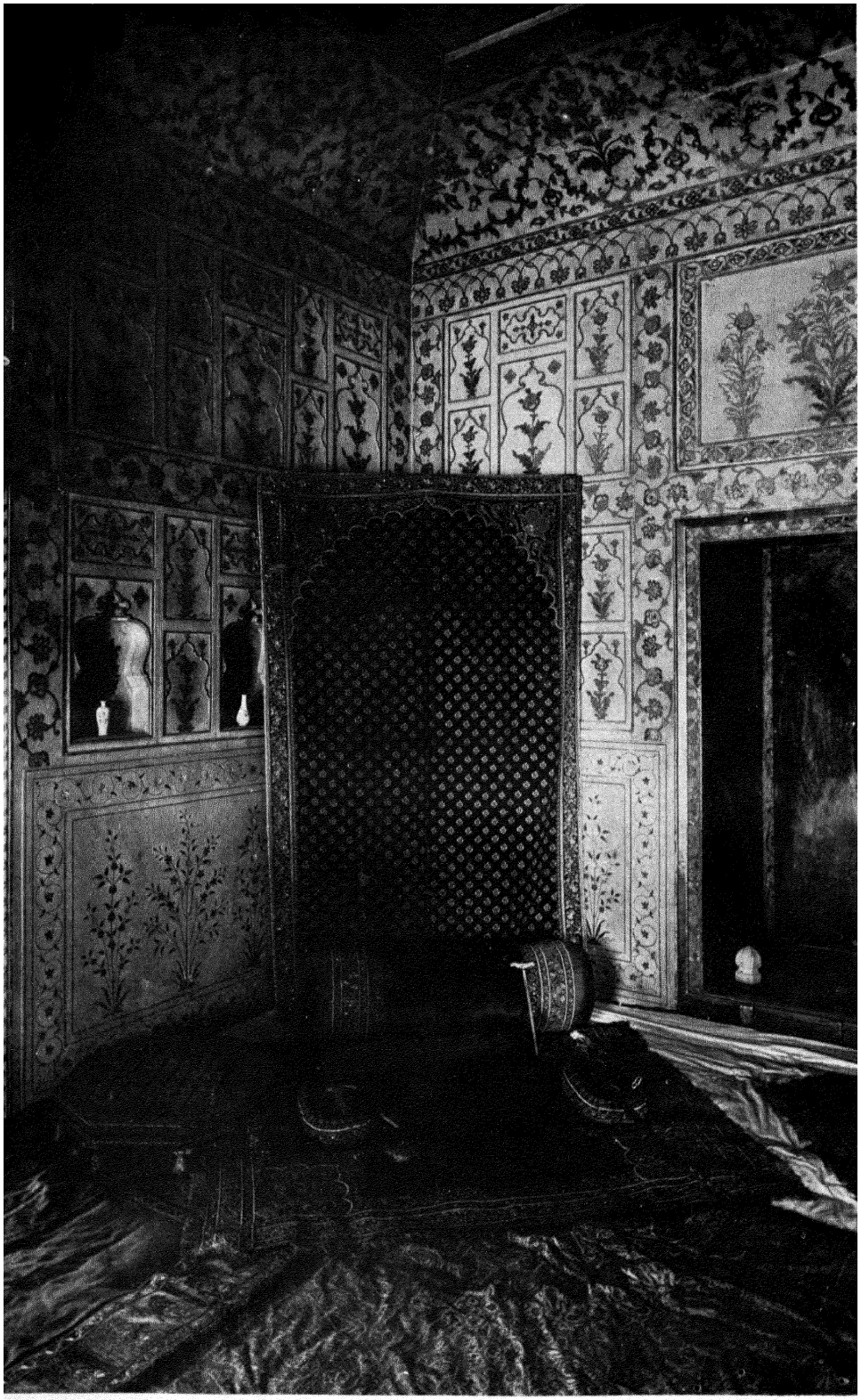
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Mughal Room, Delhi Fort. A unique Period Room.

THE MUSEUMS OF INDIA

BY

S. F. MARKHAM, M.A., B.Litt., M.P.

Empire Secretary of the Museums Association

and

H. HARGREAVES

former Director General of the Archæological Survey of India.

PART I. A GENERAL SURVEY.

PART II. DIRECTORY OF MUSEUMS AND ART GALLERIES.

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PREFACE.

The following Survey of the Museums and Art Galleries of India is based upon personal visits to all the Museums and Art Galleries mentioned, with the exception of Dacca and one or two of the smaller collections. We wish to take this opportunity of thanking the Government of India, the Provincial Governments, the Rulers of the States and particularly the officers and officials of the institutions mentioned, for the very considerable help they have given to us. Throughout the whole of India we have received nothing but the greatest possible courtesy, and we welcome this opportunity of expressing our very warmest thanks. To the authorities in Singapore, Colombo and Batavia, we wish to extend a similar appreciation of their kindness.

This Survey and Directory would not have been possible but for the generous financial assistance provided by the Carnegie Corporation of New York. Previous grants from this source had enabled the Museums Association to publish detailed Reports and Directories of the Museums of the Dominions and Colonies, and the present publication brings to a close a survey which, in its scope, has few parallels in the history of the British Empire. In the last six or seven years, nearly 2,000 museums have been visited in connection with these surveys (the grant for the British Survey of 1927-28 was made by the Carnegie United Kingdom Trust), and there is now available not only a complete series of Directories of Museums and Art Galleries for all parts of the British Empire, but also critical reports on every phase of museum activity, of which this is the last, but, we trust, not the least important, of the series.

Throughout the whole of this Report, as in previous Reports, the term "Museum" or "Art Gallery" extends only to those collections which are available to the public, although for purposes of comparison and completeness of record, University Museums and others which are open to certain sections only of the public have been included. Museums, however, which are used solely as teaching collections for students and are not generally accessible to even a section of the public, such as those at Khalsa College, Amritsar, and the Prince of Wales Medical College, Patna, have been excluded.

THE MUSEUMS OF INDIA

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THE MUSEUMS OF INDIA.

Chapter I.

History and Distribution.

Twenty-four hundred years ago, Herodotus, the Father of History, stated " of all the nations that we know, India has the largest population." The 1931 census shows that this is *again* true, for while India's population was then 353,000,000, the population of China, according to the most recent estimate, that of Professor Willcox, is placed at 342,000,000. If Nepal be added to India, India's total rises to 359,000,000, almost one-fifth of that of the whole world.

First in population, it is the seventh in area: its 1,809,000 square miles being surpassed only by Russia, China, Canada, the U.S.A., Brazil and Australia. Obviously within an area of such size, part of which is within the temperate zone, while part is almost equatorial, the diversity of climate, vegetation and people is very great indeed. The people vary from those who can be graded with the highest type of Western civilisation to the most primitive tribes which have never even reached the agricultural stage, but subsist on hunting and collecting forest produce. Density of population, which is in immediate relationship with conformation of the soil, rainfall and crops, all of which are interdependent, varies from 6.5 persons per square mile in Baluchistan, to 935 per square mile for the Dacca Division of Bengal and 814 per square mile in Cochin. For all India the figure is 195. By comparison, Europe has a density of 127 per square mile, China 80.5, and the U.S.A. 41.

Broadly speaking, two-fifths of the population of India is concentrated in the valley of the Ganges, which spreads through the three provinces of Bengal, Bihar and the United Provinces, with their combined population of one hundred and forty millions. Of the remaining 213,000,000, forty-seven millions are concentrated in the southerly province of Madras. One would therefore expect to find museums concentrated along the valley of the Ganges and in Madras, but as we have before mentioned there are such great differences in education and culture between the various races and castes that mere population density cannot be taken as an indication of museum requirements.

India is divided into two main political divisions, British India and the Indian States. British India covers over a million square miles, and is divided into twelve major provinces:

		Population.
Madras	known as the Presidencies	46,740,000
Bombay		21,930,000
Bengal		50,114,000
United Provinces		48,400,000
Punjab		23,600,000
Bihar		37,677,000
Central Provinces		15,500,000
Assam		8,620,000
Burma		14,670,000
North-west Frontier Province		4,684,364
Sind	Established in 1936	3,900,000
Orissa		6,700,000

These are all self-governing provinces. In addition, there are a few minor provinces, which are more directly under the control of the central government.

Of these major provinces Madras, Bombay, the United Provinces, the Punjab, Bihar, the Central Provinces, and the North-west Frontier Province maintain provincial museums. That of Burma, at Rangoon, has not been open to the public for over thirty-one years. Assam and Orissa have embryonic provincial museums at Gauhati and Cuttack respectively. Two of the minor administrations have museums: at Ajmer and Quetta; though the latter, seriously damaged in the earthquake of 1935, is at present closed to the public and ought to be rebuilt. There are four museums in the Delhi Province, but none maintained by the local administration. The Province of Sind is considering taking over the Karachi Museum.

Indian States — the "Fabulous Feudatories" of some writers — cover almost as large an area—no less than 713,000 square miles. These include all those areas directly administered by Indian Princes, the term Prince being used in the widest possible sense. These 562 States are scattered like islands and archipelagos throughout the giant sub-continent, and dove-tail into the various provinces of British India. They compose two-fifths of the area of India and possess nearly a quarter of its population. They vary from the vastness of Hyderabad, equal in area to Italy, and containing twelve-and-a-half million people, to territories no larger than a good-sized farm.

The principal States and their population are:—

Hyderabad	14,436,000
Mysore	6,600,000
Travancore	5,096,000
Jammu and Kashmir	3,646,000
Gwalior	3,523,000
Baroda	2,443,000
Jaipur	2,632,000

All these now have museums, except Kashmir, and many of the smaller States have museums too, one of the smallest being that at Khiching. But in neither British India nor in the Indian States have museums been distributed in a rational manner—some of the smaller towns, such as Dehra Dun, have museums of which any great city would be proud, whilst populous centres such as Ahmedabad and Amritsar have no museums at all.

In previous Reports in this series the presence and efficiency of museums in various countries have been taken as indications of the cultural level that country has reached, and if this same criterion be adopted for India there is not a single province or Indian State that does not compare poorly with the leading countries of Europe, the British Dominions or the U.S.A. In fact, with the exception of the most backward countries of the world, there is not an area where museums count for so little, are so meagrely supported, or are so few and far between. Here are the comparative figures completed from official statistics:—

Country.	Population.	No. of Museums.	Approximate average pop. per museum.
Sweden	6,150,000	160	38,400
Germany	66,000,000	1,700	39,000
Switzerland	4,100,000	96	42,600
Austria	6,600,000	140	47,000
Norway	2,810,000	58	48,000
Gt. Britain & N. Ireland	46,000,000	730	63,000
Holland	8,000,000	127	63,000
France	41,800,000	650	64,000
New Zealand	1,461,000	21	70,000
Belgium	8,000,000	104	77,000
Denmark	3,560,000	46	77,000
Canada	10,354,000	123	84,000
Czechoslovakia	14,730,000	163	90,000
United States	127,000,000	1,400	91,000
Italy	43,000,000	420	102,000
Spain	21,000,000	200	105,000
Australia	6,000,000	50	120,000
Hungary	8,700,000	72	121,000
Baltic States	5,116,000	38	134,000
Russia in Europe	108,000,000	728	150,000
South Africa	8,000,000	50	160,000
Poland	31,000,000	155	200,000
Irish Free State	3,000,000	14	214,000
Balkans	46,500,000	177	262,000
Japan	84,000,000	200	420,000
South America	79,000,000	100	790,000
Egypt	14,000,000	16	875,000
India	**359,000,000**	**105**	**3,420,000**

The position of India with respect to museums is so lamentably low that it may be well here to enquire whether this is due to its history or to racial, climatic or other circumstances.

The cultural history of India as evidenced by recent excavations in the Indus Valley, notably at Harappa in the Punjab and Mohenjodaro in Sind, goes back to 2700 B.C., for these sites reveal the existence at that early date of an advanced civilization of whose vigour and splendour the archæological museums of India bear witness. Of the decay and disappearance of that civilization nothing is at present known, and the next outstanding event is the advance, about 1200 B.C. of the Aryan invaders, who, entering from the north-west, settled in northern India. There they established a civilization far superior to that of the greater mass of the people whom they conquered, a civilization which later spread to south India and was adopted by the Dravidian people of that region, who themselves appear to have invaded south India at a still earlier period, to which no definite date can be assigned. But it is only from about 600 B.C. that we begin to deal with personages and records and thence forward history unrolls itself with such outstanding names as Gautama Buddha, Alexander the Great, Chandragupta, Asoka, Vikramaditya, Babar, Akbar, and Aurangzeb to enrich its pages. But always the story is interrupted by invasions, by conquests, for almost every country to the east, north and west has, in turn, invaded India and left some mark on this sub-continent, either in physiognomy, culture, or language. India, in fact, has often been invaded, never invading, though often colonising.

It is no part of this Survey to advance reasons for this, but there is no denying that to-day a very large proportion of the population of India is backward and illiterate and lacking in mental and bodily vigour, so that as a world force India occupies a much more lowly position than that to which its vast extent, wealth and population might seem to entitle it. And, broadly speaking, the same great difference is to be found in its provision of museums when compared with those of other countries.

One of the first problems that confronted the compilers of this Survey and Directory was to decide whether the usual standards applied to European or North American museums could be applied to the museums of India. India has a population of 359,000,000, comparable with that of Europe excluding Russia, but whereas Europe has over 5,000 museums, India has only 105. Furthermore, where countries like Great Britain and the U.S.A. spend about 7½d. per head on museum services, India provides about 1/30th of a penny per head.

It was obvious, therefore, at the outset that to compare Indian museum services with those of Europe or North America would result in a seeming denigration of the museum services of India, for in no sphere could they apparently hope to equal the larger or wealthier institutions in more temperate climes. The difficulties of setting up a new standard for tropical or semi-tropical countries were, however, so pronounced that even at the risk of appearing unduly severe to Indian institutions we have reached the conclusion that we must assess them by the standard universally accepted elsewhere, but in a final chapter we shall make a brief comparison with other tropical areas.

The first museum collection in India was founded as long ago as 1796 —only 40 years after the inception of the British Museum. In that year, the Asiatic Society of Bengal, founded in 1784, decided that the many curiosities it had accumulated should be suitably housed in Calcutta. Donations were invited, but the plan "proved premature," and it was not until 1814 that the Society was able to establish a proper museum. In that year, the Society accepted the offer of a Danish botanist, Dr. Nathaniel Wallich, to act as Hon. Curator and to give duplicates from his own collection provided the Society would furnish a suitable building. The Society, in accepting the offer, established the museum in two sections—the first dealing with archæology, ethnology and technology, under the care of the Society's librarian; and the second dealing with geology and zoology, under the charge of Dr. Wallich. The scope of the museum was defined as "the illustration of Oriental manner and history, and to elucidate the peculiarities of art and nature in the East."

In 1836, the Society, being in financial difficulties, memorialized the Government for assistance, but the Governor-General felt unable to make a grant without a reference to the Court of Directors of the East India Company, who were, as was pointed out, already incurring considerable expense in keeping up a Museum and a Library at the India House in London.[1] The Society, however, was persistent, and in 1839, the Court sanctioned a grant of Rs. 300 a month for the salary of the Curator and the maintenance of the museum, and also authorised the Government of India to make grants from time to time for special purposes. The Museum thus supported grew rapidly and from about 1839 onwards paid curators were spasmodically appointed at salaries ranging from Rs. 50 to Rs. 200 a month.[2]

Four years earlier, the Government, encouraged by the satisfactory working of the coal mines at Raniganj, and anxious to develop the country's

1 These collections were transferred from the India Office to the Victoria and Albert Museum in 1880.

2 Throughout this volume the Rupee will be taken at the equivalent of 1s. 6d. in English money or 30 cents in American. Thus these initial salaries would range from £45 p.a. to £180 p.a.

mineral resources, had decided to found a Museum of Economic Geology in Calcutta, and this new museum was actually opened in 1840. For a time the two museums were housed in the Society's premises, but in 1856, the Government's geological collections were transferred to the newly-established Headquarters of the Geological Survey in Hastings Street — the Society refusing to part with its own extensive geological collections.

Under Wallich's successor, the energetic Edward Blyth, the Society's collections, particularly on the zoological side, grew so numerous that the Society, in 1856, petitioned the Government to establish an Imperial Museum in Calcutta. The Mutiny, and the determination of the Society not to part with its geological and palæontological collections, deferred a satisfactory issue, and it was not until 1865 that it was arranged that the Society should hand over its zoological, geological and archæological collections to the new museum, and the Indian Museum Act of 1866 sanctioned this arrangement (the geological collections being transferred to the Geological Survey). The government later paid the Asiatic Society one-and-a-half lakhs of rupees in lieu of finding it accommodation in the new building. It was not until 1875 that the new museum, one of the largest buildings in the city, became ready for occupation.

