

Collection : **AFGHAN BOUNDARY COMMISSION, 1884 – 1886**
Series : **SKETCHES BY MAJOR EDWARD L. DURAND**

Catalogue of Sketches

by

Major Edward Law Durand, C.B.

Assistant-Commissioner, Afghan Boundary Commission

(September 1884 – 1886)

Sketches No. ELD 001 to ELD 107

(Digitally recorded and improved from the “Lumsden Album”,
kept in the archives of the Foundation Bibliotheca Afghantica)

Nushki – Herat – Bala Murghab – Khamiab and Kilif on the Oxus

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Edward

Mortimer

Algernon

THE THREE DURAND BROTHERS, 1881.

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The following short biography of Sir Edward Law Durand is partly taken from Sir Percy Sykes' biography of Sir Mortimer Durand (1926)

Edward Law Durand (ELD) was the eldest son of Major-General Sir Henry Marion Durand (1812-1871, who had played an important role in the storming of Ghazni during the First Afghan War. ELD was born on 5 June 1846. After his education in England “[...] he joined the 69th Regiment at Poona, and shortly afterwards was gazetted to the 12th Bengal Cavalry. But he was not destined to follow a military career, and before he had served two years in India, he was appointed A.D.C. and private secretary to his father in the Punjab. Edward Durand travelled far and wide, and made his mark as an explorer in Western Persia, where he was the first Englishman to scale Kuh-i-Dinar, one of its loftiest mountains. [...] Some years later Edward Durand served on the Afghan Boundary Commission as Assistant-Commissioner, and travelled extensively in Afghanistan and Central Asia. He was invalided home owing to an accident [by the end of September 1886], and was the first Englishman to travel on the Central Asian Railway, then in the course of construction from the Caspian Sea to Merv. For his services he was gazetted a C.B.”

“The great passion of Edward Durand was sport, to which most of his energy was devoted, and his *‘Rifle, Rod and Spear in the East’* proves that he was not only a mighty hunter, but also a good writer, with a distinct talent for sketching, of which this volume gives evidence. He died on 1 July 1920 at an age of 74.”

Watercolours and wash sketches of the ABC by Edward Law Durand

Durand's “distinct talent for sketching” is demonstrated by his watercolours and wash sketches, drawn during his journey with the Afghan Boundary Commission (ABC). Most of the original colourful sketches are kept today by the British Library (BL), others were donated to Lord Roberts, General Lumsden, Colonel Ridgeway, and probably to other participants of the ABC.

It seems that ELD had sent his original sketches in batches to his younger brother Sir Mortimer Durand, who was Foreign Secretary of the Government of India in Calcutta/Simla at that time. In the diary of Dr. Charles Owen¹ one may find the following note:

[13 Feb 1886, p. 403] “[...] Durand amuses himself by painting most of the day which is a pleasant way of passing the time. He heard that the German officers at the Camp of Exercise had asked for copies of his sketches to present to the Crown Prince. This may induce Government to have some good copies made of them. The originals come back to Durand so he will have a nice little picture gallery.”

The Political Archive of the German Auswärtiges Amt keeps the report about the great Indian manoeuvre, held in November 1885 near Lahore.² It was written by the then Military Attaché to the German Embassy in London, Captain Freiherr Ernst von Hoiningen (called Huene). He had been invited by the British to attend the exercise and met there with the Viceroy, Lord Roberts, and most probably also with Mortimer Durand. After returning to Berlin, he became the aide-de-camp of Kaiser Wilhelm I. Whose son, Crown-Prince Friedrich, was married with Victoria, the eldest daughter of Queen Victoria of England and Prince Albert of Sachsen-Coburg.

It could well be that, based on the wish of the German officer, 107 of Durand's sketches were photolithographed by the *Survey of India Department*.

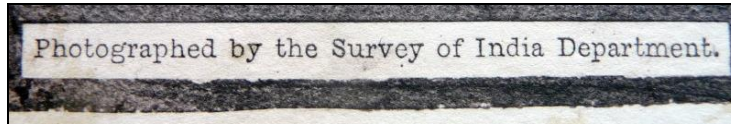
¹ The diary of Dr. Owen is kept as a transcript at the archives of the National Army Museum, London.

² Access provided thanks to Dr. L. Biewer and Dr. M. Kröger

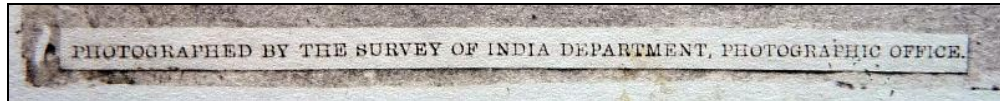
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About three quarters of the sketches (76) were photographed with a tiny strip of white paper with the one or the other of the following texts:

71 prints with a shorter version:



5 prints with an extended version:



These labels were placed in the lower left or right corner of the sketches before the taking of the photograph. The different sizes of these labels on the prints indicate the scale of the reproduction compared to the original drawing.

31 prints are without label; most of them belong to the year 1884.

Some of the prints have a tiny white cipher (1 to 15) in one of the lower corners, which does not match with the sketches' number on the list. This could be a hint that a selected series was printed in a larger number for the public. But the numbers 2, 3, 4, 5, and 8 are mentioned twice.

