Repatriated from USA in 2021



Humped bull
Indian origin
Repatriated from USA in 2021



Monkey Figure
Indian origin
Repatriated from USA in 2021



Monkey on crocodile
Indian origin
Repatriated from USA in 2021



Circular Plaque Fertility Goddess
Indian origin
Repatriated from USA in 2021



Plaque of standing figure
Indian origin
Repatriated from USA in 2021



Yakshi and Bird
Indian origin
Repatriated from USA in 2021



Man Riding Animal
Indian origin
Repatriated from USA in 2021



Plaque of Two figures
Indian origin
Repatriated from USA in 2021



Standing Yakshi
Indian origin
Repatriated from USA in 2021



Plaque with figure
Indian origin
Repatriated from USA in 2021



Plaque of Yakshi
Indian origin
Repatriated from USA in 2021



Pair of Deer
Indian origin
Repatriated from USA in 2021



Erotic Plaque
Indian origin
Repatriated from USA in 2021



Square Plaque
Indian origin
Repatriated from USA in 2021



Fertility Plaque
Indian origin
Repatriated from USA in 2021



Fertility Goddess sitting with star
Indian origin
Repatriated from USA in 2021



Plaque with two figures (Mithuna)
Indian origin
Repatriated from USA in 2021



Plaque of Erotic couple
Indian origin
Repatriated from USA in 2021



Female figurine
Indian origin
Repatriated from USA in 2021



Plaque of Buffalo in water and Tiger
Indian origin
Repatriated from USA in 2021



Erotic Couple
Indian origin
Repatriated from USA in 2021



Erotic Plaque
Indian origin
Repatriated from USA in 2021



Erotic Couple Plaque
Indian origin
Repatriated from USA in 2021



Pendent (painted on all side)
Indian origin
Repatriated from USA in 2021



Erotic Plaque
Indian origin
Repatriated from USA in 2021



Erotic Plaque
Indian origin
Repatriated from USA in 2021



Erotic Plaque
Indian origin
Repatriated from USA in 2021



Yakshi
Indian origin
Repatriated from USA in 2021



Pitcher
Indian origin
Repatriated from USA in 2021



Head
Indian origin
Repatriated from USA in 2021



Bird with wheels
Indian origin
Repatriated from USA in 2021



Terracotta mould
Indian origin
Repatriated from USA in 2021



Female figurine
Indian origin
Repatriated from USA in 2021



Head
Indian origin
Repatriated from USA in 2021



Female Head

Indian origin
Repatriated from USA in 2021



Seated mother Goddess

Indian origin
Repatriated from USA in 2021



Yakshi plaque

Indian origin
Repatriated from USA in 2021



Rattle of Kubera

Indian origin
Repatriated from USA in 2021



Yaksha

Indian origin
Repatriated from USA in 2021



Kubera

Indian origin
Repatriated from USA in 2021



Bowl

Indian origin
Repatriated from USA in 2021



Head

Indian origin
Repatriated from USA in 2021



Head

Indian origin
Repatriated from USA in 2021



Two Bulls
Indian origin
Repatriated from USA in 2021



Cow
Indian origin
Repatriated from USA in 2021



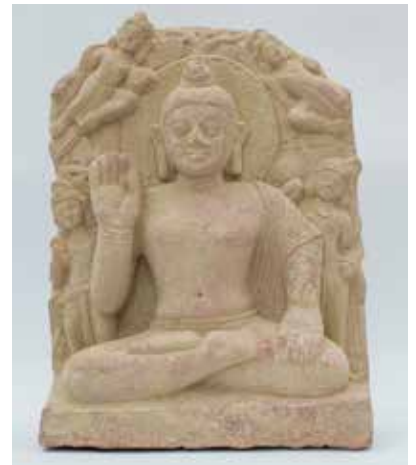
Standing Monkey
Indian origin
Repatriated from USA in 2021