Meanwhile, museums had sprung up in other parts of India. As early as 1819, efforts had been made to form a museum at Madras, and finally in 1846 the Honourable East India Company "impressed with the advantage of storing up in some one place the knowledge and the material which had been acquired by the investigators working in different parts of the Peninsula, and with the object of fostering scientific enquiries and pursuits," accepted the offer of the small collections of the Madras Literary Society (a branch of the Royal Asiatic Society) on the condition that a museum was built. The Central Museum thus formed was open in 1851 at the College of Fort St. George, and three years later was moved to its present quarters in Pantheon Road.

When the museum was first established, it was intended to be a "Central" museum with branches, and by 1856 six local museums had been established at Bellary, Cuddalore, Coimbatore, Mangalore, Ootacamund and Rajamundry, under the care of General Cullen, with whom the scheme had originated in 1843. These local museums appeared to be popular for a few years, though Bellary was a failure from the first. They were each under the management of a committee consisting of the Collector, the Medical Officer and the Engineer of the District, but these gentlemen do not appear to have appreciated having a museum added to their other duties, for by 1861 all these branch museums were closed, save only that of Rajahmundry,

which was handed over to the Municipal Commissioners of the town in 1875 and has since remained under their care. The "Central" museum, however, continued in strength and in 1861 added library facilities to its other attractions.

In 1851, the Victoria Museum, Karachi, was established by Sir Bartle Frere, the then Commissioner in Sind, in the Frere Hall. About the same time the Grant Medical College, Bombay, began the first medical museum in Asia and for thirty years it rejoiced in a full-time curator. In 1857, the Trivandrum Museum was established, and an embryonic general museum in Bombay first opened its doors.

Thus, by 1857, there were twelve museums in India. Naturally, the Mutiny of that year and its repercussions somewhat hindered museum work. At Bombay, for instance, the newly-opened museum in the town barracks was required by the military forces. The Brigadier gave a peremptory order for the rooms to be vacated within twenty-four hours, and so great was the haste with which the work of removal was carried out that the coolies employed threw most of the specimens out of the windows, with the result that all were destroyed or damaged, and even the office records were lost.

It was not until 1863 that the next museums were established: in Lucknow and Nagpur, and in 1864, the Provincial Museum was opened in Lahore. Meanwhile, as already noted, five museums had been closed down in the Madras Presidency. In the next decade, only six new museums were established: at Bangalore, in 1865; Fyzabad, in 1867; Delhi (Municipal Museum), in 1868; Calcutta (Economic Museum), in 1872; Muttra, in 1874; and Raipur, in 1875. There came a lull in museum creation from this period until the time of Queen Victoria's Jubilee of 1887, which, like the Great Exhibition of 1851, produced its crop of museums in all parts of the British Empire.

In India, museums sprang up at Trichur, Udaipur, Bhopal, Jaipur and Madras (Victoria Technical Institute) in 1887, Rajkot (Watson Museum) in 1888, Poona (Lord Reay Industrial Museum) in 1890, Baroda and Bezwada in 1894, Bhavnagar and Trichinopoly (St. Joseph's College) in 1895.

It is interesting to read an account of one of the best of these museums, written within a few months of its foundation, by Rudyard Kipling. In his *Letters of Marque*, he gives the following description of the Jaipur Museum:

> ". . . . a wonder of carven white stone of the Indo-Saracenic style. It stood on a stone plinth, and was rich in stone tracery, green marble columns from Ajmir, red marble, white marble colonnades, courts with fountains, richly carved wooden doors, frescoes, inlay, and colour. The ornamentation of the tombs of

Delhi, the palaces of Agra, and the walls of Amber have been laid under contribution to supply the designs in bracket, arch, and soffit; and stone-masons from the Jeypore School of Art have woven into the work the best that their hands could produce. The building in essence if not in the fact of to-day is the work of Free-masons. The men were allowed a certain scope in their choice of detail, and the result . . . but it should be seen to be understood, as it stands in those Imperial Gardens. Every foot of it, from the domes of the roof to the cool green chunam dadoes and the carving of the rims of the fountains in the courtyard, was worth studying. Round the arches of the great centre court are written in Sanskrit and Hindi texts from the great Hindu writers of old, bearing on the beauty of wisdom and the sanctity of true knowledge.

"In the central corridor are six great frescoes, each about nine feet by five, copies of illustrations in the Royal Folio of the *Razmnameh*, the *Mahabharata*, which Akbar caused to be done by the best artists of his day. The original is in the Museum, and he who can steal it will find a purchaser at any price up to fifty thousand pounds.

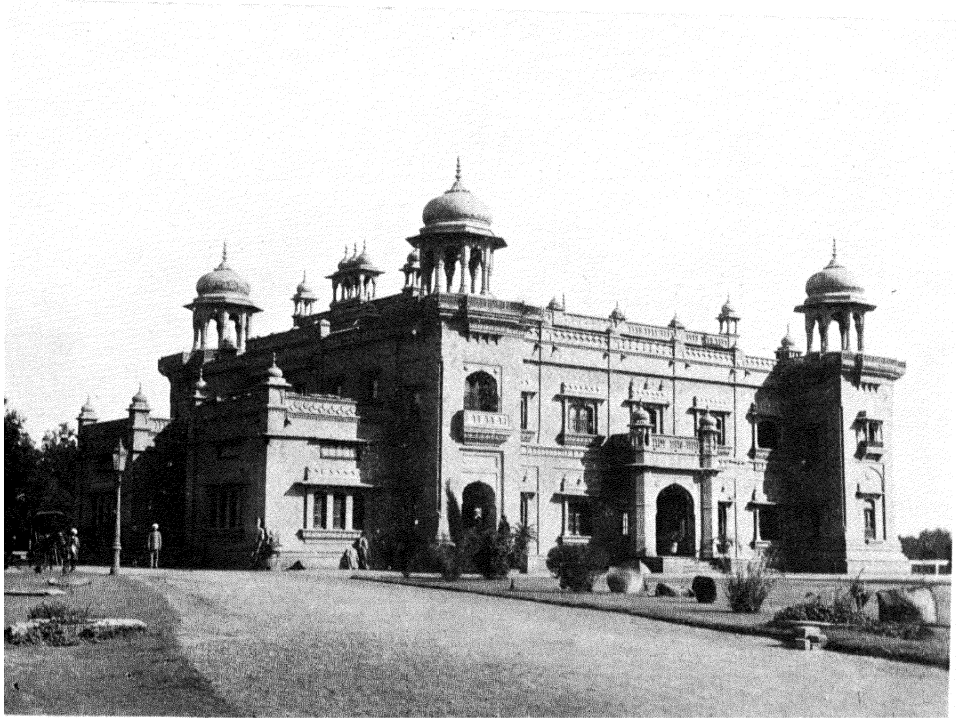
"Internally, there is, in all honesty, no limit to the luxury of the Jeypore Museum. It revels in "South Kensington" cases—of the approved pattern—that turn the beholder homesick, and South Kensington labels, whereon the description, measurements, and price of each object are fairly printed. These make savage one who knows how labelling is bungled in some of the Govern-ment Museums—our starved barns that are supposed to hold the economic exhibits, not of little States, but of great Provinces.

"The floors are of dark red chunam, overlaid with a discreet and silent matting; the doors, where they are not plate-glass, are of carved wood, no two alike, hinged by sumptuous brass hinges on to marble jambs and opening without noise. On the carved marble pillars of each hall are fixed revolving cases of the S. K. M. pattern to show textile fabrics, gold lace, and the like. In the recesses of the walls are more cases, and on the railing of the gallery that runs round each of the three great central rooms are fixed low cases to hold natural history specimens and models of fruits and vegetables.

"Hear this, Governments of India, from the Punjab to Madras! The doors come true to the jamb, the cases which have been through a hot weather, are neither warped nor cracked, nor are there unseemly tallow-drops and flaws in the glasses. The maroon cloth, on or against which the exhibits are placed, is of



Jaipur Museum.



Peshawar Museum.

close texture, untouched by the moth, neither stained nor meagre nor sun-faded; the revolving cases revolve freely without rattling; there is not a speck of dust from one end of the building to the other, because the menial staff are numerous enough to keep everything clean, and the Curator's office is a veritable office—not a shed or a bathroom, or a loose-box partitioned from the main building. These things are so because money has been spent on the Museum, and it is now a rebuke to all other museums in India, from Calcutta downwards.

"The system of the Museum is complete in intention, as are its appointments in design. At present there are some fifteen thousand objects of art, covering a complete exposition of the arts, from enamels to pottery and from brassware to stone-carving, of the State of Jeypore. They are compared with similar arts of other lands. Thus a Damio's sword—a gem of lacquer-plated silk and stud-work—flanks the tulwars of Marwar and the jezails of Tonk; and reproductions of Persian and Russian brass-work stand side by side with the handicrafts of the pupils of the Jeypore School of Art. The main object of the Museum is avowedly provincial—to show the craftsman of Jeypore the best that his predecessors could do, and what foreign artists have done. Let those who doubt the thoroughness of a Museum under one man's control: built, filled and endowed with royal generosity—an institution perfectly independent of the Government of India — go and exhaustively visit Dr. Hendley's charge at Jeypore.

" Envy is forced to admit that the arrangement of the Museum—far too important a matter to be explained off-hand—is Continental in its character, and has a definite end and bearing— a trifle omitted by many institutions other than Museums. But, in fine, what can one say of a collection whose very labels are gilt-edged! Shameful extravagance? Nothing of the kind—only finish, perfectly in keeping with the rest of the fittings—a finish that we in kutcha India have failed to catch."

This description remains substantially true to-day, but no museum can remain almost static for forty years without losing something of its attractiveness. It is curious too, that the official regulations now state that permission must be obtained before the Museum is visited.

But, to resume our historical narrative, this addition of eleven Jubilee Museums brought the number of museums in India up to twenty-six before the year 1900. Somewhat prior to this period a museum was founded at Bihar by Mr. A. M. Broadly, but in 1893, the Government of India decided

to transfer the entire collections, including a large number of unique Hindu images, to the Indian Museum at Calcutta, and the material thus collected formed the basis of Monsieur Foucher's excellent treatises on Indian Buddhist iconography.

With the opening of the new century there occurred an outburst of the establishment of archæological museums throughout the country, mainly owing to the interest of Lord Curzon (Viceroy, 1899—1907) and the development of the Archæological Survey under Sir John Marshall. Museums were established at Baripada (1903), Chamba (1908), Jodhpur (1909), Khajraho and Gwalior (1910), Bijapur (1912) and Dacca (1913), while the Survey itself was responsible in establishing museums at Sarnath (1904), Agra (1906), Peshawar (1907), Delhi Fort (1909), Mandalay (1905), Delhi (Central Asian Antiquities Museum, 1929) and Lahore Fort (1928), in addition to half-a-dozen created on excavated sites.

It has been the policy of the Government of India to keep the small and movable antiquities, recovered from the ancient sites, in close association with the remains to which they belong, so that they may be studied amid their natural surroundings and not lose focus by being transported. Such museums thus maintained by the Government of India are at Sarnath, Pagan, Taxila, Nalanda, Mohenjodaro and Harappa. This practice of the Government of India has also been followed by the Indian States of Bhopal and Mayurbhanj, which maintain museums at the excavated sites of Sanchi and Khiching. Although the population at most of these excavated sites is scanty, the maintenance of these museums is entirely justified, for the objects preserved in them are all-important to the student if he is to visualize aright the conditions of life in Ancient India and to infuse life and colour into his picture. But these local museums are justified only if the antiquities housed in them are sufficiently numerous and valuable and if the site is reasonably accessible. At Sarnath and Taxila these conditions are realized, for the former is only four miles from the great city of Benares, and Taxila is only half a mile from a railway junction on the North Western Railway and can also be easily visited by rail or motor from Rawalpindi. At Sarnath the collections number some 12,000 antiquities and range in date from the Mauryan period to the Mohammedan invasion. At Taxila the exceptionally rich and varied antiquities cover a period of a thousand years from the sixth century B.C. to about the fifth century A.D. and illustrate the peculiarly cosmopolitan culture that prevailed during most of that period in the north west of India, where Greek invaders succeeded Persian, and were themselves followed by Scythians, Parthians, Kushans and Huns; where elements from the arts and crafts of all these heterogeneous nations



The excavated site of Nalanda near which has been erected one of the local archæological museums.

became inextricably blended with the Indian; and where the Brahman and the Buddhist flourished side by side with the Jain and Fire-Worshipper. Moreover, this is the only collection in India which contains a representative display of objects in daily use among the people in historic times. In European countries such objects are, of course, abundant and have done much to illumine the story of civilization, but in India they had hitherto been unknown since it is only in the last three decades that scientific excavation has been undertaken in India and during this period the efforts of the Archæological Department had been directed almost exclusively to the exploration of ancient religious centres which necessarily yielded few objects of this kind. The museums at Sarnath and Taxila are both excellently planned and equipped, but at the more remote sites of Pagan, Harappa, Mohenjodaro and Nalanda the collections are only partially displayed and arranged, and await further development.

In 1911 there appeared the first Directory of Indian Museums. In that year Dr. J. Ph. Vogel supplied to the Conference of Orientalists detailed information relating to each of 39 museums then existing. It is evident from his account that at least a dozen of these were then in a state of suspended animation, and the following now appear to have passed away altogether:—

Poona—Antiquarian Museum.
Maldah Museum.
Dhar Museum.
Srinagar—Sri Pratap Singh Museum.
Bhopal, King Edward Museum.

In addition the Lord Reay Museum at Poona decayed somewhere about 1896 and was not resuscitated until 1930. Several others then mentioned appear to be dying slowly, including Rangoon, which has not been open to the public since 1904. The Indian museum movement, therefore, shows a death rate or a disappearance rate that is striking.

Around 1914, however, and particularly during the last decade, museums have sprung up in many of the larger towns in India and in several of the smaller ones. Important among these is the Prince of Wales Museum at Bombay. This Museum owes its origin to the appointment by the Government in 1904 of a Committee under the Presidency of Mr. G. O. W. Dunn, M.I.C.E. The Committee reported that first efforts should be directed towards providing a proper home for the collections of works of art at the Sir J. J. School of Art and elsewhere, and for the archæological specimens collected by the Archaeological Survey, Western Circle; and that with the Museum of Arts and Archaeology there should be combined a Museum for Science and Natural History. It was urged that the main object of the

Museum should be educational. In 1905 it was decided that the permanent memorial of the visit of the Prince and Princess of Wales in that year should take the form of a public Museum with a Library.

In 1906 the revised Committee secured grants of Rs. 300,000 each from the Government and Mr. Currimbhoy Ibrahim; Rs. 358,000 from the Corporation of Bombay in Government securities, and many lesser grants. Work was then commenced on the building, designed by Mr. G. Wittet in the Indo-Saracenic style, and the first of the three blocks which made up the original design was completed in 1914. Nine lakhs were spent on this building. From 1914 to 1921 it was used as a Military Hospital and for a Child Welfare Exhibition. In April, 1921, it was formally handed over to the Board of Trustees which had been created under the Prince of Wales Museum Act in 1909. In 1922 and 1933 this Act was amended so that the Board now consists of 4 Government members *ex-officio*, 3 Government nominees, 2 Municipal Councillors, 2 members of the Bombay Natural History Society and one each from the Bombay Branch of the Royal Asiatic Society and from the Bombay University and one representative of the Trustees of the Sir Dorab and Sir Ratan Tata Trusts. Two additional members are co-opted. The Chairman of the Board of Trustees is Sir Phiroze Sethna.

The scope of the Museum was defined in 1919 as the art, archaeology, history, economic products and Natural History of the Bombay Presidency in particular, and the " Oriental Region " in general.

In 1920 the collections of the Bombay Branch of the Royal Asiatic Society and the Anthropological Society were accepted on permanent loan, and in the same year were added the archaeological exhibits of the defunct Poona Museum.

For the Natural History collections the Board turned to the Bombay Natural History Society. This Society, founded in 1883, had acquired a large collection of the animals and plants of the Oriental Region, and had published since 1886 a Journal devoted to this study. By an agreement entered into in 1923, such of the Society's collections as were suitable for popular exhibition, and some of its cabinet collections, were transferred " as a gift from the Society so long as the Natural History Section is suitably maintained in the Museum." This Section is controlled by a Sub-Committee of three Trustees—two of whom are nominated by the Society, and the funds required for the maintenance of the Section are provided from a special grant from the Government of Bombay.

In 1920 the vast art and archaeological collections of the late Sir Ratan Tata were gifted by Lady Ratan Tata, and still form the bulk of the Art



Prince of Wales Museum, Bombay. One of the new Natural History Galleries in course of arrangement.

Section. Sir Dorab Tata, a year later, gave his collection of pictures and antiquities, and in 1933 a further large art collection of Sir Dorab Tata was received from the Trustees of the Sir Dorab Tata Trust. In 1936 the museum was greatly extended by the opening of new galleries, which make it to-day one of the largest museums in Asia.