Two kinds of paper were used: one was locally made and rather thin and the other was imported from Germany, with the watermark "Carl Schüll", both are un-calendered and well absorbent.

The above mentioned distinctions indicate that the printing was not done in one single run, but in several batches, which is affirmed by a remark at the end of the hand-written list.

The photo-lithographs of the wash sketches were reproduced in a very limited number in slightly different sepia-tones (varying from grey to purple). Compared to the original sketches, which have for the most part a bluish tone, the prints are in general more reddish and darker. This concerns especially the sky, which is in the original almost white – but rather dark on the prints. On the other hand, fine nuances, almost invisible on the original sketch, become more distinct on the lithographed prints. The printing was probably done as a 'Papyrotint', a sophisticated process just developed by Sergeant-Major Husband, R.E., specially adapted for the high-quality reproduction of photographs in half tone.³

In a letter to his wife, sent on May 14 1886, Dr Owen writes:

"[...] I expect you will see Durand's and Woodthorpe's sketches in the Colonial Exhibition as I hear they were sent. They will show you in an artistic way the principal places of interest we have passed through during the past two years. [...]"

But in the official catalogue of the "Colonial and Indian Exhibition" in South Kensington, which was opened on May 4, 1886 and lasted up to October, Durand's watercolours are not mentioned.

The analysis and description of the prints based on the photographs of Durand's sketches in the present series of Phototheca Afghanistanica makes use of four different known sets of the prints:

- The album which did belong to General Lumsden and is now kept in the archive of the Foundation Bibliotheca Afghanistanica, called **Lumsden album**
- The album in the *British Library*, Inventory no.: Photo 231, called **BL album**.
- Loose copies in the *British Library*, Inventory no.: Photo 12, called **BL loose copies**.
- The album in the *National Army Museum*, Inv. no. 7604-15/169-1884, called **NAM album**.

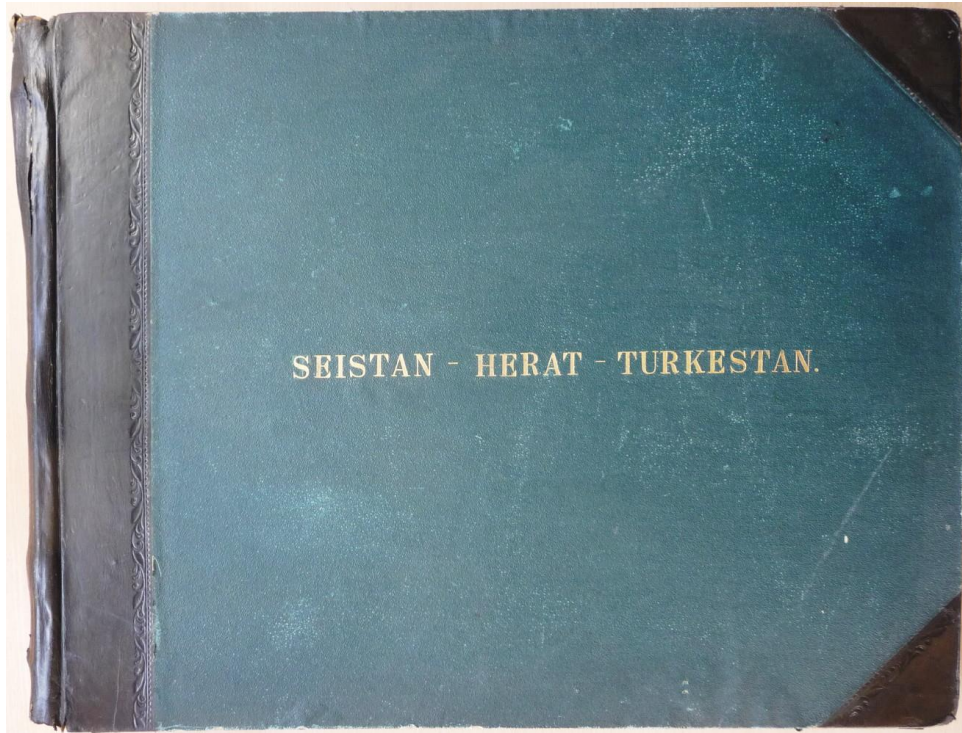
The main source of the original legends and for the arrangement and identification is the *Lumsden album* with its manuscript list, which is probably the draft for the printed lists, included in the copies of the *British Library* and the *National Army Museum*.

³ Porter, W. (1889): *History of the Corps of Royal Engineers*, Vol. 2, pp. 188-189.