Head
Indian origin
Repatriated from USA in 2021



Bull with two Humps
Indian origin
Repatriated from USA in 2021



Buddha
Mathura
Repatriated from USA in 2021



Copper Plates with Qur'anic verses
Indian origin
Repatriated from USA in 2021



Buddha head
Indian origin
Repatriated from USA in 2021



Stele of Varaha
Eastern India
Repatriated from USA in 2021



Sculpture of Goddess
Eastern India
Repatriated from USA in 2021



Standing sculpture of Vishnu
Eastern India
Repatriated from USA in 2021



Chauri Bearer with devotees
Central India
Repatriated from USA in 2021



Bodhisattva Manjushri
East India
Repatriated from USA in 2021



Umā Maheshvara
South India
Repatriated from USA in 2021



Tirthankara
Western India
Repatriated from USA in 2021



Couple
Central India
Repatriated from USA in 2021



Revanta Panel
Western India
Repatriated from USA in 2021



Nataraja
Tamil Nadu
Repatriated from USA in 2021



Jain shrine with 24 Jainas
Western India
Repatriated from USA in 2021



Tirthankaras
Central India
Repatriated from USA in 2021



Vishnu
South India
Repatriated from USA in 2021



Head
Central India
Repatriated from USA in 2021



Female deity
Central India
Repatriated from USA in 2021



Twenty four Tirthankaras
Western India
Repatriated from USA in 2021



Male deity, flanked by two consorts
Western India
Repatriated from USA in 2021



Amorous Couple
Central India
Repatriated from USA in 2021



Brahma
Central india
Repatriated from USA in 2021



Male figure Bodhisattva Maitreya
Central India
Repatriated from USA in 2021



Surya
Central India
Repatriated from USA in 2021



Female deity
Tamil Nadu
Repatriated from USA in 2021



Female figure of devotee
East India
Repatriated from USA in 2021



Buddha in standing posture
Central India
Repatriated from USA in 2021



Dakshinamurti
Tamil Nadu
Repatriated from USA in 2021



Nandikesa
Tamil Nadu
Repatriated from USA in 2021



Buddha
Eastern India
Repatriated from USA in 2021



Vase
Eastern India
Repatriated from USA in 2021



Male figure
South India
Repatriated from USA in 2021



Male Bust
Central India
Repatriated from USA in 2021



Buddha Head
Central India
Repatriated from USA in 2021



Panel depicting a battle scene
Central India
Repatriated from USA in 2021



Female figure
Central India
Repatriated from USA in 2021



Ardhanarishvara
Tamil Nadu
Repatriated from USA in 2021



Panel - Vishnu and his consort
Central India
Repatriated from USA in 2021



Torso of a male figure
Indian Origin
Repatriated from USA in 2021



Vishnu
South India
Repatriated from USA in 2021



Vishnu
Tamil Nadu
Repatriated from USA in 2021



Lingodbhava
South India
Repatriated from USA in 2021



Female deity
South India
Repatriated from USA in 2021



Torso of a male figure Bodhisattva
Indian Origin
Repatriated from USA in 2021



Two male figures standing on a cornerstone
Central India
Repatriated from USA in 2021



Shiva
Central India
Repatriated from USA in 2021



Vishnu
Central India
Repatriated from USA in 2021



Durga
South India
Repatriated from USA in 2021



Padmapani
Indian Origin
Repatriated from USA in 2021



Plaque with a female figure
Eastern India
Repatriated from USA in 2021



Plaque with a female figure
Eastern India
Repatriated from USA in 2021



Dakshinamurty Shiva
South India
Repatriated from USA in 2021



Uma Maheshwar
Central India
Repatriated from USA in 2021



Tile depicting a pair of deer
Eastern India
Repatriated from USA in 2021



Plaque showing male & female figure
Eastern India
Repatriated from USA in 2021



Vase
Eastern India
Repatriated from USA in 2021



Vishnu
South India
Repatriated from USA in 2021



Brahmāni
Eastern India
Repatriated from USA in 2021



Uma Maheshwar
Central India
Repatriated from USA in 2021



Durga
South India
Repatriated from USA in 2021



Female figure
Central India
Repatriated from USA in 2021



Goddess Parvati
South India
Repatriated from USA in 2021



Bodhisattva
Central India
Repatriated from USA in 2021



Female figure
Central India
Repatriated from USA in 2021



Surya
Eastern India
Repatriated from USA in 2021



Balakrishna
Tamil Nadu
Repatriated from USA in 2021



Bust of a female
Eastern India
Repatriated from USA in 2021



Anthropomorphic Figure
North India
Repatriated from USA in 2021



Sword with sheath
Punjab
Repatriated from USA in 2021



Manjushri
Eastern India
Repatriated from USA in 2021



Lakshmi Narayana
Eastern India
Repatriated from USA in 2021



Standing Buddha
Eastern India
Repatriated from USA in 2021



Female playing drum
Central India
Repatriated from USA in 2021



Seated Divine figure
Eastern India
Repatriated from USA in 2021



Buddha Head
Indian Origin
Repatriated from USA in 2021



Balakrishna
Tamil Nadu
Repatriated from USA in 2021



Nataraja
East India
Repatriated from USA in 2021



Bikshātana Murti
South India
Repatriated from USA in 2021



Vishnu
Eastern India
Repatriated from USA in 2021



Uma Maheshwara
Eastern India
Repatriated from USA in 2021



Vishnu
Eastern India
Repatriated from USA in 2021



Jaina Choubisi
Central India
Repatriated from USA in 2021



Balakrishna
Tamil Nadu
Repatriated from USA in 2021



Panel of Mahavira, with 12 other Tirthankaras
Eastern India
Repatriated from USA in 2021