Side by side with these developments in Bombay were the rather striking developments at Dehra Dun. It was here that the Forest Research Institute was opened in 1914, and the various sections soon began to acquire specimens connected with their respective fields. In 1929 the whole of the Institute and its exhibits were transferred to the new and attractive buildings designed by Mr. C. G. Blomfield, and six palatial galleries, five of which are 100 feet by 40 feet, house the various collections.

The youngest of the Indian museums are those at Cuttack and Idar, both of which are enduring growing pains, while Aundh and the Rangavilas Palace Collection at Trivandrum promise us two others in the near future.

To-day there are 105 museums in India, full details of which will be found in the Directory which forms Part II of this volume, and of which the following is a brief handlist:—

Place & State or Province.	Population.	Name of Museum and year of foundation.	Curator.	Character & Scope.
AGRA United Provinces	229,764	The Taj Museum. 1906.	Khan Bahadur Zafar Hussan.	Mughal Antiquities.
		St. John's College.	Hon. Curator. L. P. Mathur.	Biology.
AJMER Rajputana . .	119,524	Rajputana Museum. 1908.	Mahamahopadhyaya Rai Bahadur Pandit G.S.H. Ojha.	Archæological.
AKALKOT Bombay . .	10,857	State Museum.	Part-time Clerk.	Arms & General.
ALLAHABAD United Provinces	173,914	Municipal Museum. 1931.	B. N. Vyas.	Local Antiquities, Natural History, etc.
		University.	—	Zoology & Economics.
AUNDH		Palace Collection.	—	Antiquities and Art.
BANGALORE Mysore . .	306,470	Mysore Government Museum. 1865.	K. A. Rao.	Art and Archæological.
BARIPADA Mayurbhanj State	6,193	Baripada Museum. 1903.	P. Acharya.	Archæological.
BARODA Baroda . .	109,639	Baroda State Museum & Picture Gallery. 1894.	S. Ganguli. Dr. E. Cohn-Weiner	Art, Antiquities and General.

Place & State or Province.	Population.	Name of Museum and year of foundation.	Curator.	Character & Scope.
BENARES United Provinces	205,315	Bharat Kala Bhawan. 1929.	Rai Krishna Das.	Fine Art.
BEZWADA Madras . .	60,427	Victoria Jubilee Museum. 1894.	—	General.
BHAVNAGAR Kathiawar (S.W.I.)	75,594	Barton Museum. 1895.	B. M. Mehta.	Art & Archæological.
BIJAPUR Bombay . .	39,747	Archæological Museum. 1912.	M. S. Vats (Hon.) B. B. Chitgupi.	Local Antiquities.
BOMBAY Bombay . .	1,161,383	Prince of Wales Museum of Western India. 1921.	W. E. G. Solomon. G. V. Acharya. S. H. Prater.	Art, Archæology, Natural History.
Do. . .	Do.	Victoria & Albert Museum. 1857.	D. A. Pai.	Archæology, Art, Natural History.
Do. . .	Do.	St. Xaviers's College, Museum. 1925.	Rev. H. Heras, S.J. Hon. Curator.	Archæology & Art.
Do. . .	Do.	Pathology Museum Grant Medical College. 1845.	Dr. P. V. Gharpure.	Medical.
Do. . .	Do.	Seth G. S. Medical College, Parel.	Heads of the Departments.	Anatomical, Biological, Clinical.
CALCUTTA Bengal . .	1,193,651	Imperial Library.	—	Historical M.S.S.
Do. . .	Do.	Victoria Memorial Hall. 1921.	P. Brown.	Historical.
Do. . .	Do.	Indian Museum. 1814.	Heads of different Surveys.	Art, Archæology, Botany, Anthropology, Geology, Zoology.
Do. . .	Do.	Museum of the Bangiya Sahitya Parishad. 1910.	Hon. Superintendent.	Art & Archæology.
Do. . .	Do.	Medical College of Bengal, 1875	M. N. De, N. Pan.	Biology and Anatomy.
Do. . .	Do.	Carmichael Medical College & Hospitals.	Sir K. Das. Principal.	Botany, Anatomy, Pharmacology.
Do. . .	Do.	School of Tropical Medicine	—	Medical: Open to Doctors.
CHAMBA Punjab . .	6,219	Bhuri Singh Museum. 1908.	Jaiwant Ram.	Art and Antiquities, Natural History.
COIMBATORE Madras . .	94,750	Agricultural College Museum. 1907.	Hon. Curator. Dr. J. A. Mulyial.	Agricultural.
Do. . .	Do.	Gass Forest Museum. 1906.	G. Viswanatham.	Forestry, Geology, Zoology, Ethnology, etc.
CUTTACK Bihar & Orissa .	65,263	Ravenshaw College Museum. 1932.	Hon. Curator. N. C. Banerji.	Archæological (Small nucleus of proposed Prov. Museum).
DACCA Bengal . .	138,518	Dacca Museum. 1913.	B. N. K. Bhattasali.	Local: Archæology, Natural History.

Place & State or Province.	Population.	Name of Museum and year of foundation.	Curator.	Character & Scope.
DARJEELING Bengal	19,903	Natural History Museum. 1902.	C. M. Inglis.	Natural History.
DEHRA DUN United Provinces	40,409	Museums of the Forest Research Institute. 1914.	Departmental Heads.	Botany, Silviculture, Entomology.
DELHI	447,539	Delhi Fort Museum of Archæology. 1909.	Hon. Curator: K. B. Zafar Hasan.	Archæology.
Do.	Do.	Indian War Memorial Museum 1919.	Capt. W. Whittaker.	War Relics.
DELHI (New)	64,855	Central Asian Antiquities Museum. 1929.	M. A. Hamid.	Central Asian, Archæology and Art.
Do.	Do.	Lady Hardinge Medical College.	Mrs. L. S. Ghosh.	Pathology, Materia Medica.
DHARAMPUR Bombay	7,218	The Lady Wilson Museum. 1928.	Hon. Curator: Dr. S. K. Pillai.	Industrial & Art.
ERNAKULAM Cochin	36,638	Maharaja's College	Departmental Head.	College Museum. Zoology, Natural Science.
FYZABAD United Provinces	60,000	Fyzabad Museum. 1871.	Clerk.	Natural History and Antiquities.
GAUHATI Assam	21,797	Kamarupa Anusandhan Samiti or Assam Research Society.	President: K. L. Barua.	Archæology.
GWALIOR Central India	21,999	Gwalior State Museum. 1910.	P. B. Gurjar.	Natural History, Geology, Agriculture.
	Do.	Archæological Museum. 1922.	S. R. Thakoor.	Archæology.
HARAPPA Punjab	2,500	Archæological Museum.	K. N. Sastri.	Archæology.
HIMATNAGAR Idar	4,000	Archæological Museum. 1933.	Inspector of Archæology.	Archæology.
HYDERABAD Deccan	346,093	Hyderabad Museum. 1931.	Khwaja M. Ahmad.	Art & Archæology.
INDORE Central India	127,327	The Museum. 1929	V. N. Singh.	Archæology.
JAIPUR Rajputana	144,179	Albert Museum. 1887.	Hanuman Pershad.	Art & General.
JODHPUR Rajputana	94,736	Sardar Museum. 1909.	Superintendent: Bisheshwarnath Reu.	Archæological, Historical.
JUNAGADH Kathiawar S.W.I.	39,890	Rasaulkhanji Museum. 1925.	Zuhuruddin Ahmad.	Historical, Geology, Forestry.
KARACHI Sind	263,565	Victoria Museum. 1851.	C. R. Roy.	Art, Archæology, Natural History, etc.
KHAJRAHO Chhatarpur, C. I.		Jardine Museum. 1910.	—	Archæology.

Place & State or Province.	Population.	Name of Museum and year of foundation.	Curator	Character & Scope.
KHICHING Mayurbhanj State	826	Khiching Museum. 1929.	S. P. Bose.	Archæology.
KOLHAPUR Bombay . .	66,728	Irwin Agricultural Museum. 1929.	Hon. Curators: S. G. Patel & Prof. K. G. Kundangar.	Agriculture, Industry, Archæology.
LAHORE Punjab . .	429,747	Central Museum. 1864.	Dr. K. N. Sita Ram.	Art, Archæology Agriculture, etc.
Do . .	Do.	Fort Museum. 1928.	Archæological Superintendent.	Historical—Arms, etc.
Do . .	Do.	Govt. College Museum.	D. R. Puri.	Zoology.
LUCKNOW United Provinces	274,659	The United Provinces Provincial Museum. 1863.	Rai Bahadur. Prayag Dayal.	Archæological, and General.
Do. . .	Do.	Museum at the Residency.	Caretaker: A. Trow.	Historical.
Do. . .	Do.	Inst. of Hygiene	Medical Officer.	Health & Hygiene.
Do. . .	Do.	University Museums.	Heads of Depts.	Medicine, Botany and Zoology, etc.
LYALLPUR Punjab . .	42,922	Punjab Agricultral College Museum. 1909.	Prof. of Botany.	Agricultural.
MADANAPALLE Madras . .	9,459	Madanapalle College Museum.	Principal: Dr. J. H. Cousins.	Art.
MADRAS Madras . .	647,230	Government Museum. 1851.	Dr. F. H. Gravely.	Art, Archæology, Anthropology, Natural History, Geology.
Do. . .	Do.	Queen Mary's College.	Curator: Miss C. K. Kausalaya.	Botany & Zoological.
Do. . .	Do.	Christian College.	Prof. of Zoology.	Zoological.
Do. . .	Do.	College of Engineering.	—	Engineering Models and Geology.
Do. . .	Do.	Medical College. (2 museums.)	Dr. P. K. Koshy. Dr. A. Vasudevan.	Anatomy, Pathology.
Do. . .	Do.	Victoria Technical Institute. 1887.	Secretary: J. R. Galloway.	Commercial Museum.
MANGALORE Madras . .	66,756	St. Aloysius College. 1929.	—	Natural History and Art.
MOHENJO DARO Sind . . .		Archæological Museum. 1925.	K. N. Puri.	Archæology.
MUTTRA United Provinces	58,183	Curzon Museum of Archæology. 1874.	V. S. Agrawala.	Archæology.
MYSORE Mysore .	107,142	University of Mysore.	Director: Dr. M. H. Krishna.	Archæology.
NAGPUR Central Provinces	215,165	Central Museum. 1863.	E. A. D'Abreu.	Natural History, Geology, Archæology, Ethnology, etc.
NALANDA Bihar & Orissa .	2,000	Archæological Museum. 1917.	J. K. Roy.	Archæology.

Place & State or Province.	Population.	Name of Museum and year of foundation.	Curator.	Character & Scope.
PATNA Bihar & Orissa .	159,690	Patna Museum. 1917.	B. A. C. Ghosh.	Archæology, Natural History, Geology, Art, etc.
PESHAWAR N. W. Frontier .	121,866	Peshawar Museum. 1907.	M. Dilawar Khan.	Archæology.
Do. .	Do.	Islamia College Museum. 1934.	Prof. of Zoology: Mohammad Fazil.	Zoological.
POONA Bombay . .	250,187	Bharata Itihasa Samsodhaka Mandala 1915.	G. H. Khare.	Art, Archæology.
Do. .	Do.	Lord Reay Industrial Museum. 1890.	B. V. Gharpure.	Industrial.
Do. .	Do.	College of Agriculture, Kirkee.	—	Horticulture, Fruit.
PUDUKOTTAI Madras . .	28,776	State Museum. 1910.	K. Venkatarangam Raju.	Miscellaneous.
QUETTA Baluchistan .	60,272	McMahon Museum. 1906.	—	Zoology, Archæology.
RAIPUR Central Provinces	45,390	Raipur Museum. 1875.	Clerk.	Archæology and General.
RAJAHMUNDRY Madras . .	63,526	Rajahmundry Museum. 1854.	Hon. Curator.	Miscellaneous.
RAJKOT Kathiawar .	59,000	Watson Museum of Antiquities. 1888.	A. L. Swadia.	Archæology, Botany, Geology, Zoology, Agriculture, etc.
RAJSHAHI Bengal . .	27,064	Museum of the Varendra Research Society. 1919.	N. Sanyal.	Archæological.
RAWALPINDI Punjab . .	119,284	Gordon College Botanical Museum.	—	Botanical Collection.
SANCHI Bhopal . .	263	Museum of Archæology.	Mohammad Hamid.	Archæological.
SARNATH United Provinces	—	Archæological Museum. 1904.	M. M. Nagar.	Antiquities.
SATARA Bombay . .	23,379	Historical Museum. 1930.	D. B. Diskalkar.	Historical Documents, Paintings.
SERAMPORE Bengal . .	39,056	Serampore College.	—	Objects connected with the Mission.
SHILLONG Assam . .	21,200	Government Coin Collection. 1904.	—	Coins.
SIBPUR Bengal . .	—	Royal Botanic Gardens (Herbarium). 1883.	K. Biswas.	Botanical.
TANJORE Madras . .	66,582	Raja Raja Chola Museum.	J. M. Somasundram.	Antiquities & Temple Jewellery.
TAXILA Punjab . .	—	Taxila Museum. 1928.	M. Gupta.	Local: Antiquities.

Place & State or Province.	Population.	Name of Museum and year of foundation.	Curator.	Character & Scope.
TRICHINOPOLY Madras	142,843	Natural History Museum of St. Joseph's College. 1895.	Rev. S. Masters, S.J.	Natural History and General.
TRICHUR Cochin	45,658	State Museum. 1885.	Hon. Supt.: K. G. Marar.	Industrial, Zoological, Archæological.
TRIVANDRUM Travancore	96,016	Government (Napier) Museum. 1857.	N. G. Pillai.	Art, Natural History, Antiquities, Ethnology, Geology, Botany.
Do.	Do.	Rangavilas Palace Collection.	W. M. Irvine.	Art.
Do.	Do.	Sri Chitralayam (Gallery of Paintings). 1935.	R. V. Poduval.	Art.
UDAIPUR Rajputana	44,035	Victoria Hall Museum. 1887.	A. K. Vyas.	Archæology and General.

BURMA.

Place.	Population.	Name of Museum.	Curator.	Character & Scope.
Rangoon (1)	400,415	Phayre Provincial Museum. 1870.	—	Art, Archæology, Ethnology, Economics, Natural History.
Mandalay	147,932	Palace Museum. 1905.	Superintendent of the Archæological Survey.	Historical: Exhibits con. with Burmese Palace.
Pagan	6,000	Archæological Museum.	Do.	Archæological.

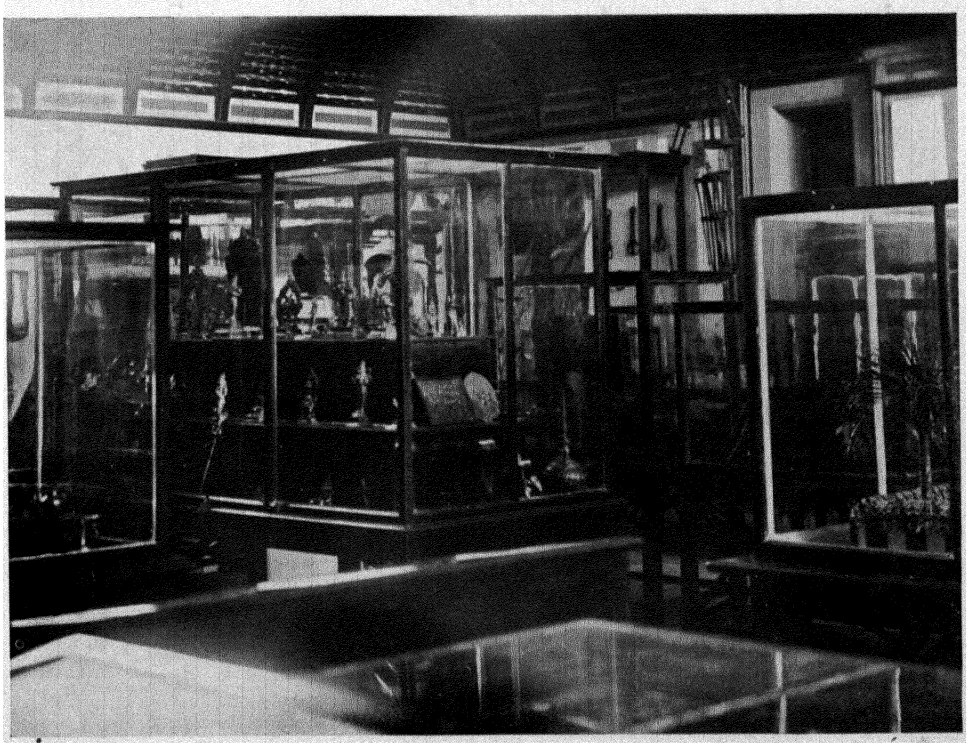
(1) Has not been open to the public since 1904.