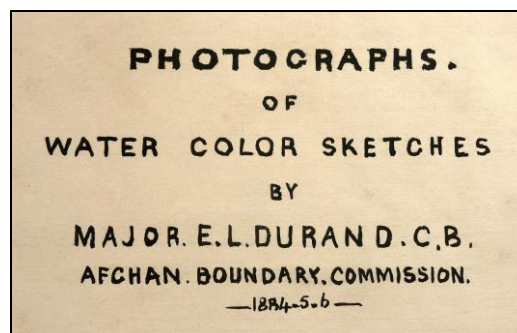
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Album in the Afghanistan Archive of the Foundation Bibliotheca Afghonica

This album did belong to **General Lumsden**. It is a well-bound, large green album in landscape format, 420/540 mm, bearing the title on the cover:



The inner title is:



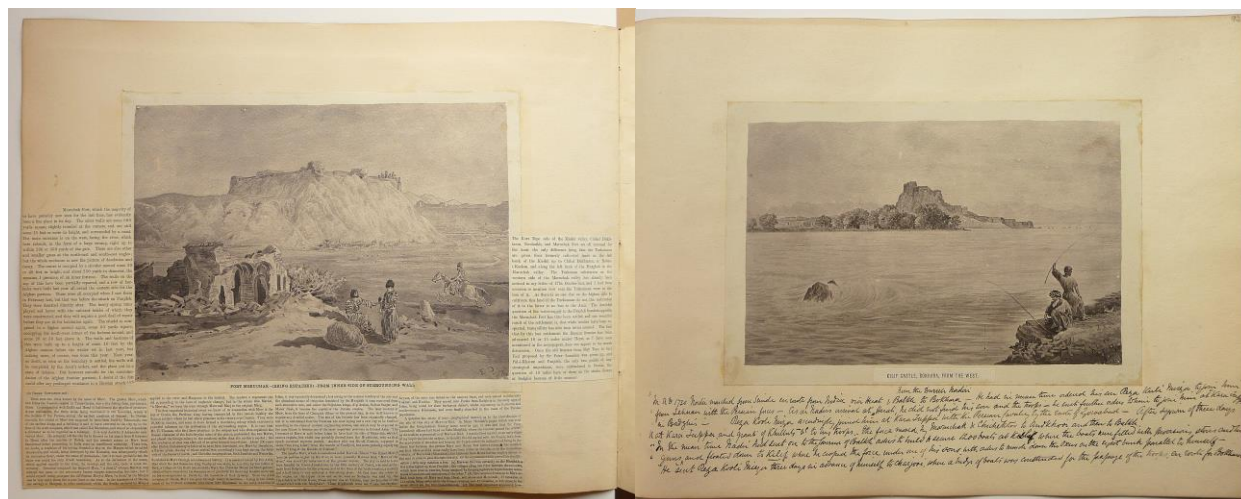
The album forms an essential part of the “Lumsden archive”. It was acquired by the foundation in 2012, together with a bulk of printed and manuscript material, official documents and maps on the Afghan Boundary Commission. Among the papers is also the large vellum document with the royal seal and the signature of Queen Victoria, appointing Sir Peter Stark Lumsden to be “*Commissioner for the Royal Commission on the Demarcation of the North Western Boundary of Afghanistan*”, dated Windsor Castle, 16th July 1884.

The album contains a complete set of all the 107 lithographed prints of the photographs of the watercolours and wash sketches by ELD. Most of the prints have an average margin of 1-2 cm and are glued on the rectos of good quality chamois paper. Some of them, which are for the most part of better quality than those in the BL and NAM albums, have browned edges from the glue, rarely affecting the pictures.

On the front endpaper there is a map of the routes followed by the ABC and on the last pages of the album there are original hand-coloured maps of the North-West frontier of Afghanistan, showing the boundaries suggested by Afghanistan, Britain and Russia.

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Either a short title is added in handwritten capital letters on the lower margin or there is the usual strip of white paper with a printed caption which seemed to have been glued to the loose prints for identification. An additional, partly extensive handwritten description is added to many drawings; sometimes cuttings from printed texts are glued on the preceding versos.



These additional contemporary descriptions, given by participants of the ABC make the “Lumsden Album” the most interesting and valuable collection of all the photograph-lithographs of the watercolours and wash sketches by Edward Law Durand. In providing such additional written information to the images, Lumsden was following the same intention as today the Phototheca.

There is a handwritten list on 5 folios (10 pages) describing the pictures 1 to 96 (97 prints, as the number 46 is used twice for two different images). The text is almost the same as on the printed lists of the BL and NAM albums. As the spelling of names and places on the manuscript list is in most cases correct, but the printed lists contain some errors, one may assume that this manuscript list is the original and was used as a draft for the printed lists. In addition, it would not make much sense to copy an existing printed list in a mediocre handwriting. The error of using the number 46 twice on the manuscript list is ‘adjusted’ in the printed list in using 63 for two different images. By doing so, the numbers 47 to 63 differ by one, but from 64 onwards match again in the two lists. The arrangement of these 97 prints on the rectos in the Lumsden Album follows more or less these lists. On the bottom of page 10 of the ms. list, there is the following note in a different handwriting, but with the same purple ink as the numbers: “There are 9 or 10 more still under reproducer’s care.”

It seems that at a later date, and after the initial series of 97 prints were distributed, ten additional sketches by ELD were photographed and printed. They depict events throughout the whole journey and some of them show a printed caption on the lower margin instead of the strip of white paper glued there on the majority of the prints of the initial series. These additional prints are neither mentioned on the manuscript list nor on the printed list of the BL. On the printed NAM list they were added in-between and arranged as A, B, C, etc., in addition to the nos. 1-96 of the lists. Both the manuscript and the printed lists are not consecutively numbered, as some numbers were used twice or more times.

In the Lumsden album the additional prints were also added in-between – but not in the same sequence. Here they were glued on the normally empty versos of the album sheets, which shows that they were inserted at a later stage after the first completion of the album. However, neither a number nor a description of these additional prints was added to the manuscript list and to the BL list.