Jaina Choubisi
Western India
Repatriated from USA in 2021



Male deity
East India
Repatriated from USA in 2021



Male deity
East India
Repatriated from USA in 2021



Brahmāni
South India
Repatriated from USA in 2021



Jaina Choubisi
Indian Origin
Repatriated from USA in 2021



Female deity
Eastern India
Repatriated from USA in 2021



Male deity
South India
Repatriated from USA in 2021



Uma Mahesvara
Eastern India
Repatriated from USA in 2021



Dancing Ganesha
Central India
Repatriated from USA in 2021



Chāmundā
Western India
Repatriated from USA in 2021



Kankālamurti
South India
Repatriated from USA in 2021



Nandikeshvara
South India
Repatriated from USA in 2021



Siva and Pārvati
Tamil Nadu
Repatriated from USA in 2021



Vishnu
South India
Repatriated from USA in 2021



Shiva Bhairava
Rajasthan
Repatriated from Australia in 2022



The child saint Chandikesvara
South India
Repatriated from Australia in 2022



Dancing Sambandar
Tamil Nadu
Repatriated from Australia in 2022



The Child saint Sambandar
Tamil Nadu
Repatriated from Australia in 2022



The divine couple Lakshmi and Vishnu
Rajasthan
Repatriated from Australia in 2022



Arch for a Jain Shrine
Rajasthan
Repatriated from Australia in 2022



Seated Jina Sculpture
Rajasthan
Repatriated from Australia in 2022



The dancing child saint Sambandar
Tamil Nadu
Repatriated from Australia in 2022



Mahisasuramardini
Gujarat
Repatriated from Australia in 2022



Processional standard (alam)
Hyderabad
Repatriated from Australia in 2022



Letter of invitation to Jain monks; scroll
Rajasthan
Repatriated from Australia in 2022



Lala, D. Dayal, Maharaja Sir KishenPershad Yamin
Indian Origin
Repatriated from Australia in 2022



Hiralal A Gandhi memorial portrait
Indian Origin
Repatriated from Australia in 2022



Portrait of a man
Indian Origin
Repatriated from Australia in 2022



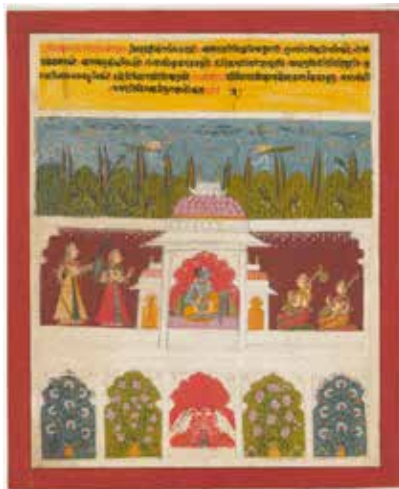
Gujarati family group portrait
Indian Origin
Repatriated from Australia in 2022



Portrait of a woman
Indian Origin
Repatriated from Australia in 2022



Monorath 'portrait of donor & priests before Shri Nathji
Rajasthan
Repatriated from Australia in 2022



Page from a Ragamala series
Madhya Pradesh
Repatriated from Australia in 2022



Varaha rescuing Goddess Bhudevi
Rajasthan
Repatriated from Australia in 2022



Baby Krishna on a banyan leaf
Rajasthan
Repatriated from Australia in 2022



Young lady
Rajasthan
Repatriated from Australia in 2022



Shrinathji
Rajasthan
Repatriated from Australia in 2022



Kali yantra
Uttar Pradesh
Repatriated from Australia in 2022



Shri Lakshman Chandji before Shri Dursham Ramji
Rajasthan
Repatriated from Australia in 2022



Krishna and Arjuna
Rajasthan
Repatriated from Australia in 2022



Yaksha Bhairava
Rajasthan
Repatriated from Australia in 2022



Shiva and Parvati
Himachal Pradesh
Repatriated from Australia in 2022



Amorous couple
Kolkata
Repatriated from Australia in 2022



Portrait of a gentleman
Rajasthan
Repatriated from Australia in 2022



Goat headed Yogini
Uttar Pradesh
Repatriated from UK in 2022