What is principally remarkable about this list is the absence from it of public museums in fifteen towns of over 100,000 population, namely:—

Rangoon	400,415
Ahmedabad	314,000
Amritsar	265,000
Cawnpore	244,000
Madura	182,000
Srinagar	174,000
Sholapur	145,000
Bareilly	144,000
Meerut	137,000
Jubbulpore	124,000
Multan	119,500
Rawalpindi	119,300
Moradabad	110,600
Tinnivelly	109,068
Salem	102,200



(*a*)



(*b*)

Napier Museum, Trivandrum. *a.* Exterior. *b.* Overcrowded central gallery.

Srinagar (174,000) and Bhopal (90,000), had museums until quite recently; but both were closed down about 1933, while the Quetta Museum was closed in 1935 as a result of the devastating earthquake. Rawalpindi has a College Herbarium only. Possibly in no other country of the world, except China, are there so many large towns without a public museum of any kind, and it may be useful to consider why it is that museums are so scarce, comparatively speaking, in this sub-continent, and why it is that so few museums have been established by Indians or Indian organisations.

It may be accepted as a dictum that in any country where the vast majority of people are illiterate the educational use of museums will be confined to a small portion of the community, and in India only one in ten is literate. In America, Germany, and in Great Britain, museums have been established by the hundred as adjuncts to elementary and secondary education, but in India few museums have been established with this object in mind. The great museums have been almost entirely founded as research institutions, while the more local museums have been established as purely archaeological collections of excavated antiquities or are the outcome of the enthusiasm of Indian rulers or Political Officers desirous of preserving the antiquities of the State or exhibiting local products.

A feature of the recent development of museums in India has been the continuance of the policy of creating Archaeological museums near to the site of archaeological investigations, and the museums at Mohenjo-Daro, Harappa, Nalanda and Taxila, all established since 1917, are indicative of this tendency.

Thus in short the Indian museum movement has a quadruple origin—firstly, the Governments and their European servants established scientific museums at the great centres of government, and secondly, the Indian States have to some extent followed this example: thirdly, the Archaeological Survey has developed a dozen local museums, and fourthly, teaching institutions and learned societies have created museums to suit their own special requirements.

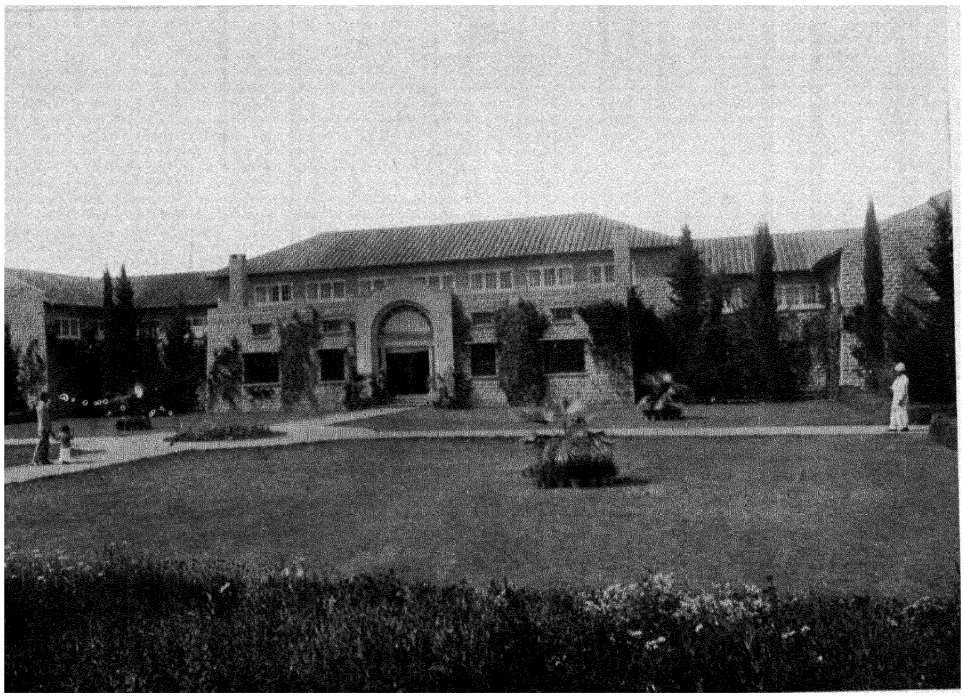
Before leaving this preliminary survey of the history and distribution of museums we must add a special word about the situation in Burma. In this great province the only provincial museum is the Phayre Museum at Rangoon. This was established in 1870 but as the building was demolished in 1904 the museum collections have not been open to the public for thirty-two years. These are said to comprise Art, Archaeology, Ethnology, Economics, Natural History and Numismatics and are, at present, stored in the local offices of the Geological Survey of India save six inscriptions and eleven sculptures which have been sent on loan to and are exhibited in the

entrance hall of the Library of the University of Rangoon. The question of re-establishing this museum has been intermittently under the consideration of the Government of Burma since 1904, but nothing has been done, the reason advanced being lack of funds. An enquiry addressed to the Government of Burma whether we should be doing an injustice in stating that it did not maintain a single museum elicited the reply: " It would be more correct to say that the Local Government did not maintain a Museum *open to the public.*" As the President of the closed Phayre Museum writes that there is little likelihood of it being opened in the near future, the position is that in Burma, the largest of the provinces which at present constitute British India, a province having an area three times that of Great Britain and a population of over fourteen millions, not one museum is maintained by the Provincial Government, and out of a total estimated annual expenditure of Rs. 89,737,000 only Rs. 350 is spent annually on the Provincial Museum.

It cannot be maintained that the people of Burma are indifferent to museums, for where these are provided by any other agency they are largely attended. Thus the small Palace Museum at Mandalay, maintained by the Government of India, is visited annually by 35,000 people. If Mandalay with its very limited collections can attract so many visitors what numbers might not be drawn to an up-to-date museum in Rangoon, the seventh city of the Indian Empire with its population of over four hundred thousand?

The paucity of museums in Burma is the more regrettable as every monastery is a village school and most of the boys and many of the girls can read and write, so that in Burma, museums could play an important part in the cultural life of the people since labels could be read by the majority of the visitors. At present the only museums in Burma are the two small ones in Upper Burma in charge of the Archaeological Survey of India, namely, the Palace Museum, Mandalay, and the Pagan Museum, the former containing relics of the last Burmese dynasty and the latter antiquities recovered at the ancient capital. In addition there are three sculpture sheds at Hmawza in the Prome District for the protection of the excavated antiquities, and another at Mrohaung in the Akyab District. On the maintenance of these two museums and four sculpture sheds the Government of India expends annually Rs. 1,120, so that the total expenditure on museums in Burma is only Rs. 1,470, little more than £100 for fourteen million people.

Looking to the future it is improbable that the political separation of Burma from India is in itself likely to improve matters in the way of museums as these have been provincial charges for a long time, though it is possible that the improved economic condition anticipated to result from separation may remove the financial stringency which is blamed, not entirely with justice, for the present lamentable state of affairs.



(*a*)



(*b*)

Taxila Museum : *a*. Back view of the museum.
b. Interior of main gallery.

To summarise, from Bombay to Rangoon, from Peshawar to Trichinopoly, India has but few ideal museum buildings—few cool spacious inviting temples of the Muses such as one sees in many American and European cities. From the outward point of view a few of them can compare architecturally with any, and foremost among those of beauty of design are those at Dehra Dun and Taxila. Taxila, this former city of King Taxiles, who was the active ally of Alexander of Macedon, that once held a million souls and was the centre of Græco-Buddhist learning and culture, has now one of the most attractively built and charming museums in India, fashioned after a Buddhist monastery. It needed the inspiration of a poet to produce a museum worthy of such treasures as are here and with them something of the tramp of the legions and the culture of long past ages. Sarnath, too, has an attractive and appropriate building.

One of the pleasantest museum buildings in India is that of the newly-erected Sardar Museum in Jodhpur, designed by Mr. G. A. Goldstraw. In the design of this building care has been taken to provide adequate accommodation for the staff, while the public galleries are well lighted and well proportioned. In course of time doubtless one of these galleries will be required for reserve collections. The Baroda Art Gallery is also a very admirable building, from the interior point of view, but the exterior of this and its adjacent museum shows a marked contrast of style.[1]

For internal suitability the new galleries at Bombay can hardly be surpassed, with their soothing proportions and quiet effectiveness.

At Agra, with Shah Jahan's peerless minarets of beauty and dome of sorrow marking the last resting place of his beloved, a museum would destroy something of that unparalleled dream of loveliness. Yet a museum is here, hidden so deftly that it does not jar.

Would that all museums in India had such lovely settings, but others can boast only gingerbread palaces, fantastic and bizarre, or gloomy prison-like edifices where devitalised aspirations of past sculptors stand, awkward and dim, in galleries more suited to be mausoleums.

1 See illustration facing p. 106.

CHAPTER II.

FINANCE.

As only sixteen Indian museums publish annual or triennial reports, and not all of these contain financial statements, we were compelled to turn to other sources for details of expenditure, and the figures recorded below are based upon information furnished by curators and other administrative officers, and were verified, as far as possible, when visiting the museums. Though lacking the certitude of figures derived from published and audited accounts, our statements of expenditure do not, we believe, deviate greatly from the actual sums expended on purely museum services.

As will be seen from the Directory that forms the second part of this volume, the total amount allocated annually from all sources to museums in India, including Burma, is less than Rs. 720,000,[1] or £54,000, which equals about .033 of an anna per head. When the vast geological, archæological, ethnological and other potentialities of India are considered one is astonished at the smallness of the sum. So few areas of the world are so rich in history, so fruitful for the archaeologist and the scientist, that the comparative poverty of the museum movement strikes one with amazement. Even Sweden, with a population of just over six millions, spends more than India, whilst South Africa, with comparable problems of race, and a population of only 8,000,000, spends nearly as much.

From the directory appended to this report, it will be seen that no less than 46 museums have incomes of less than Rs. 1,000 a year, and that another 18 have incomes of less than Rs. 2,500. It is obviously impossible to maintain any museum on such meagre budgets, since it does not permit the appointment of a qualified curator or indeed adequate attention or development in any form. It is these 64 museums that form the bulk of the black list. One or two of them such as those at St. Xavier's College, Bombay, and at St. Joseph's College, Trichinopoly, show, however, what can be done on small budgets by enthusiastic honorary curators.

1 The cost of certain museum services cannot from their nature be stated in precise figures or find a place in the accounts of particular museums. Thus, for example, the cost of the supervision and control of the collections in the Indian Museum by the Directors of the several scientific Surveys, or that of the Archæological Superintendents of the museums in their Circles, or the expenditure incurred by the Archæological Chemist to the Government of India, expenditure almost entirely on account of antiquities either already in museums or which will find a place therein later, is not taken into account. The omission of these figures, does not, however, affect the general conclusions to be drawn from the financial statements below.

In the next category come those museums with an income of over 2,500 Rs. but not exceeding 10,000 Rs. There are 24 of these and in general they can be described as museums of a moderate efficiency, with a competent curator in charge. In some cases as at Gwalior (Archaeological Museum), Peshawar and Taxila, the museums are examples of what can be done on limited budgets.

The final category, that of museums with an income of over 10,000 Rs. embraces the 17 largest and some of the most efficient museums of India, headed by the Prince of Wales Museum at Bombay and the Indian Museum at Calcutta, both of which have an income of about 114,000 Rs. a year. The Victoria Memorial Hall at Calcutta, and the Government Museum at Madras, both highly efficient, have incomes of over 60,000 Rs. a year. Baroda spends 40,000 Rs. on its museum and picture gallery, whilst Hyderabad, Patna and Lahore each have annual incomes of over 20,000 Rs. The Victoria and Albert Museum at Bombay, the Darjeeling Natural History Museum, the Museums of the Forest Research Institute at Dehra Dun, the Central Asian Antiquities Museum at Delhi, and the museums at Jaipur, Jodhpur, Karachi, Lucknow and Nagpur, have incomes varying between 10,000 and 16,000 Rs. One or two of these, such as the Victoria Museum at Karachi, do not appear to give value for the money spent, and the remainder vary considerably in efficiency from section to section.

Thus, on the whole of the Indian museum movement something less than Rs. 720,000 is spent per annum—less than is spent upon a single really good museum in any one of the great capital cities of Europe or America. The five richest Indian museums have a larger income than the remaining 100 put together, but even they with their *combined* incomes do not equal what is spent annually in Glasgow, Manchester, or in a single one of the six large national museums in London. There is not a museum in India that can be regarded as adequately financed, and only a bare dozen can be considered as having finances even partially adequate to the task before them.

The prime source of income is from the Government of India and the Provincial Governments. It has already been pointed out that India consists of "British India" and the "Indian States" and that British India is divided into 12 major provinces. Their approximate respective contributions to museum services are as follows:—

Government of India	Rs.	214,000
Government of Madras	Rs.	67,300
Government of Bombay	Rs.	58,300
Government of Bengal	Rs.	34,000
Government of United Provinces ...	Rs.	24,300

Government of Punjab	Rs.	21,000
Government of Bihar	Rs.	23,000
Government of Central Provinces ...	Rs.	14,000
North-West Frontier Province	Rs.	6,000
Government of Assam	Rs.	2,000
Government of Burma	Rs.	1,470

Sind has as yet no museums, and Orissa has only the small museum at Cuttack.

Apart from these major Provincial Governments there are minor administrations in Ajmer, Baluchistan, Delhi, and Coorg, and of these the first supports a museum from Provincial funds, the annual contributions being about Rs. 4,700.

Thus the total direct Government contributions in British India to Museum services is Rs. 470,000 or 67 per cent. of the total expenditure on museums. The remaining contributions which go towards the upkeep of museums in British India come principally from Municipalities, Colleges and Universities, and Private Societies.

Municipalities and Local Boards in India maintain seven museums and make grants to six, the total expenditure on all activities being less than Rs. 61,000. Of this sum it may be remarked that Rs. 56,558, that is over 92 per cent. of the whole, was expended in 1934/35 by four municipalities in the Bombay Presidency. The Bombay Municipality not only maintains the Victoria and Albert Museum at an annual cost of Rs. 11,000 but makes annual grants of Rs. 25,000 and Rs. 3,000 to the Prince of Wales Museum and the museums of the Seth Gordhandas Sunderdas Medical College respectively. The Karachi Municipality spends annually Rs. 12,000 on its Museum, the Poona Municipality Rs. 5,000 on the Lord Reay Industrial Museum, Poona, and the Bijapur Municipality makes a grant of Rs. 300 to the Bijapur Museum. In the remainder of India the total ascertainable expenditure by Local Bodies is not more than Rs. 4,000. The Rajahmundry Municipality spends some Rs. 200 on its museum, the Raipur Municipality and Local Board together Rs. 400 on the Raipur Museum, the Darjeeling Municipality, more generous, contributes Rs. 1,250 towards the funds of the Darjeeling Museum, the Benares Municipality Rs. 600 to the Bharat Kala Bhawan Museum, the Lahore Municipality Rs. 180 to the Lahore Museum, the Bezwada Municipality Rs. 360 to the Bezwada Museum and Gardens and the Ajmer, Beawar and Kekri Municipalities and the Ajmer District Board each make small grants of varying amounts to the Ajmer Museum. The Allahabad Municipality make an annual grant of Rs. 1,500 to their museum. In view of this meagre support it is

not surprising to find that outside the Bombay Presidency the museums maintained by local bodies rank among the poorest in India, being generally poorly-staffed, ill-equipped, neglected and of little educative value. This criticism is applicable also to the Aden Museum on which the Aden Settlement (Municipality) spends some Rs. 400 per annum. In most municipal museums money not expended lapses, so there is no building up of a reserve fund. At the Victoria and Albert Museum, Bombay, the Curator can, with the sanction of the Municipal Commissioner, make purchases of exhibits and cases, but there are no funds for either of these purposes this year.

Societies and private benefactions contribute less than Rs. 12,000 annually to the maintenance of museums.

The Indian States combined spend Rs. 141,000 on museums and art galleries.

To summarise, in British India the amount generally applied to museums equals one twenty-eighth of an anna per head, whilst in the Indian States as a whole the amount per head comes to even less, namely, one thirty-fourth of an anna.

The reasons for this comparative poverty of museum finances are not far to seek. It must not be forgotten that India is essentially rural, and that although it has a population of 359,000,000 it has only 39 towns over 100,000 population compared with the 57 of the United Kingdom and the 74 of the U.S.A. Furthermore, the wealth per head is but a fraction of that of Europe or North America. Thus, whilst India as a country may be considered rich, the average individual lives at a scale so low that there is scarcely a European or North American equivalent.