For all the above mentioned reasons we decided to number the complete set of ELD prints according to the arrangement in the Lumsden album.

The original legend, used for the description of the prints, is the one on the manuscript list of the Lumsden album – except where the printed list provides additional information.

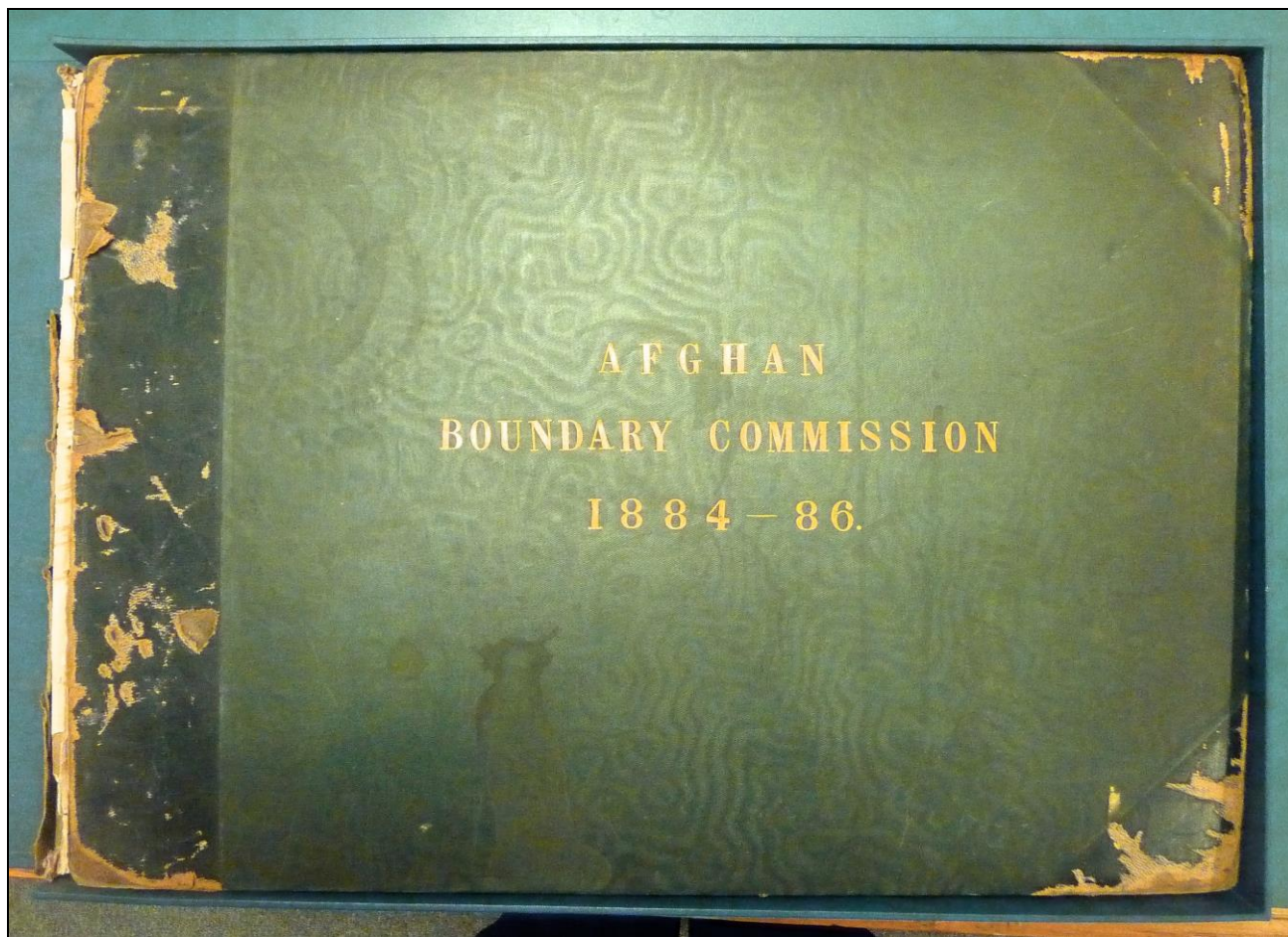
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British Library Inventory: Photo 231

Album with 106 sepia toned prints of photographic reproductions of the original watercolours and wash sketches drawn by Captain/Major Edward Law Durand, C.B.

The album is catalogued by the British Library (BL) as follows:

Afghan Boundary Commission 1884-86

Photographers: Survey of India Department
Contents: 106 prints 208x280mm to 260x360mm Unidentified
Provenance: Provenance unknown
Notes: Subjects: boundary commissions - Afghan Boundary Commission
Description: Half-leather green album (scuffed and with front cover detached), measuring 390x560mm, title as above stamped in gold on front cover. The album contains photographic copies of drawings by Sir Edward Law Durand while attached to the Afghan Boundary Commission.



The arrangement of the prints in the album is neither chronological, nor does it strictly follow the arrangement in the attached list.

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British Library Inventory: Photo 12

An additional almost complete set of loose copies of the same prints of photographic reproductions, some in duplicates; most of them are of a better quality than those in the album. Most sketches show the signs of drawing-pins in the four corners.