Whichever way one approaches the question, however, it is evident that the finances of the museums of India whether in British India or in the Indian States, are much below those of almost any area of the world, and it is amazing what has been done, particularly at Bombay and Madras on budgets below those of the principal provincial towns of the British Empire and the U.S.A.

This is one of the reasons why the Indian museum service sustains such a poor comparison with the museum services of most other countries. Another reason for the comparatively poor state of some of the Indian museums is that India has not been blessed with public benefactors as have the United States of America and various countries of Europe have been. Gifts of a hundred thousand dollars for museum purposes or new buildings are not unusual in the United States, but in India there have only been two gifts of this magnitude, namely, Mr. Currimbhoy Ibrahim's gift of Rs. 300,000 to the Prince of Wales Museum, Bombay, in 1906,

and Lord Curzon's endowment of the Victoria Memorial Hall, Calcutta, with a sum of £20,000. The Victoria Memorial Hall is exceptional also in this, that the cost of the building, namely, seventy-six lakhs of rupees was voluntarily subscribed by the People and Princes of India. This curious paucity of private benefactions cannot be due to any lack of fortune, for it is probable that a list of the hundred richest men in the world would include a dozen Indians.

There are only two examples of museum buildings having been erected at the cost of private persons, these being the small museum at Raipur, built by Mahant Ghasidas, Chief of Nandgaon, and the excellent and recently erected Pathological Museum of the Seth Gordhandas Sunderdas Medical College, Bombay, the gift of the late Seth Jumnadas Lallubhai.

Many of the museums in the Indian States owe much to the personal interest taken in them by the ruler but there is, in some cases, a tendency to utilise them as a repository for works of art, natural history specimens and curiosities no longer required at the Palace.

Of important benefactions there are few to record save the art treasures presented to the Prince of Wales Museum, Bombay, by Sir Ratan Tata and Sir Dorab Tata, the collection of musical instruments given to the Indian Museum, Calcutta, by Raja Sourendra Mohan Tagore, and the valuable pictures and other objects which Lord Curzon, in addition to his princely endowment, presented to the Victoria Memorial Hall, Calcutta. Seeing that fifteen towns, each with more than 100,000 inhabitants, still have no museum there is no lack of opportunity for wealthy citizens of these cities to follow Lord Curzon's example, but all museums would benefit considerably by straightforward gifts of money for store rooms, laboratories or even expert assistance.

We have already noted that the two best provided museums in India are the Prince of Wales Museum at Bombay, and the Indian Museum at Calcutta, though neither of these has an income comparable to those of many leading provincial cities in Europe. With regard to the Indian Museum, the figures in the Directory entry reveal a singular disproportion between the amounts allotted to the various sections. Thus, whilst the Archæological section receives Rs. 29,000 per year, the Geological section receives only Rs. 5,500 allocated as follows: one-quarter of the pay of the curator and the Museum assistant Rs. 3,600, Museum bearers and other labour Rs. 1,100, and all that remains for the purchase of specimens and material is a few hundred rupees. Obviously under conditions such as these the section will remain comparatively stagnant, and all that can be done is to

arrange for cleaning and perhaps slight improvements. With such a budget there can be no question of making any part of this section efficient according to modern methods, and a comparison with the Geological Museum in London or the leading Geological museums in Europe and America makes it obvious that in exhibition methods the Geological section of the Indian Museum is several years behind the times.

Finance is indeed the key to India's museum development; it is hopeless to expect a great movement on fantastically low budgets.

Chapter III.

Administration.

Of the 105 museums in India no less than 37, a strikingly high proportion, are directly administered and financed by the Government of India or Provincial Governments, or draw their main revenues from these sources, namely:—

Agra, Taj Museum.
Ajmer, Rajputana Museum.
Bijapur, Archaeological Museum.
Bombay, Prince of Wales Museum.
Calcutta, The Indian Museum.
Calcutta, Victoria Memorial Hall.
Calcutta, Imperial Library.
Coimbatore, Gass Forest Museum.
Dacca, Dacca Museum.
Darjeeling, Natural History Museum.
Dehra Dun, Museums of the Forest Research Institute (5).
Delhi, Fort Museum.
Delhi, Indian War Memorial Museum.
Fyzabad Museum.
Harappa Museum.
Lahore, Fort Museum.
Lahore, Central Museum.
Lucknow, Residency Museum.
Lucknow, Provincial Museum.
Lucknow, Institute of Hygiene.
Madras, Government Museum.
Mandalay, Palace Museum.
Mohenjo daro Museum.
Muttra, Curzon Museum of Archaeology.
Nagpur, Central Museum.
Nalanda, Archæological Museum.
New Delhi, Central Asian Antiquities Museum.
Pagan, Archæological Museum.
Patna, Patna Museum.
Peshawar, Peshawar Museum.
Quetta, McMahon Museum.

Rangoon, Phayre Museum.
Sarnath, Archæological Museum.
Satara, Historical Museum.
Shillong, Government Coin Collection.
Sibpur, Royal Botanic Gardens Herbarium.
Taxila Museum.

In addition to these 36 museums directly under the Imperial or Provincial Governments, there are 27 colleges and universities with museums. In most of these, details of finance are hard to secure, but since most of these colleges and universities receive government grants it would not perhaps be unfair to class most of these museums as being indirectly supported by the government. The full list of these institutions is as follows:—

Agra, St. John's College.
Allahabad, University Museum.
Bombay, St. Xavier's College.
Bombay, Grant Medical College.
Bombay, Seth Gordhandas Sunderdas College (2).
Calcutta, Medical College Museums (2).
Calcutta, Carmichael Medical College.
Calcutta, School of Tropical Medicine.
Coimbatore, Agricultural College Museum.
Cuttack, Ravenshaw College Museum.
Delhi, Lady Hardinge Medical College.
Ernakulam, Maharaja's College.
Lahore, Government College.
Lucknow, University Museums (5).
Lyallpur, Agricultural College Museum.
Madanapalle College.
Madras, Queen Mary College.
Madras, College of Engineering.
Madras, Medical College Museums (2).
Madras, Christian College.
Mangalore, St. Aloysius' College.
Mysore, University Museum.
Peshawar, Islamia College.
Poona, Ganeshkind Fruit Experimental Station, Museum.
Rawalpindi, Gordon College.
Serampore, Serampore College.
Trichinopoly, St. Joseph's College.

The college museums are usually administered by a Professor acting under the Principal. The majority are for the use of students, and cannot strictly be considered as public museums.

Twenty-seven museums are administered and maintained by Indian States, the full list being as follows:—

Akalkot, State Museum.
Aundh, the Palace Collection.
Bangalore, Mysore Government Museum.
Baripada, Baripada Museum (Mayurbhanj State).
Baroda, State Museum and Picture Gallery.
Bhavnagar, Barton Museum.
Chamba, Bhuri Singh Museum.
Dharampur, Lady Wilson Museum.
Gwalior, State Museum.
Archaeological Museum.
Hyderabad, State Museum.
Idar, State Archaeological Museum.
Indore, State Museum.
Jaipur, Albert Museum.
Jodhpur, Sardar Museum.
Junagadh, Rasaulkhanji Museum.
Khajraho, Jardine Museum (Chhatarpur State).
Khiching, Museum of Archaeology (Mayurbhanj State).
Kolhapur, Irwin Agricultural Museum.
Pudukkottai, State Museum.
Rajkot, Watson Museum.
Sanchi, Museum of Archaeology (Bhopal State).
Trichur, Cochin State Museum.
Trivandrum, Govt. (Napier) Museum, Travancore State.
Trivandrum, Sri Chitralayam (Gallery of Paintings).
Trivandrum, Rangavilas Palace Collections.
Udaipur, Victoria Hall Museum.

Thus, 91 out of 105 museums in India are mainly supported by the Governments and States. Of the remaining 14 museums, seven are maintained by municipalities, as follows:—

Allahabad, Municipal Museum.
Bezwada, Victoria Jubilee Museum.
Bombay, Victoria and Albert Museum.
Karachi, Victoria Museum.
Poona, Lord Reay Industrial Museum.
Raipur, (C.P.) Raipur Museum.
Rajahmundry, Rajahmundry Museum.

and six only are maintained by Societies. Most of these are self supporting institutions, but the Varendra Research Society at Rajshahi, the Assam Research Society at Gauhati, and the Research Societys' Museum at Poona all receive government grants.

In a category of its own comes Tanjore, which is under the Temple authorities.

Nowhere in India is there to be found any equivalent of the privately endowed museum which is such a feature in the U.S.A. In other words, India leaves its entire museum services, with few exceptions, to be organised, administered and financed by the various Governments or States. It is true we did find one private " museum," that belonging to Mr. C. P. Roy at Puri, and called " Roy's Museum of Antiquities," but this miscellaneous jumble of unlabelled and unarranged archæological specimens can no more be elevated to the dignity of a museum than the miscellaneous collections of bric-a-brac that used to be such a feature of Victorian houses in England.

It is obvious, therefore, that with so little public interest in the formation or maintenance of museums almost the entire problem of the museum services of India has to be met by governments, whether Imperial, Provincial or State, but probably in no part of the world has the museum service less capacity for, or opportunity of, making itself heard in the corridors and lobbies of the Government, or of drawing attention to its urgent needs. In all India it is nobody's business to advise governments on Museums generally. They may be good, but no one can praise them and secure additional grants: they may be bad, deplorably so, but it is no one's business to condemn.

At the Indian Museum, for example, there is a Board of Trustees appointed by the Government, but its powers extend only to control of the lesser staff and co-ordination of departments. The various sections (excluding the Art Section) are administered and financed through the various Government Surveys, and there is no one on the spot to see that the officer temporarily given control of a Section of the Museum, usually in addition to his other duties, gives that amount of time or care to the collections which is needed to bring them up to the highest standard of efficiency.

In view of the complicated administration of this Museum some note may be given of its constitution. The Act of 1866 establishing the Museum appointed thirteen Trustees, five of whom were *ex officio*, four were nominated by the Governor General of India in Council; and the Asiatic Society of Bengal was represented by its President and three other members. This act was modified by an Act of 1876, which laid down that the Trustees

should be:—the Secretary to the Government of India; the Accountant General; five other persons to be nominated by the Governor General of India in Council; the President of the Asiatic Society, and four other members nominated by its Council; the Superintendent of the Geological Survey of India; and three other persons elected by the Trustees for the time being. The Trustees were given exclusive possession, occupation and control of the whole building, other than that part set aside for the Geological Survey.

This Act was further amended in 1887. According to this Act, the Trustees were to be the Accountant General of Bengal and five persons to be appointed by each of the following:—the Governor General in Council, the Lieutenant-Governor of Bengal, the Asiatic Society of Bengal and the Trustees. The powers of the Act of 1876 were renewed.

These Acts were consolidated and amended by Act No. X of 1910, which appointed as Trustees—the Accountant General of Bengal; the Principal, Government School of Art, Calcutta; the Director, Geological Survey of India; the Superintendent of the Zoological and Anthropological Section of the Museum; the Director General of Archaeology; the Officer in charge of the Industrial Section of the Museum; one nominee by the Governor General in Council; three nominees of the Lieutenant-Governor of Bengal; one person to be nominated by each of the following:—Asiatic Society of Bengal; British Indian Association of Calcutta; the Syndicate of the Calcutta University; the Bengal Chamber of Commerce; and three other persons to be nominated by the Trustees. Once again exclusive possession, occupation and control were placed in the hands of the Trustees, and they were given powers to exchange, sell or present duplicates, and to remove and destroy any article contained in any such collection.

Under a byelaw sanctioned by the Government of India in 1912, the Zoological and the Art Sections remained under the direct control of the Trustees, but as regards the other Sections, namely, the Archæological, the Geological and Industrial Sections, the Trustees retain visiting powers, but the Officer in charge of each Section was empowered to arrange directly with the Government of India as regards the staff and grant necessary for the proper preservation, classification, and display of the specimens in his charge, and for any scientific work carried out in connection with this Section. The Superintendent of the Zoological and Anthropological Sections was recognized as Superintendent of the Museum exercising control over museum buildings, land and the lower staff, but was not to interfere with the internal arrangements of other Sections.

These regulations have been slightly modified since, but in essence we

have this situation, that over the last seventy years no satisfactory method has been found of securing a good government of this Museum. At the moment the Trustees are powerful in name, but powerless in action. The Heads of Sections could be powerful in action, but mostly have other duties which make great calls upon their time and energy. In consequence it is nobody's business to see that the Museum as a whole develops along co-ordinated lines, and it would not be surprising if with a constitution of this kind there had developed differences between the Sections and even between Sections and the Trustees on many points.

Many experiments have been made in Europe and America for the proper direction of a museum, and in almost every case the system that has worked best has been to place the ablest man obtainable in complete charge of the whole institution, and for the governing body to rely upon him to produce that efficiency and progressiveness which are the hall-marks of a first-class museum. To put it briefly, it would seem as if the Act governing this Museum, and its byelaws, have been devised to create a number of Trustees with no powers, a series of officials with no supervision, officials with little time to give to their duties and immense opportunities for procrastination.

Yet, in spite of all this, certain Sections of the Museum give evidence of efficiency and activity on the part of those concerned, but if a Section is good it is in spite of the constitution of the Museum and by no means because of it.

A similar situation on a smaller scale might have arisen at the Prince of Wales Museum, Bombay, where the Act of 1909 created a number of Trustees, but gave them slightly more power than those at Calcutta. The Act gave certain privileges and powers to the Bombay Natural History Society, which, like some of the Sections at the Indian Museum, goes direct to the Government for its finances. Here again certain Heads of Sections have other duties that take a great deal of their time.

In a few government museums Committees of Management or Boards of Trustees have been appointed, but in some cases these members have only the vaguest ideas of museum management. Nearly everything is left to the Curator, and it is small wonder if occasionally there is to be found a Curator who prefers to spend his time outside the Museum rather than in it, an example which the public find it not difficult to copy. As an example of the difficulties that curators may find we would mention a case where the Curator, after 24 years' service, is paid only Rs. 100 a month. Some years ago he drew up an excellent Report for the museum authorities outlining what ought to be done to bring the Museum up to date, and had his advice been followed

this institution would rank much higher than it does. The governing body, however, appears to have done nothing beyond continuing to make its annual grants of under Rs. 5,000 per year. It is true that attempts have been made to augment the collections in the museum, but the main need of this museum is not so much additional specimens as a thorough overhaul of the existing collections. In the various Reports dealing with this museum the word " Curator " does not appear once. It is obvious that his influence is held to be commensurate with his pay.

A further word must be said about the governing bodies. In a few cases they are really active, as at Bombay, Darjeeling, and Patna, but in other cases, as for example, the Committees of the Bijapur Museum and the Delhi War Memorial Museum, the governing body is never or very rarely called together. In the majority of cases the governing body meets only once or twice a year, and in general it may be said that their interest in the Museum for which they are responsible is extremely little. Occasionally somebody feels that something is wrong, and there are changes in the Board of Management, which almost immediately lapses into its former state. Cases could be quoted of examples where the members of the committee never visit the museum, are ignorant of modern museum practice, and are totally unaware of the gradual deterioration of the exhibits. It may be recalled that the failure of the local museum movement in the Madras Presidency some 80 years ago was partially attributed to this cause, and more recent examples are to be found.

It must be admitted that there is not in India that leavening of museum enthusiasts which is to be found in most European countries and particularly in the United States. It is true there are and have been a few individuals, particularly in Bombay, who have given much time and energy to the development of the museums for which they are partly responsible, but in other cases it is difficult to find a single man in cities of over 100,000 population prepared to give altruistic service to the development of museums or art galleries.

The problem is one that seems to lack an immediate solution. Curators can be trained in a few years, and travelling grants may subsequently enable them to visit Europe and America, and become imbued with new enthusiasms and ideas, but for lethargic and ignorant committee-men there seems to be no remedy other than dismissal, in which case there arises the great problem of replacement.

Some museums have committees consisting mainly of *ex officio* members who from the nature of their offices are not necessarily or even

likely to be interested in museums and art galleries, and who, moreover, do not welcome additions to their official duties. An energetic curator, therefore, has before him the task of educating his masters, whilst the lethargic curator is perfectly happy not to be worried by them.

The best possible committee consists of men of acknowledged integrity and learning who have an enthusiasm for museums, and are prepared to give no little time to understanding modern museum practice.

A few museums are under the administrative control of the Local Directors of Industries and two of these, namely, those at Bangalore and Nagpur, call urgently for reorganization. One or two museums appear to have no real governing body at all: at the Victoria and Albert Museum, Bombay, for example, the administrative control is nominally in the hands of the Municipal Commissioner, but neither he nor his Deputy take any great interest in the Museum. It should not be difficult to appoint an active Committee of the Corporation.

Chapter IV.

Personnel.

The previous surveys in this series have shown how the museum movement in Great Britain, Canada, Australia and every part of the British Empire depends for its excellence upon the quality and vigour of the museum staff. Administrative forms may vary, finances rise or fall, collections may include world-famous treasures or simply economic material that could be replaced for a few pounds, but in the main there is no one thing that affects the status and usefulness of a museum so much as the personality, vigour and capability of the curatorial staff. India is no exception to this generalisation, and her museums reflect in no uncertain form the energy or lack of energy of her curators.

It may perhaps be well here to lay down the qualifications required in a curator. Sir Henry Miers, in his Report on the Museums of the British Isles, 1927, summarised them as follows:—

> "Besides a liberal education and a technical training, and administrative ability he should have some knowledge of at least one, and preferably more than one, of the subjects covered by the museum; an instinct for scientific and artistic exhibition; a zeal for, and acquaintance with, educational work and research; and he should be able and willing to act as a teacher. Very rarely are these qualifications to be found in one person, and many appointments are made without much regard to them. Fortunately an able young man with real enthusiasm for the work can find in the museum itself materials for his own education, and some of our most learned curators have acquired their knowledge in this way. But in a scientific or archæological museum knowledge is needed of subjects which only exceptional men, or persons with a real passion for the work, can acquire in the midst of strenuous duties; languages, biology, history, science, etc., are subjects of which the foundations should be laid in youth, and it is in a university degree course that the necessary preparation is most likely to be found. Moreover, a university training gives that insight into research which is so needful if a museum is to keep abreast of modern ideas and if its treasures are to be made useful and available.



Indian Museum, Calcutta. Well-labelled Gupta Gallery.



Sarnath Museum. Unlabelled Gupta sculptures.

> "The curator should be a fountain of inspiration. He should be accessible to inquirers (some of the most competent have to answer hundreds of inquiries during a month), and he should make his museum a meeting-place for various clubs and societies, an encouragement to all seekers after knowledge, and an educational centre for the town.
>
> "Unfortunately this has not been fully realised by the electing bodies; their desire has frequently been to save expense by appointing some one willing to accept a miserable salary and therefore not possessing the necessary qualifications, or by making the post a part-time one."

Throughout India only a score of museums have what can be described as a full-time competent staff, and in this category come some of the museums in Bombay, Calcutta, Dehra Dun, Hyderabad and Madras.

In some of these cases the heads of the institutions have other duties which they undoubtedly consider as important as their museum duties. Thus at Dehra Dun the Museums are connected with the Forest Research Institute, and at Madras the Museum forms a single unit with the Library, the Superintendent of the Museum being also the principal Librarian. From time to time suggestions have been made to separate the two Madras Institutions and we can but add our recommendation to these, in view of the importance of both Institutions. It is of course true that at the moment the Museum gains greatly from having such a valuable research library associated with it, but there is no reason why these facilities should not be continued were the two Institutions separately administered. At Calcutta, as we have already pointed out, several of the sectional heads have a full-time occupation with the various government surveys.

As a natural consequence of this state of affairs some assistants have duties that compare with a full curatorial post elsewhere, but bearing salaries of only 100-200 Rs. per month. In some cases, where the curator is also an active member of a government scientific survey, or is a college professor, the museum or part of the museum for which he is responsible often shows a deplorably bad standard of curatorship. Generally speaking it may be said that where these pluralists exist the museum is sometimes neglected in no small degree.

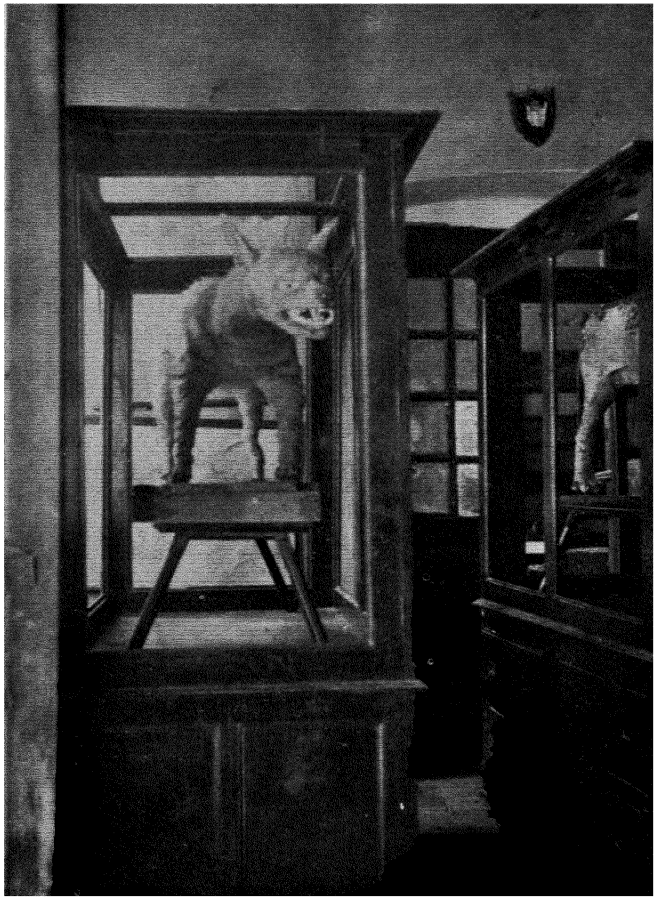
To give concrete examples, the Sarnath Museum, beautifully situated and well arranged, still lacks proper labelling for two of its four galleries; sections of the Indian Museum at Calcutta have deteriorated and are deteriorating owing to the lack of consistent expert direction. And yet other examples such as Dehra Dun show that curatorship can be linked to other duties without such deterioration.

About thirty of the smaller museums have a curator who would appear, on paper at any rate, to have many of the qualifications necessary for his post, but several of these lack the saving grace of energy to make their museums echo their ideals. Brilliant exceptions to this generalization are the museums at Darjeeling, Muttra, Peshawar and Taxila, the Lord Reay Museum at Poona, and the Archaeological Museum at Gwalior, while one or two of the college museums are most praiseworthy. The bulk of the smaller museums are in the hands of untrained or ineffective curators whose incompetence is only matched by their laziness and indifference.

Broadly speaking the standard of curatorship compares poorly with that of North-West Europe, Northern America, and comparative portions of the British Empire. In scarcely a single museum in India is there any adequate knowledge as to the way in which manuscripts, textiles, pictures, or woodwork should be preserved or exhibited. Manuscripts only too frequently show signs of borer beetle, textiles show the ravages of moths, pictures and labels too show how destructive " silver-fish " can be, while mites, cockroaches and even pigeons add their quota of destructiveness. Natural history specimens too, frequently show signs of moth and mites in addition to bleaching, shrinkage and cracking. To add to this catalogue would perhaps be superfluous, but we must in addition mention that even the use of insecticides has resulted in the discolouration of textiles, manuscripts, etc., through being clumsily or ignorantly applied. The present low standard of curatorship in many museums means that future generations will be deprived of important documentary evidence of India's past greatness.

If pests were the only trouble possibly India would not rank so badly, for some allowance might have to be made for the abundance of pests in the tropics, but curatorial practices of the most brutal kind assist nature in her work of destruction. Delicate textiles often a century or more old, that by some miracle have escaped pests, are exhibited in upright cases by the simple expedient of running a couple of two inch iron nails through the top fold. The textile, whether a fine carpet or a gold embroidered coat, or even a hand worked sari, soon splits, and at this point the " curator " drives in another couple of nails.

In natural history, too, the number of moth-eaten specimens that abound is surprising. Even the Indian Museum exhibits century-old specimens that are travesties and libels of nature's efforts. Such specimens (unless type specimens) should be immediately withdrawn and destroyed, for they present an entirely erroneous idea of the animals in question. Such improvements as have been made here recently are all to the good, but the pace of the improvement ought to be much faster. The proud position



Fyzabad Museum. Unsatisfactory taxidermy.



Baroda Museum. Case of textiles.

that this Museum holds in the estimation of the world demands that the exhibited collections shall be displayed fittingly, and a single dirty or unlabelled case detracts much from its value in the eyes of the casual visitor, just as poor specimens and the presence of pests detract much from its value in the eyes of specialists. Taxidermy as an art scarcely seems to have penetrated the confines of Hindustan, and occasionally there can be seen a specimen " sans eyes, sans teeth, sans hair, sans anything "—even a label.

Even a label! It should be pointed out here that in America, museums have developed an entertaining game in which a score of objects are left unlabelled so that children may test their knowledge. In India this game reaches a high stage of efficiency! Not only are the majority of exhibits in some museums unlabelled, but where labels do exist the chaprasis turn a few upside down and exchange others. Where there are a few geological specimens this game of course presents permutations and combinations undreamt of by the comparatively unimaginative American. Occasionally, the curator gets tired of seeing labels about loose, so collects them all together and deposits them in a special case of their own.

Nor is this the entire obverse of the curatorial coin. Apart from the fact that curatorship is bad in many instances, there is the question as to whether it is not an imperative necessity to introduce annual audits of the more valuable objects in every museum. In many museums we have endeavoured to check a few of the contents with the " Accessions Book," and time after time there appeared to be curious discrepancies.

If the admirer of Indian art or culture should wish to preserve for posterity some priceless relic of India's age-old greatness, the first thing he should do is to ensure that the museum to which it is sent has a competent curator, otherwise it is far safer in private hands.

How much of this deplorable situation is due to curators, and how much due to the absence of inspection or even of interest in high quarters, or to the lack of any museums association, is a moot point. Curators are appointed—and forgotten. Europe and North America have their active invigilating associations, with their frequent conferences and meetings of experts, and an incompetent curator usually feels the pressure of his fellow craftsmen before many years have passed. In England, too, many Chairmen of Municipal Museum Committees have been known to be keenly interested in museums, whilst in the United States, Management Committees often take a greater interest in museums than the Curators appreciate. But in India there are few such checks outside those museums under the Archæological Survey, and even there they are not strong.

In no part of the world is the curator so isolated as in India. Few curators, save those in the larger cities, have seen more than two or three museums other than their own, and they have few standards by which to judge their own efficiency. The majority of Indian full-time museum curators are graduates. In the larger museums the graduate enters upon his duties soon after leaving college, and from then until his retirement his life is spent in one particular area. So far there are few instances of transfers from museum to museum or from province to province.

We have already noted that up to 1887, when the Victoria Museum in Udaipur was started, every museum in India owed its origin to the presence of the British, and up to this date all the curators and principal members of the staff were Europeans trained in European technique. The first of a long line was Dr. Nathaniel Wallich, the Danish botanist, who became curator of the Asiatic Society Museum in 1814, but from that date until 1887, almost without exception, all the principal officers of museums were British.

From about 1887, however, there began the steady infiltration of Indian Officers with the appointment of Mr. T. N. Mukharji as Assistant Curator of the Industrial Section of the Indian Museum. Since then the appointment of Indian officers has steadily expanded until to-day there are only seven museums in all India in which the position of Curator or Superintendent is held by a European.

This change-over, emphasised by the Indianisation of all educational services since the war, has its advantages and drawbacks. The advantages are obvious, for it is a gain to India that knowledge of the arts and sciences should be fostered by Indians themselves, and that scientifically-minded Indian students at universities should feel that there are careers open to them worthy of their talents.

But the disadvantages are there too. At the present time the lead in museum technique is given to the world from Northern Europe and Northern America, and whilst the European curator from India could keep in touch with these developments during his leave periods, his Indian successor inevitably finds it more difficult to keep up to date. There are, however, a few indications that museum authorities realise this disadvantage, for occasionally Indian curators and assistants are sent to England to study museums and museum technique. On the other hand, in the technique of exhibiting tropical exhibits much may be learnt from the Musée du Congo Belge at Tervueren and from the Dutch museums at Batavia and Buitenzorg. Thus, if the Indian curator is to keep abreast of his colleagues in other parts of the world, visits at not too distant intervals to other areas seem to be an absolute necessity.

It is remarkable how few of the staff of the museums of India are in practical touch with what is going on in other countries. The various publications of the Museums Association and the American Association of Museums, to say nothing of the publications of the International Museums Office which are mostly in French, are unknown to all but a few museums, and there is no general publication in India dealing with museum activities. *Indian Art and Letters* occasionally has articles dealing with museums in India, but here again only one or two museums seem to be aware of its existence.

A further disadvantage is that there is no common meeting ground—no platform from which knowledge can be disseminated. Not only has India no Museums Association of her own, but she seems unaware of others that might help her.

A few curators have had the good fortune to be trained under the Archæological Survey, which during the past thirty years has provided competent archæologists to several museums. But generally speaking the potential curator has few opportunities for training, no refresher courses, no Association, and no means of meeting his colleagues at frequent intervals.

Efforts have been made to bridge this gulf at various times. In 1907 and 1912 Museum Conferences were held, and in 1911 a Conference of Orientalists. In a subsequent chapter we give a short résumé of what happened at these three conferences, and consider whether any useful purpose would be served by the creation of an Indian Museums Association or some similar body or by area conferences of curators at certain intervals.

To-day it would obviously be difficult to bring together these curators or their assistants from areas a thousand miles apart without financial assistance. In Great Britain, the U.S.A., and parts of Europe generally, the fares and expenses of curators attending their respective conferences, are met from Government, municipal, or other funds, and the need in India for some such arrangement is only too evident.

Wherever a curator is isolated from his fellows a certain staleness soon creeps in, the initial enthusiasm of the newly-appointed curator soon fades, and in its place a dull lethargy holds sway. There are, of course, exceptions to any generalisation of this kind, but they do not disprove the need for far greater contact.

Salaries.—To anyone who is accustomed to European standards of pay, low as they are, for qualified curators, the salary scales in India are so low as to make one wonder how curators live. At Raipur, for instance, the clerk in charge has been in his present post for twenty-two years, during which time he has acted as Curator, and receives a salary of only twenty

rupees a month, or 7s. per week. At Fyzabad and Akalkot similar salary scales are in operation, and it can scarcely be a matter for wonder if these and similar museums reflect the salaries paid. At no less than one-third of the museums where the curatorial position is a full-time appointment the salaries are Rs. 100 a month or less, and at another third the salaries are Rs. 500 or below. These salaries are in sad contrast with those paid in the Dutch East Indies, Singapore and Ceylon.

In previous reports in this series, we have had occasion to make some strong remarks on the low rates of remuneration accorded to curators, but however strongly we may have felt on this subject with regard to museums in the British Isles and other parts of the British Empire, they fade considerably in comparison with what should be said about the rates of pay in Indian museums. It is true that there are one or two really good appointments, and that at places such as Bombay, Madras, Baroda, Delhi, Calcutta, and Lahore, leading officers receive salaries ranging between Rs. 600 and Rs. 1,200 a month, but these are most definitely the exceptions, and in the vast majority of cases the curator is paid something approaching Rs. 200 a month, or alternatively, as in the case of a majority of the college museums, gives his services free of charge.

There are examples of museums directly under the control of the Government of India where the rate of pay of the chief officer is only Rs. 250 per month, and the duties include not only the supervision of the museum, but also certain archæological duties in the immediate vicinity. It is unfortunate that much of the information touching salaries was given confidentially, rendering it impossible to publish comparative tables showing how the various museums pay their curators, but it is unquestionable that the average standard of pay in Indian museums is an extremely low one, and that in consequence it does not attract into the museum profession the ablest and best among Indian scientists, archæologists and art experts.

CHAPTER V.

Character and Scope.

Archæological Museums.—In previous surveys of the museums in other parts of the Empire we have noted the curious tendency in each Dominion for museums to concentrate upon a certain field of activity. In Canada and Australia geology looms large in museum collections, in other areas natural history, and in Ireland archæology. In India, too, there is a comparable bias in favour of archæology and historical material. This bias is understandable when we realise the pride that the cultured Indian takes in the history of his country, and the comparative ease with which archæological material can be secured.

These archæological exhibits are in the main the *disjecta membra* of ancient shrines and from their very nature they were early recognised as of great antiquarian and religious interest, and were in consequence the first to strike the eye of Europeans by their beauty or strangeness.