This set of loose prints is catalogued by the British Library (BL) as follows:

Photographs of drawings by Sir Edward Law Durand while attached to the Afghan Boundary Commission.

Photographers: Survey of India.
Contents: 129 prints 170x242mm to 295x445mm Unidentified
Provenance: From the estate of Lord Roberts and presented through Brigadier-General H.F.E. Lewin by Lady Roberts. Don 717, no.87 of 1944.
Notes: Subjects: boundary commissions - Afghan Boundary Commission
Description: The collection comprises 126 loose photographic reproductions of watercolour sketches and washes made by Sir Edward Law Durand while attached to the Afghan Boundary Commission between 1884 and 1886. The original drawings of the majority of these copies are held in the India Office Library collection (ref. WD 376-475) and are listed in Mildred Archer, *British Drawings in the India Office Library* (vol I, pp.170-82, HMSO, London, 1969). Photo 12 also contains a list cross-referencing the originals with the copies, and a 4pp letterpress catalogue evidently produced to accompany the photographic copies. Original drawings are not held for 36 of the copies in this collection and 15 of the copies are duplicated.

British Library Inventory: IOR/L/PS/B178/1-4 (location: UG-9-145, Drawers 42-45)

This is a further set of the same prints of photolithographic reproductions. They are glued on loose one-sided marbled cardboard panels (approx. 40/60 cm), cased in four large portfolios. In this set the margins of the prints have been cut. Beneath the lower left corner of the prints there is on most panels a caption in a remarkably delicate handwriting. Glued inside the front cover of portfolio 3 is a letter from the Foreign Office at Simla to Major J. W. Bax, 11th Bengal Lancers:

Foreign Office, Simla the 15th October 1886

Dear Major Bax

Mr. [Mortimer] Durand has desired me to send you the accompanying [sic!] presentation set of Major Durand's sketches. A few more sketches are now under reproduction, copy of which will follow when ready.

Yours sincerely, Cunningham

This letter provides us with important information: the additional batch of photolithographs was printed after mid-October 1886. The handwritten list in the Lumsden Album, as well as the printed list in the BL Album, as well as the two albums themselves were assembled before that date. The NAM Album and its printed list were most probably assembled at a later date.

The letter speaks of a 'presentation set'. As Major Bax was probably not such an important personality, as to be the recipient of such a highly elaborated and costly set (which was not even sent to General Lumsden in such a design), it could be that this set was a specimen piece of the presentation set for the German crown-prince, which was mentioned by Dr Charles Owen in a letter to his wife on May 14, 1886.

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National Army Museum: Inventory no. 7604-15 / 169-1884

A further album with 106 prints of the photographs of Durand's sketches exists in the NAM (*National Army Museum*). It is in excellent condition, a large album in upright format with strong wooden front and back cover, bound in gilded red leather, bearing the inscription:

Photographs. / Afghan Boundary. / Major Durand, C. B.

The majority of the prints are of excellent quality. Only few of them have a browned or paled border from glue. All the edges of the prints are cut and the descriptions on the well-known strips of white paper are glued in the album below the pictures. The pages of the album are in excellent condition and consecutively numbered from 1 to 84. On some of the rectos are two of the smaller prints, one on top of the other or side by side. All the versos are blank.

The first page of the album is blank, the recto of the second page contains a printed list of the photographs, numbered from 1 to 95 (like the list in the BL collection), but there are additional numbers in-between (like 8A, 65C, etc.), which cover the sketches 96 to 106. For example ELD 106 bears the number 8A in the NAM album, with the caption "Malik Dolnan, near Galichak – Biluch desert." The arrangement of the photographs is more or less the same as in the BL collection, up to no. ELD 062. For the remainder there are slight variations. In addition to the number of each sketch, the list also gives the number of the folio, onto which the sketch is glued.

On top of each picture there is a consecutive numbering in pencil from 1 to 106, probably by NAM. These numbers do not correspond with the numbers on the list (which are not mentioned beside the pictures).

The album was bought in 1976 from an antiquarian bookseller. The original owner is not known, as there is not a single inscription or any other hint in the whole album.

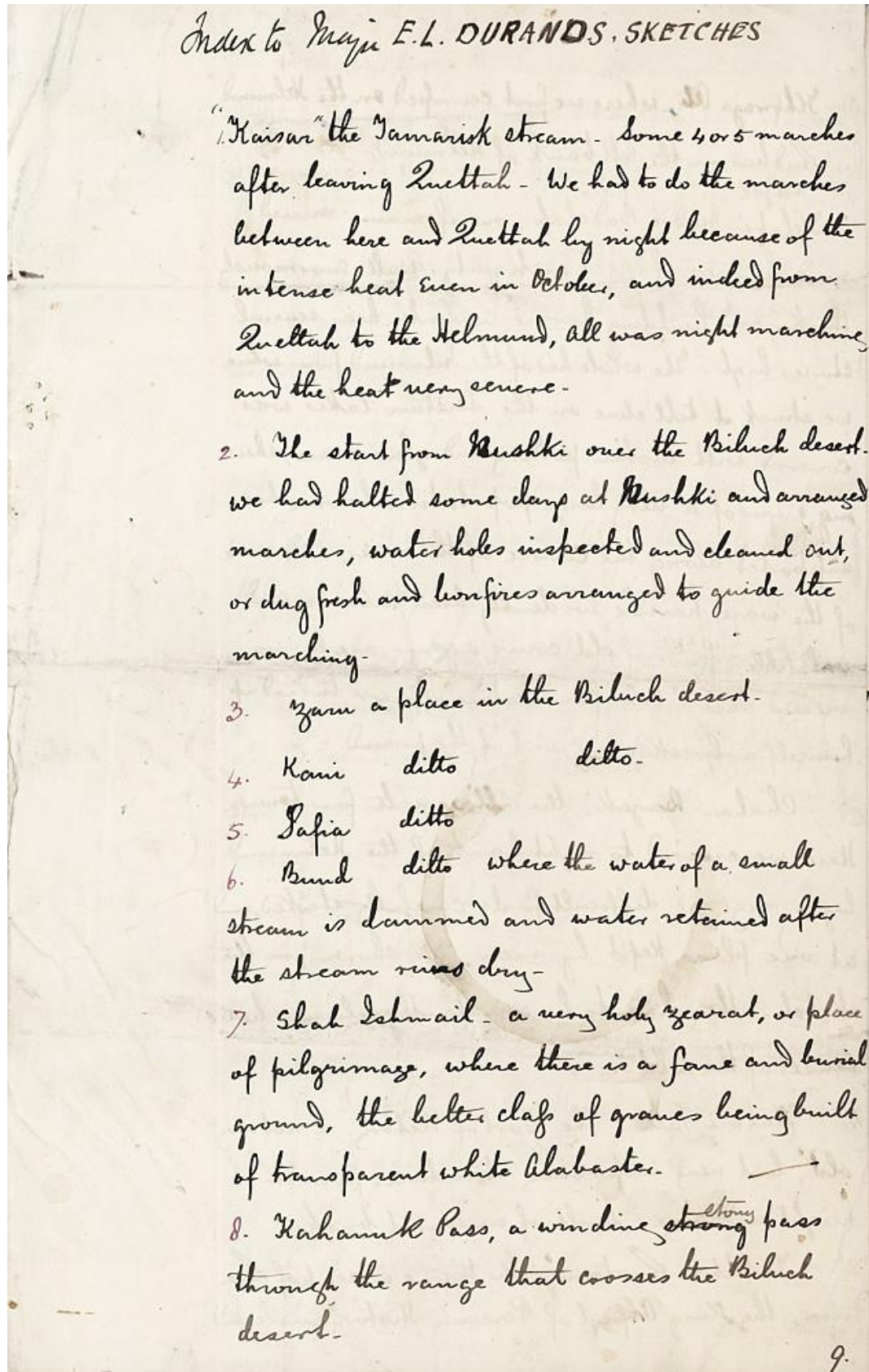
In 2012 we received information from Lord Tollemache, who is a great-grandson of Colonel Ridgeway and keeps his papers at Helmingham Hall, that there is neither a copy of the album with the ABC photographs, nor a collection of the photographs of Durand's sketches with him. This could indicate that the NAM album did originally belong to Sir Joseph West Ridgeway.

The collectively numbered Herat sketches are in the following order:

	Lumsden album	NAM album	BL album
18 =	Irak Gate	Irak Gate	Inner view of Kushk Gate
19 =	North-West Gate	North-West Gate	Kushk Gate
20 =	Kushk Gate	Kushk Gate	North-West Gate
21 =	Kabul or Eastern Gate	Kabul or Eastern Gate	Irak Gate
22 =	Inner view of Kushk Gate	Inner view of Kushk Gate	Kabul or Eastern Gate

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Attached to the Lumsden album is a manuscript list of 97 out of the 107 sketches, on ten pages (5 foli), with short descriptions of the places, shown by the drawings.



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9. Kihwaja Ali, where we first camped on the Helmund.
10. Rudbar on the left bank of Helmund.
11. Kajok - Ditto
12. Kelaki Madri Badshah - one of many mired mud houses of great antiquity. Walls enormously thick. and building having evidently been several stories high. The whole bed of the Helmund from where we struck it till close on the Seristan lakes was covered with broken pottery and glassware, shewing signs of a very large population having been supported along the course of the river, and some of the ware having evidently been curious and valuable. finds of old coins & gems are by no means rare. One of our Native officers turned up himself a Greek ring, out of the ground.
13. Chahar Bunjak, the village with four towers. Here we crossed to right bank of the Helmund by a zig zag difficult ford, carefully staked, and at one place kept by men, as shown in the sketch. they had to be constantly relieved because of the cold.
14. Kala i Fath - The Fort of Victory. a not very old, but very imposing structure. from its height and size, built of unbaked bricks.
15. Takht i Kustam - the throne or seat of Kustam, the King Alfred of Persian History and legend.

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The rock over looks the Seistan Lakes into which the Helmund empties itself. We obtained several old Persian and Assyrian gems from the villagers about here.

16. Lying the first typical Afghan village near which we put up. The heap of chopped straw fodder always laid in at our Camping ground is shown in fore-ground.

17 to 21 speak for themselves, and shew the walls and gates of Herat as we found them before any defensive works were undertaken.

22 The Masalla, or College and mosque a most wonderful building covered with beautiful old Persian tile work. The doorway was 80 feet high and quite perfect in colour and inlaid texts.