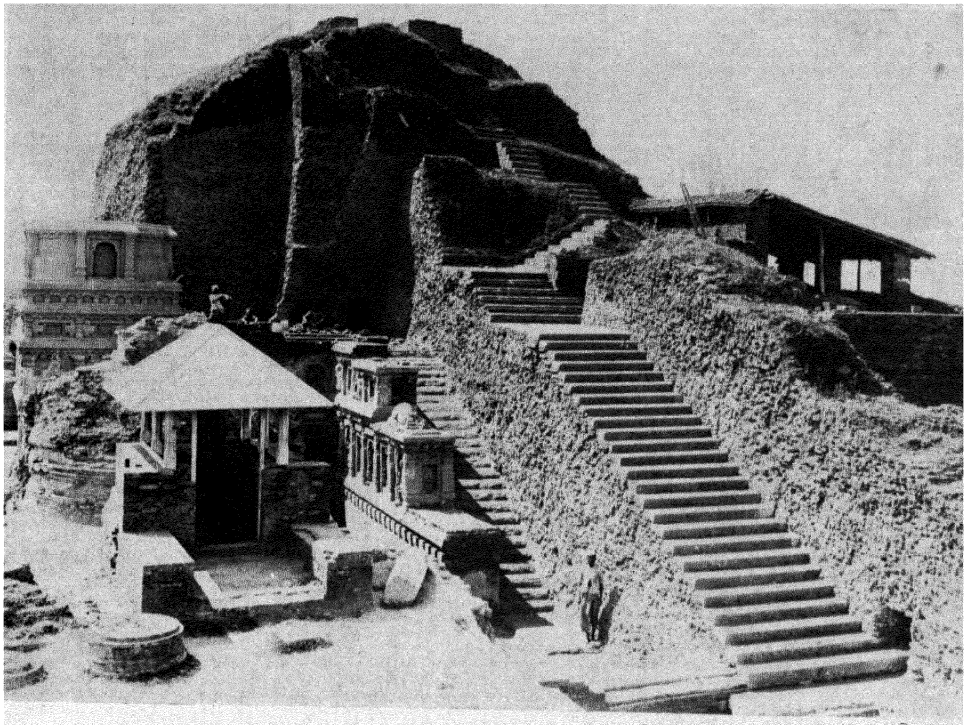
In India as a whole there are 19 museums devoted entirely to archæology and 16 devoted to what might be termed historical material in the widest possible sense, while no less than 35 other museums have archæological or historical collections, some of them such as those at the Indian Museum, Calcutta, the Prince of Wales Museum, Bombay, and the museums at Chamba, Lahore, Hyderabad, Lucknow, Nagpur and Madras being extensive and of great importance. Broadly speaking, therefore, it may be said that more than half of the museum collections in India consist of archæological or historical material.

In the earliest founded Indian museums the geological and natural history collections took pride of place, and it was only later that archæology came to the fore as a result of the formation in 1862 of the Archæological Survey and the activities of Sir Alexander Cunningham, whose researches added greatly to the collections in the Indian Museum and laid the foundations of the Gandhara collections at Calcutta and Lahore, and, above all awakened widespread interest in Indian archæology. The Amaravati sculptures in the Madras Museum are principally the result of excavations carried out in 1881. But the greatest activity resulted from the reorganization by Lord Curzon's Government of the Archæological Survey in 1902 by reviving the post of Director General, by placing the local surveys on a permanent footing and by making provision for scholarships for the

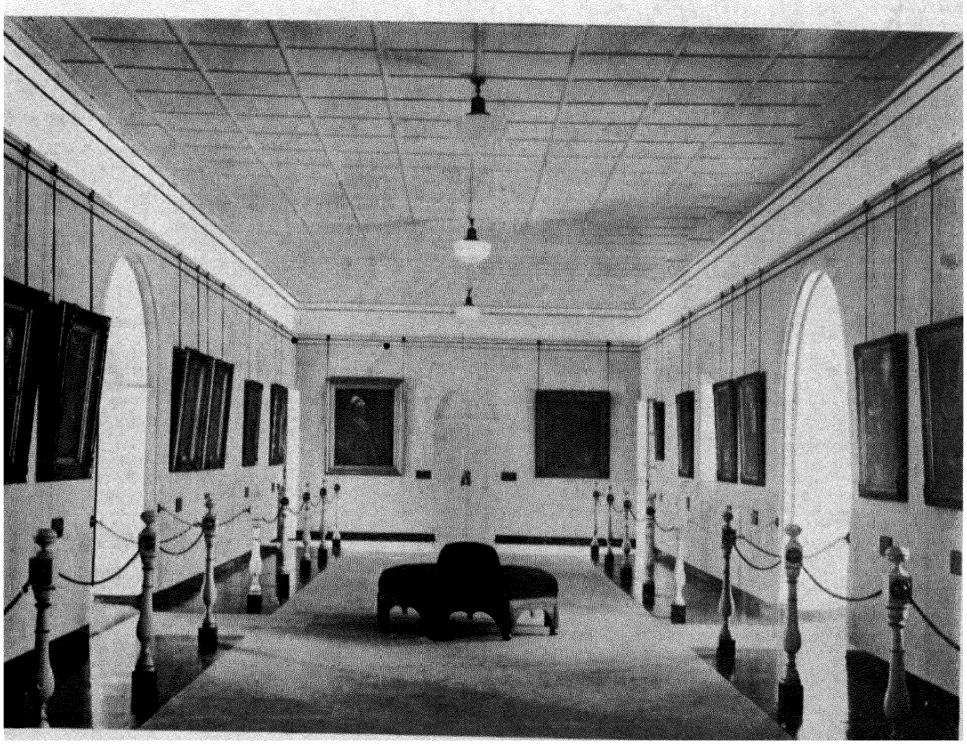
training of students in archæology. The history of the archæological museums in India is largely the record of the labours of the then appointed Director General, Sir John Marshall, to which reference has already been made. His labours were not limited to British provinces, but extended also to the Indian States.

The discoveries of the Archæological Survey, by adding so substantially to the history of India and awakening world-wide interest in its art and antiquities, have stimulated in no small measure feelings of nationalism and directed the attention of Indians to the need for preserving their archæological treasures, which generally have the added virtue of being more pest-resistant than most material. Consequently, there are few museums in any part of India which do not contain archæological relics of one kind or another, and the local museums give clear evidence of an increasing appreciation of ancient Indian Art and Architecture. In view of the wealth of archæological material still awaiting examination and the recent amendment of the Ancient Monuments Preservation Act, the Imperial and Provincial Museums are likely to be enriched even more by the results of excavations and of growing public interest.

Art Collections.—Closely allied to the historical collections are the art collections which so often contain material illustrative of Indian history, but in all there are not more than a dozen institutions where adequate art collections are to be found. Possibly the best collection of western paintings is to be found at Baroda, where a charming art gallery houses pictures of the various European schools in a manner that rivals the best of the smaller European institutions. The Victoria Memorial in Calcutta, too, has a permanent collection of works by British artists of some interest. One of the most interesting collections of western art in India is that of the Asiatic Society of Bengal in Calcutta, which includes pictures attributed to Rubens, Reynolds, George Morland, Home, Collier, T. B. Lawrence, etc., but this is not normally open to the general public. The Prince of Wales Museum, in Bombay, has a flourishing art section that is much used by students of the Sir J. J. School of Art, but is at present considerably overcrowded. This particular gallery, like the others, has had considerable difficulties with the conservation of its pictures owing to the great annual changes in temperature and humidity, but we understand that the governing body of this institution is fully alive to these problems and has recently been considering ways and means of meeting them. There are copies of western masterpieces in the Hyderabad Museum, a few in the Rangavilas Palace Collection at Trivandrum, and the Allahabad Museum has a small gallery containing some forty modern pictures by the Russian artist, Nicholas Roerich.



Nalanda, Bihar. Excavated antiquities preserved *in situ*.



Trivandrum. Rangalvilas Palace Picture Gallery.



Indian Museum, Calcutta. Overcrowded cases in the Art Section.

Collections of Indian pictures are to be found in many museums, and consist principally of Mughal and Rajput paintings, with examples of art from adjacent areas. Possibly the best collections are to be found at Trivandrum and Baroda, where they are admirably housed and displayed, at Benares where the display has been temporarily upset by thefts and resultant reorganization, at the Indian Museum, Calcutta, and at the museums in Lahore, Aundh and Lucknow. Excellent copies of the Ajanta and Ellora frescoes are exhibited in the Bombay and Hyderabad Museums, and the Gwalior Archæological Museum has a room devoted to copies of the equally interesting paintings in the Bagh Caves. Trivandrum likewise displays copies of the Ajanta paintings, and mention must be made of the Stein collection of Central Asian paintings on silk and other materials in the Central Asian Antiquities Museum, Delhi, which bear so many traces of Indian influence.

At Hyderabad we were shown the drawings for the projected Art Gallery which seems likely later to rival that at Baroda. In only one instance, however, at Trivandrum, is there a logical and instructive display of these examples of oriental art. Labelling is elementary where it does exist, and we did not see a single key label to any period or school in the whole of our tour. In many instances art curatorship is at a very low level.

In the field of applied art most museums devoted to antiquities have sections exhibiting ivory work, ceramics, metal work, etc., usually with particular reference to the art industry of the particular area. Thus, for example, the Hyderabad Museum has an excellent collection of Bidri work, and the Jaipur Museum of the local metal and enamel work.

Carvings in wood have suffered in most museums from ants, borers, or rot. Even at the larger museums there are many examples of active pests, and curatorship in this regard is probably at its lowest.

As India produces excellent carpets based upon Persian and Central Asian examples, it is natural that its museums should contain many superb examples of these and other textiles. At Calcutta, Bombay and Lahore there are important collections, which, however, in many instances show signs of moths and are crudely exhibited.

Ethnological Collections.—Reference must next be made to ethnology in Indian Museums—a surprisingly neglected subject. India has an aboriginal population of approximately six million, and the protection of these tribes is the special responsibility of the provincial governments. In the original plans for the building of New Delhi, provision was made for the erection of an imposing structure on Queensway which was to be an

Ethnographical Museum, but even after a lapse of twenty-five years this project hangs fire and there are in the whole of India only two or three museums having an adequate section dealing with ethnology.

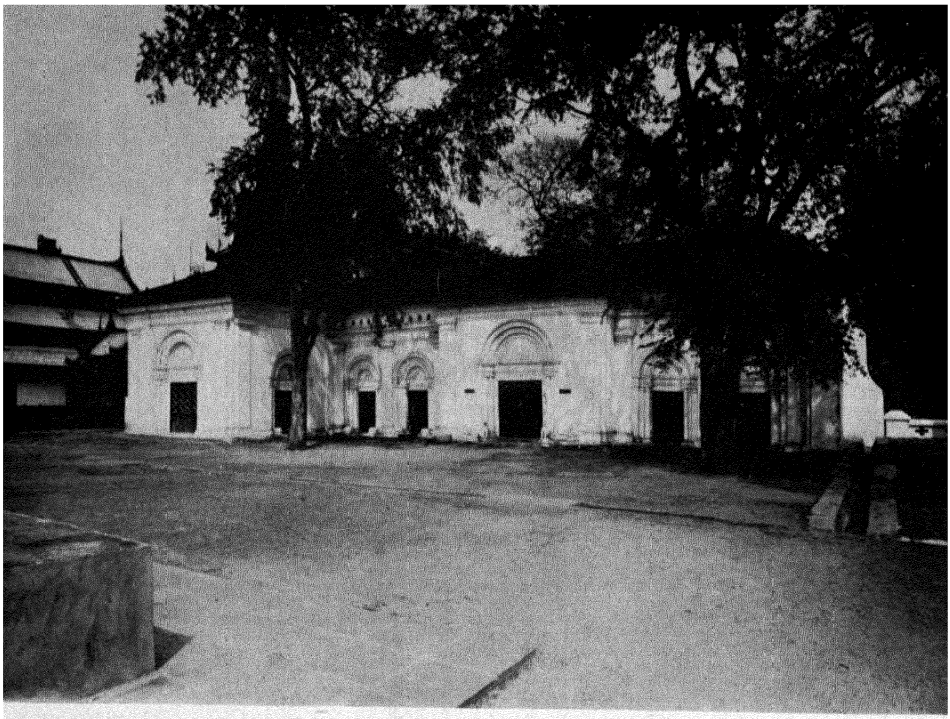
The collections in the Indian Museum are unique though by no means exhaustive, and its exhibition methods are poor in many cases. The specimens show distinct signs of neglect, whilst the catalogue of the specimens requires to be brought up to date. The collections here are in charge of a physical anthropologist who has his time fully occupied by research in his own special field. We suggest the appointment of a competent, full-time ethnologist who should be placed in charge of this gallery. It is evident that ethnological objects, perhaps more than any other, are subject to the ravages of pests, and great care is needed to preserve them for future gènerations.

The Madras, the Nagpur and the Baroda Museums also have interesting ethnological collections, while several of the smaller museums, such as that at Gauhati, in Assam, have an interesting ethnological series. With regard to the latter, however, little care has been taken of the exhibits.

The rest of the museums in India either completely ignore ethnology or have a few ethnological exhibits in the industrial or archæological sections. This is all the more regrettable as nowhere in the world are there greater opportunities of procuring representative and complete records of races still in all stages of cultural development. As time passes the habits of these simple people tend to approximate more and more closely to those of their advanced neighbours so that unless the collection and preservation of material to illustrate their present condition is undertaken without delay, the opportunity will be for ever lost.

Agricultural, Forestry and Commercial Museums.—India being primarily an agricultural country it was interesting to find that some of her best museums were those dealing with agriculture or forestry. We have already praised the museums of the Forest Research Institute at Dehra Dun, and it must be admitted that they are equal in scope and exhibitional method to anything comparable to be found in the British Isles or elsewhere. By contrast the Industrial Section of the Indian Museum lacks the live feeling of the Dehra Dun museums, though much of the material is similar in character.

At Coimbatore there is both a Forest Museum and an Agricultural Museum, the former including zoology and ethnology in its scope, as well as an interesting collection of soil profiles, while the latter is an overcrowded collection which is mainly used to supply specimens to college classes.



Palace Museum, Mandalay.



Agricultural exhibits displayed by the Government of the United Provinces on the platform of the Railway Station, Fyzabad.

At Lyallpur the Punjab Agricultural Museum does much in the way of loan collections to Cattle Fairs and to " Farmers' Weeks," and on many railway stations in the United Provinces can be seen intriguing " museum windows " dealing with methods of agriculture.

At Sibpur, Rawalpindi, Lucknow University and other centres there are Herbaria, that at Sibpur, totalling 2,500,000 specimens, being truly remarkable.

The Ganeshkind Fruit Experimental Station Museum, Kirkee, shows what can be done with limited opportunities, while Kolhapur bears evidence of continued neglect.

From time to time there have been endeavours to create up-to-date commercial museums. Calcutta maintained one from 1916 to 1922 which was administered by the Corporation, but after a year or two of great activity it foundered through lack of support. The municipality at Bombay considered a Commercial Museum project in 1933, but it was abandoned in view of an alternative proposition that the Prince of Wales Museum should establish an industrial and economic section at an early date. The Prince of Wales Museum, however, at the moment faced with an extensive re-organization of its collections owing to the opening of its new galleries, is not likely to carry out this idea for some time.

Possibly the best of the smaller commercial museums is the Lord Reay Museum at Poona which reflects its own energetic Curator, while the Victoria Technical Institute at Madras is a most intriguing combination of a sales room and a museum of modern industrial art.

Medical Museums.—One of the interesting features of the Indian museum movement is that several of the large medical colleges have museums attached to them. The Pathology Museum of the Grant Medical College, Bombay, is the senior of them, and may soon be celebrating its centenary, but the largest is probably that of the Medical College of Bengal with its 4,000 specimens, while the newest are the Seth Jamnadas Lallubhai Pathological Museum at Parel, which has an exhibitional area of 10,000 sq. ft. and the two at the Madras Medical College. There are others at the Carmichael Medical College, and the School of Tropical Medicine, both at Calcutta, and at Delhi, at Madras and at Lucknow.

These museums are not of course intended to be popular museums, but admission is freely accorded to students and others interested. The collections range from models or actual sanitary appliances to pathological and anatomical specimens. Probably the best exhibited collections are those at Bombay and Madras, but exhibition generally is a long way behind that of, say, the Wellcome Museum in London, the medical museums of McGill University in Canada, or the leading medical museums of the United

States of America. At the Medical College of Bengal many of the specimens have suffered from a combination of age and climatic influences.

One of the real requirements of India is a Health or Hygiene Museum on the lines of the Museum of Hygiene at Dresden, and a series of circulating collections similar to those prepared by the Carnegie House in London. The Museum of the Provincial Hygiene Institute at Lucknow occasionally lends specimens to Health Exhibitions, but more might be done in this connection. Much could be gained by a clever use of museum methods in health education in India.

Natural History Museums.—Apart from the museums referred to as Agricultural or Forestry Museums there are the Darjeeling Museum and seven college museums devoted entirely to Natural History, while six others have large collections of importance, notably the Indian Museum, Bangalore, Madras, Bombay, Nagpur and Trivandrum, and thirteen others have smaller collections. The collections at the Indian Museum are world famous, whilst those of the Bombay Natural History Society are rapidly expanding. Of the College Museums, that of the Lahore Government College bids fair to be the best. At Lucknow, the Natural History Section of the Provincial Museum has been neglected for years, and many specimens need replacing. At the time of our visit not a single case had any insecticide in it, while the birds' eggs had been bleached beyond recognition by exposure to excessive light. The specimens at the Baroda, Bezwada, Fyzabad and Udaipur Museums, save for an excellent tiger recently set up in the last-named institution, show Indian taxidermy at its worst. We shall refer later on in greater detail to this subject.