23. Shah Kukhi's tomb. close to the Masalla.

24. "Shabash" the "house" village, self-contained within and upon high mud walls so as to be quite safe from any Ak'man or Yurkoman raid. the last village in the Herat valley - there is nothing between it and Panj deh.

25. Kilibi - a place lying on the southern slopes of the range that bounds the Herat valley to the south.

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26. Doshakh, the "2 horns" hill drawn from the South.
27. Doshakh, another view of the same peak on its northern face where it falls sheer some thousands of feet towards the Herat Valley.
28. Singas Pillar, a natural clay pillar cut out from the bank by water action and retaining its coping of pudding stone.
29. Singas Mullah, with Herat valley in the distance, into which this water drains.
30. Another view of pillar.
31. Hari Rud, the Herat river, the river of the Aryans - looking North from Tirkpul.
32. Hari Rud looking up the Herat valley from hill on left bank near Tirkpul.
33. Mach Kundak, one of our camping places in a valley some ⁴⁰90 miles North East of Herat. 40
34. "Hurt" a village in the Herat Valley some 25 miles North East of Herat.
35. "Naratu" about 80 miles North East of Herat 90.
stone fort of unknown age, encircling crest of a hill whose scarps are quite perpendicular all round for several hundred feet, it has 2 reservoirs hewn out of the live rock.
36. Camp Tirkpul, General Dumsden's last camp in Afghanistan.

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37. Zirpul, the "arrow bridge" an old brick bridge and the only place west of Herat where the Hari Rud can well be crossed in the flood season - It is on the high road between Herat and Meshed.
38. Another view of Zirpul bridge.
39. Ruins near Zirpul.
40. Charge of pigs - led by two or three old bears they deliberately charged men and horses across the river, the water spouting up in a semicircle from the tusks of the leaders, they charged right through everybody leaving one bear dead.
41. Hafir Kila, the "Fort of the unbelievers" near Zirpul an old Caravan serai, and out post of Afghanistan towards Persia - It was thought of as a winter quarters for the Mission but did not suit.
42. Hari Rud, below Goman Agha, a Caravan serai on left ^{or} Persian bank going North from Herat Valley.
43. Fort of Bunyad Khan (ruined) going North from Herat, on right bank of Hari Rud.
44. Kaman i Bihist - the heavenly bow, or bend, on Hari Rud.
45. Kaman Bihist - same going North from Herat.
46. Ardewan Pass, in the Barkhut mountains which separate Badkhis and the Turkoman Country

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from the valley of Herat. Small trout in the stream.
This range is also called the Siyah Babak - is riddled
with passes many of which would be passable
for guns after a few hours work.

46 (2) Cavalry Camp at Kobat i Misga in the
Ardewan Pass.

47. Camp Gagao Kobat, some 7 or 8 thousand
feet high, in the hills about 80 miles North East
of Herat.

48 Sang Kotab, the stone pass, in the Siyah
Bubak, or Burkhat range - An easy pass.

49. Afghan outpost Chihil Gaz, in the Siyah
Bubak.

50. Char Dowli hills, looking back toward
Herat.

51. Char Dowli gorge, Exit of the Hari Rud
from the Siyah Bubak hills.

52. Exit of Hari Rud from Char Dowli gorge,
looking North.

53. Nihal Cheni pass in Siyah Bubak.

54. Ao Safid, the clean water, pass in Siyah
Bubak hills.

55. Zulfikar Pass, a view taken a short way
up the pass.

56. Zulfikar Pass, East of the first gorge.

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57. Zulficar Pass view from Persian bank with position of Russian and English camps.
- 58 Zulficar Pass, from Karez Elias, Afghan side.
- 59 View looking North at first pillar of Russo-Afghan boundary (Zulficar).
- 60 Kala i mau - the "fort, or out post?" of Merve - a ruined mound.
- 61 Puli Kishki - the brick bridge - also used as an aqueduct - view of Ak Yappeh "the white mound" in the distance, from which position the Afghan troops advanced over the river Kushk (shown in sketch) to meet the Russians.
62. Old Panjleh - some 10 miles from Ak Yappeh - up the Murghab.
- 63 Bala Murghab, General Lumsden's winter Camp 1884 - 85.
64. Turkoman raid
65. Karawul Khana in Bala Murghab valley
- 66 Bokun, on Kila Wali stream -
- 67- Kila Wali, the Fort of the Wali
- 68- Char Shambeh, winter camp of mission 1885 - 86 - the heap of wood and chopped straw for the horses prominent.
- 69- Camels fighting - (Char Shambeh)
- 70- Panjin Iuzar, the lower ford - The Bandi Turkistan range in distance.

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71. Hirak valley - parallel with the Char Shambek valley, and the Bandi Turkistan mountains.
72. Ziearat of seven sleepers - which are supposed to be hard at work sleeping under a dirty sheet which moves if you look long enough at it. The legend is one of Damascus I believe. but both Persians and Afghans have had all the "prophets" etc. from Job Esau &c. downwards in their country.
73. Khwaja Issak Bulak - mineral springs and holy place of pilgrimage in the "Chul" or desert of sand hills some 15 miles North East of Char Shambek.
74. Ab i Maimench, the Maimench water, which coming from the Turkistan range, loses itself in the desert before ~~nearly~~ reaching the Oxus
75. Hassaha Kila - the butchers' fort - a village.
76. Doulatabad - a fort - Afghan.
77. Andkhoi - fort and Governor's residence.
78. Oxus - Kohistan - in Bokhara
79. Oxus - setting sun.
80. Khami ab - Car^{rs} Camp near Oxus.
81. Ziearat of Khwajah Saleh - a point much fought over - during attempt at settlement.
82. Kobat Mah - Yair Khan - also a place of interest from Russian claims to it

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83. "Eshan's" Priests' house and mosque at Khamial
84. Karkim on the Oxus - with mulberry trees and gardens -
85. Dew Kila, the fort of the God or fire an old fort with foundations of houses on the top of a hill between the culturable strip along the banks of the Oxus and the deserts of sand hills - a strong military position of course in old days -
86. Khamial, from top of Dew Kila, showing the narrow belt of cultivation etc. along the Oxus.
87. Ersari Yurkoman houses, Khamial mostly used for granaries and cattle whilst this half settled tribe still pitch their Kalitkas to live in themselves, on their own land -
88. Yurkoman goat game, a very rough game in which whips are used freely, and every one tries to snatch and keep possession of the goat -
89. Wrestling - I saw this throw - the loser was shot up into the air over the winner's head and was half stunned -
90. Kilif Castle, on the Bokhara side of Oxus - The only place where a good bridge could be made, as the channel narrows somewhat

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somewhat and has stone on both sides, and for some distance under water also.

91. Hilif ferry boat - drawn across by swimming horses.

92. Hilif (men fishing)

93. Hilif - camp - just room for a small tent or two under the grove of trees, now taken possession of by a religious mendicant.

94. Hilif - both banks from top of hill Afghan side South West.

95. Zari in Yekulung, in the Hazara country, from an outline by Captain Maitland who visited that country.

96. "Yok" Lirdar - a noted Yurkoman raider who joined us, and became one of our guides. He had come to the conclusion that raiding was too hard work for the amount of plunder now a days obtainable - and no man could have ^{been} a better judge.

There are 9 or 10 more still under reproduction -

Collection : **AFGHAN BOUNDARY COMMISSION, 1884 – 1886**
Series : **SKETCHES BY MAJOR EDWARD L. DURAND**

Some remarks about the description:

The description of the images in the project Phototheca Afghanistanica is always arranged in the same way. This should permit to compare images from different sources and collections on a standardized basis. Because the series may be split into single images in the internet version, and mixed-up with pictures from other series (taken at the same time, at the same place, or of the same item) a repetition of remarks and references is unavoidable.

Format : The first line concerns the original sketch, for the most part kept at the BL. The second line concerns the photo-lithograph in the Lumsden album: size of the printed image area in mm: height/width, as well as the size of the paper.

Place, date : Name of the place, as written in official gazetteers / date of the ABC visit.

Google earth : Provides the geographical coordinates of the object or the position of the photographer/sketcher, and the height above sea level in meter.

Survey of India Map: Gives the number of the official map, available at the time, the name of the place as written on the map, and its location.

Orig. legend : [Sketch, recto:] gives all the written information on the front-side of the sketch, including any text pasted or printed on the paper of the lithograph.

[Lumsden album:] gives handwritten additional text and mentions printed excerpts pasted in the album.

[List:] gives the sketch number and the short description in the verbatim caption, as in the “Manuscript list” of the Lumsden album.

Some of the prints show a small white number in one of the lower corners, which is given here as ❸. // The original legend by E. D. Durand as in handwriting on the sketch // “Photographed by the Survey of India Department.” is printed on a tiny paper strip and is part of the photo-lithographic reproduction; it is missing on some sketches // The caption in capital letters is printed on a strip of white paper which is either glued below the lithograph or on its edge; it is missing on some sketches.

Subject : Provides a short description of the circumstances and gives additional information about the scene presented on the sketch.

Descriptors : These numbers are a tool for digital research, independent from language, as the PHOTOTHECA AFGHANICA is not only used in English, but also in French, German, Persian, etc.

1.56 = Picture of people

1.57 = Picture of landscape, buildings

1.64 = Description of journeys before 1914

2.113 = Baluchistan; 2.122 = Farah Province; 2.123 = Herat Province

4.365 = Time of Amir Abdur Rahman Khan (1880-1901)

4.369 = Great Game

4.414 = Afghan foreign relations with Russia

GB = Afghan foreign relations with Great Britain

4.85 = Civil employment of military forces

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References : Provides a compilation from published or unpublished written sources in relation to the depicted and described place/locality, building/object, people or event. The arrangement is as follows:

1. Photograph of the ABC-Series, taken at the same place/occasion.
2. Quotations from the diaries of Dr. Charles Owen and/or Dr. Charles.
3. Quotations from contemporary sources in journals, newspapers, etc.
4. Quotations from later publication in chronological order.

Image :
1. A full digital reproduction of the photo-lithograph of the wash-sketch or watercolour by Edward Law Durand.
2. An enlargement of a specific part of the ELD drawing.
3. Engravings, based on the ELD drawings.
4. Engravings of the same place, based on sketches by other artists.
5. A picture of the same place from the ABC Album of photographs.
6. A photograph of the same place, taken at a later time.
7. Enlargement of maps, showing the location.