Ten museums have geological collections, of which that at the Indian Museum is outstanding, and indeed world famous. Madras and Nagpur also have extensive collections, and the Bangalore collection is carefully labelled.

But any set division of museums into hard and fast groups of this kind is somewhat misleading, since many of the museums of India, whilst mainly devoted to archæology, contain miscellaneous exhibits of varied kinds, and from Allahabad to Udaipur we find museums so jumbled that it calls to mind Sir Walter Vivian's hall in Tennyson's *Princess:*—

> ". . . On the pavement lay
> Carved stones of the Abbey-ruin in the park
> Huge Ammonites, and the first bones of Time;
> And on the tables every clime and age
> Jumbled together; celts and calumets,
> Claymore and snowshoe, toys in lava, fans
> Of sandal, amber, ancient rosaries,
> Laborious orient ivory sphere in sphere,
> The cursed Malayan crease, and battle-clubs
> From the isles of palm."

Exhibits.—Some mention must be made of the unusual exhibits that are to be found in some of the museums in India. Some of these are so unusual that description of them, however skilfully worded, might move the censor to drastic action. Objects that are calculated to exite wonder or surprise are not unusual, and it is by no means rare to find " Enchanted Lockets " and natural curiosities together with the most amazing products in the field of ceramics, exhibits of garish porcelain and pottery, artificial flowers, and soda work.

Some museums still love to exhibit such things as the double-headed calf and the four-legged chicken, and Udaipur and Allahabad are particularly noteworthy in this respect. This type of exhibit becomes even more remarkable when pathological specimens, and several of the human fœtus are placed on view in general museums. One notes that even in 1935 the Mysore Museum at Bangalore actually purchased " A Monstrous Cow Calf." At the other end of the scale, presentation caskets to notable politicians, or trowels used in laying foundation stones, seem to be of little scientific or artistic value.

Maps and charts often find a place in museums but rarely modern ones. Thus, for instance, a chart indicating the production of tea, in the industrial section of the Indian Museum, gives the situation as it was in 1888, whilst at Jaipur and other centres maps of pre-war Europe are still labelled as if the geographical units were those of the Europe of to-day.

One of the curiosities of the exhibition of manuscripts and maps in India is that they are occasionally found to be exhibited upside-down. This is particularly confusing in the case of genealogical trees. From time to time, of course, labels get placed upside-down by the cleaner, and in the case of geological collections it is rare to find a case in which some label or other has not been mislaid. The exception to this is the geological section of the Indian Museum, Calcutta.

CHAPTER VI.

FUNCTIONS.

(1) COLLECTION AND PRESERVATION.—It has long been recognized that the services that a museum can render to any community may conveniently be grouped as follows:—

(1) Collection and Preservation.
(2) Interpretation.
(3) Educational Services.

Under the first heading it must be more clearly stated that the first duty of a museum official is to collect, to identify, and to preserve for posterity any material that may be useful for scientific or artistic purposes.

This, however, must not be too widely interpreted. It is obviously not the duty of an archæological curator to collect beetles, or of the curator of a medical museum to keep a sharp look-out for geological specimens, but it is unquestionably his duty to be extremely alert in securing for his museum material of first-class value within the scope of his museum, and to notify curators of other museums of any superb specimens in their fields that come to his notice.

Acquisition is generally through three distinct channels. Firstly, there are purchases; secondly, gifts; and thirdly, there is loan material. With regard to purchases it cannot be too strongly emphasised that the utmost discrimination should be exercised in this field, and that no object should be purchased unless it definitely assists in developing the theme of the museum.

Gifts are in rather a different category, and they vary from superb collections of objects such as Sir Ratan Tata and Sir Dorab Tata have given to the Prince of Wales Museum at Bombay, to the most deplorable lumber that was ever thrown out of a palace or household. As far as it is possible, committees and curators should definitely refuse to accept anything outside their museum's scope or which is of such little value as to become an encumbrance to the collections. So many museums seem prepared to accept anything that is given, from a double-headed calf to the most fantastic so-called works of art. Broadly speaking, in India as a whole, rather more discrimination is required, both as regards purchases and gifts.

In the case of loans many museums are regarded as the repositories of material collected by archæological services, and here, of course, they are to a great extent a reference library of material. Occasionally collections of great value, such as Sir Akbar Hydari's Art collections, are loaned to museums. In such instances the museum can only exercise a modified form of discrimination. This also applies to loan exhibitions or temporary exhibitions of art, such as the annual art exhibition which is displayed in the Indian Museum at Calcutta.

Whatever material is acquired or whatever its origin, it is the duty of the curator first of all to catalogue it; secondly, to decide whether it shall go in the exhibited or the reserve collections; and thirdly, whether it requires any preliminary treatment. Generally speaking, cataloguing in India is now neat and accurate, and the various acquisition books that we have seen reflect credit upon the curators. Occasionally, of course, one receives a shock, such as at the museum where the acquisition register consisted of a series of unbound, loose-leaf slips, any one of which could have been destroyed or lost without there being any possibility of noticing its omission.

The treatment of exhibits brings up again the question of pests and pest control in India, and more than this perhaps in the case of much of the material, the taking of adequate precautions to counteract climatic effects. Even when a curator has taken every precaution against pests or climatic effects there remains the further question of avoiding thefts or losses due to human agencies, or even acts of God. Under this last heading we may perhaps make reference to earthquakes. Records of earthquakes in India occur frequently in Mohammedan historical works, one of the most notable events of the time of Sultan Sikandar Lodi being a shock which in 1505 A.D. shook the whole of Hindustan so that " men supposed the day of Resurrection had arrived," and believed that no such earthquake had been known since the day of Creation. Coming to recent times, severe earthquakes have from time to time during the last forty years wrought considerable damage in northern India along the line of the Himalayas, from Shillong to Quetta, and in the most recent reports of the Patna and Lucknow museums are references to damage to buildings and exhibits due to this cause. The Patna Museum was closed to the public from the 16th January to the 20th May, 1934, for this reason, while the Quetta Museum was ruined and many of the exhibits destroyed in the calamitous earthquake of 1935 when 30,000 people in Quetta alone lost their lives. The roofs of the Quetta Museum building are still standing, but the northern and southern walls of two of the larger rooms have fallen. The central hall, office and library are intact,

and the exhibits which have escaped destruction are at present stored in these rooms and a godown and other articles have been sent to the Staff College for safe custody. The building will have to be pulled down but there are as yet no proposals for the reopening of the Museum, which certainly should be rebuilt. During the last few months several severe earthquake shocks have been reported in N. India. This is disquieting, for as time passes museums in N. India tend to become larger, and the collections more extensive and valuable and the time appears to have come when steps ought to be taken to house these priceless treasures in earthquake-proof structures. The importance of this question may be realized when it is considered that this touches the museums of Quetta, Peshawar, Taxila, Lahore, Lyallpur, Chamba, Delhi, Lucknow, Fyzabad, Muttra, Sarnath, Patna, Nalanda, Calcutta, Darjeeling, Rajshahi, Gauhati, Shillong and Dacca, most of which contain irreplacable material.

A curator's next duty is to decide whether the new accession shall be added to the exhibited collections or placed in reserve—a not difficult problem in some museums apparently, where the practice is to exhibit everything. Generally speaking, the exhibited collections should contain key material of public interest, whilst the reserve collections should contain duplicates and material not of great general importance except for research.

Wherever the object is to go, the curator *must* make sure that its resting-place is pest-proof and climate-proof—and by pests we include those of human agency as well as bugs and beetles.

The first point that strikes one in this connection, apart, of course, from the general question of preservation, is the almost entire absence of any audit of specimens. It is, of course, impracticable to suggest that there should be an audit of every specimen in the museum every year, but we do suggest that there should be an annual audit of valuable portable specimens, such as gold and silver coins, jade and crystal carvings, jewellery, etc. Whilst it will not prevent thefts, it will at least reveal them and also keep curators on the *qui vive*. A strict audit to-day of many of the collections would, we are convinced, reveal surprising discrepancies.

Such evidence as has come to our notice shows that there are relatively more museum thefts in India than in any other area covered by our surveys. This may be due to several reasons, the first being that the buildings are not as secure as those of Europe or America; the second that watching is of a more somnolent kind than operates in the great capital centres of other countries; the third is that the cases themselves are often poorly made, and consequently, a theft can easily be effected.

We are anxious not to cast any slur upon the curators of India, but obviously any museum which suffers a series of losses in a few years should consider whether its curator is sufficiently alert. Moreover, museum committees and government departments rarely hold an audit of specimens, with the result that a theft may go unnoticed for many years. At one or two places we found it impossible to trace items recorded in the catalogue. In other cases, particularly as regards coins, the gaps were far too noticeable to be due to a mere accident of re-arrangement. At one museum, for instance, some six years ago there was a theft of a gold coin. The thief was caught, but not until he had melted down the coin and made it into an ear-ring. The museum register still records the coin though the museum exhibits the ear-ring.

Among the more startling thefts was one at the Indian Museum, in January, 1936, when 130 objects, mainly gold ornaments, were stolen from the Art Gallery. The thief was caught and most of the articles recovered. In a museum such as this where ten to twelve thousand rupees are spent on watch and ward it should be possible to avoid thefts of this description. In Batavia similar collections of gold ornaments are kept in a specially designed burglar-proof strong room, which is freely open to the public during the stated hours, and remarkably well-watched.

Occurrences such as the foregoing seem to be all too frequent in the various museums, and many have given us details of thefts of gold objects or jewellery. Adequate protective measures are now taken at Bombay, Baroda, and a few leading institutions, but nowhere, save at Taxila and the Gem Room of the Indian Museum, is there quite the same care as is taken of the gold and jewellery specimens in the Batavian Museum.

Preservation and Climatic Effects.—Whilst many museums of India are more liable to losses through human agencies than may seem credible, they also have difficulties of preservation greatly exceeding those of temperate regions. First, there is the climate, which varies from the excessive heat of the hot weather and the damp heat of the monsoon period, to the dry pleasantness of the Indian winter.

Much more attention might be given by curators to counteracting the effects of the Indian climate. In some museums, such as the Museums of the Medical College of Bengal, the galleries are not only over-lighted but have such comparatively thin roofs that the heat engendered during the Indian summer is calculated to destroy many kinds of specimens, and, for an example of what uncontrolled heat can do, a visit to this museum in the

summer is recommended. Broadly speaking, all the museums on the top floors of buildings suffer from this difficulty, and when there is top lighting, conditions in the middle of the Indian summer are almost insupportable. On the other hand a few museums by virtue of their structure give a delicious sense of coolness, particularly the basement and semi-basement rooms in museums such as those at Lucknow, Baroda, and even the ground floor rooms of buildings such as the Victoria Memorial at Calcutta. Curiously enough, it is the less perishable specimens which are usually in the coolest quarters, whilst the more perishable specimens seem to gravitate automatically towards the roof. Thus, at Lucknow the Archæological specimens are in the basement and the Natural History specimens in the upper galleries. Obviously problems of mechanics account for this distribution, but it does not alter the fact that however bad the Indian climate is, its effects are increased rather than diminished in many museums, with the consequent shrinking or cracking of Natural History specimens, the bleaching of textiles, and the fading of pictures.

For an instructive example of the bleaching effects of the Indian sun, one has only to notice postage stamps as they are exhibited in Mysore, Udaipur and Trivandrum, and textiles in many museums.

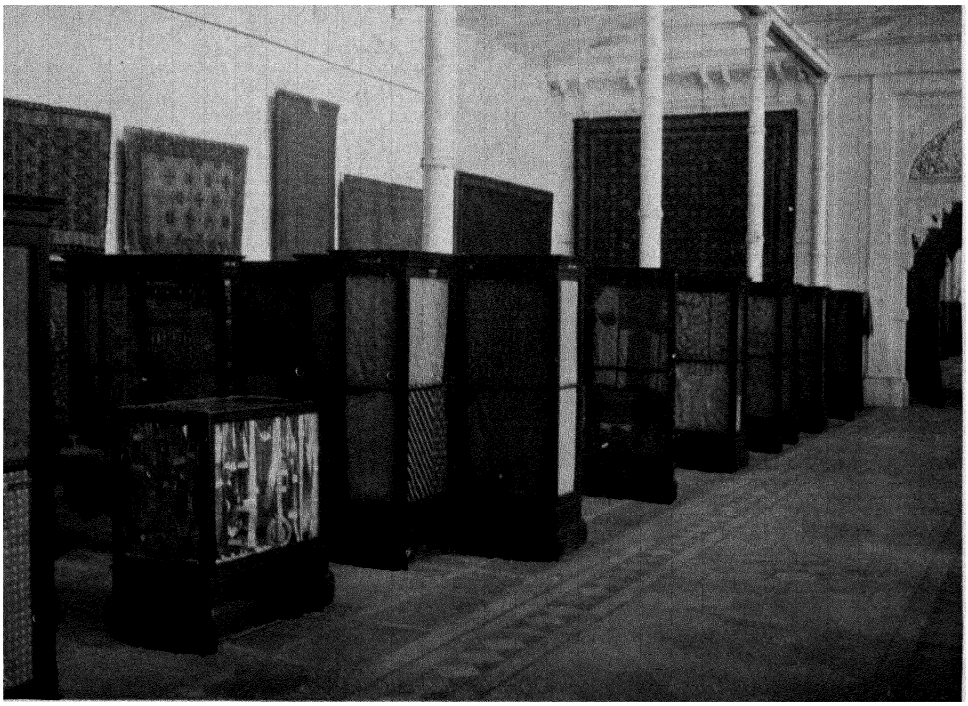
But the damage from climatic causes is greatly exceeded by that due to pests, which vary from moths to monkeys.

Few Indian curators seem to be aware of the pamphlets and books, which have been published from time to time on technical problems. Particularly does this apply to the pamphlets dealing with the destruction of pests. We therefore would strongly recommend that the following at least should be in the hands of every museum curator:—

1. "Clothes Moths and House Moths, Their Life-History, Habits and Control," by Major E. E. Austen and Mr. A. W. McKenny Hughes, published in London by the British Museum (Natural History), Price 6d.
2. "The Preservation of Antiquities," by H. J. Plenderleith, published by the Museums Association. Price 2/6d.
3. Bulletins and leaflets of the Department of Scientific and Industrial Research, London.

Throughout India only two methods are practised in repelling moths. The first is to sun the textiles occasionally, and the second is to put naphthalene or camphor in the cases at intervals. Now whilst it is true that the eggs and larvæ of moth are susceptible to heat, a big carpet may give them the very means of refuge which they require, and sunning should be supplemented by a good beating or brushing. Naphthalene, or better still,





(*b*)

Lahore Museum : *a*. Gandhara Gallery, *b*. Uncased textiles on walls.

paradichlorbenzene, will kill any young clothes moth larvæ that are in textiles, and should be used at the rate of one pound to six or ten cubic feet of space. Flake naphthalene and naphthalene are somewhat less effective, and camphor less effective still, and all of these are distinctly volatile. We would direct the attention of curators to the Note by Mr. Hooper on the volatilization of naphthalene in museums which appears as Appendix C. in the Report of the Museums Conference held in Madras in 1912.

During our visits we often found that when naphthalene or camphor was used no arrangements had been made to renew it at six-monthly intervals, and the little muslin bags in which naphthalene is so neatly tied have been seen inflated in the cases as if filled with naphthalene, but in fact absolutely empty. Air-tight cases are an absolute necessity for textiles, and no wooden cases remain air-tight for long in India.

There is the further question of the method of dealing with mounted skins and heads exposed to the air. These are the happy hunting grounds of any moth, and for such articles we recommend a very thorough spraying at yearly intervals with turpentine, care being taken to spray so that the turpentine penetrates the skin.

Much damage is done in India by the insect known as the silver fish, and striking examples of its ravages were seen at Cuttack, Gauhati and Lahore. Even the small museum of the Imperial Library at Calcutta lacks defence measures against pests, while in others the mere opening of a case shows insect activity that has to be seen to be believed. One of these museums finding its palm leaf manuscripts full of larvæ of the bookworm applied for technical advice to the Oriental Library at Madras, and was recommended to use Valmik oil for the shelves and Kilboo oil for the palm leaves that make up the books. We thought it would be interesting to see this Oriental Library in Madras which was thus advising other museums. To our astonishment and dismay we found more pests in this institution than in any other we visited. Remedial work was, indeed, going on, but at such a slow rate that the insects had established an almost unchallengable supremacy on every shelf. The whole of this library in fact showed evidence of their presence, and it could scarcely be recommended as a centre of enlightened book curatorship. On the subject of the proper curatorship of books, pamphlets, palm leaf manuscripts and similar material, curators should study the books mentioned in the *Library Association Record* v. 7. 240-2, and perhaps even more the advice given by Mr. E. A. Savage in the Appendix to his *Report on the Libraries of the West Indies* published by the same Association.

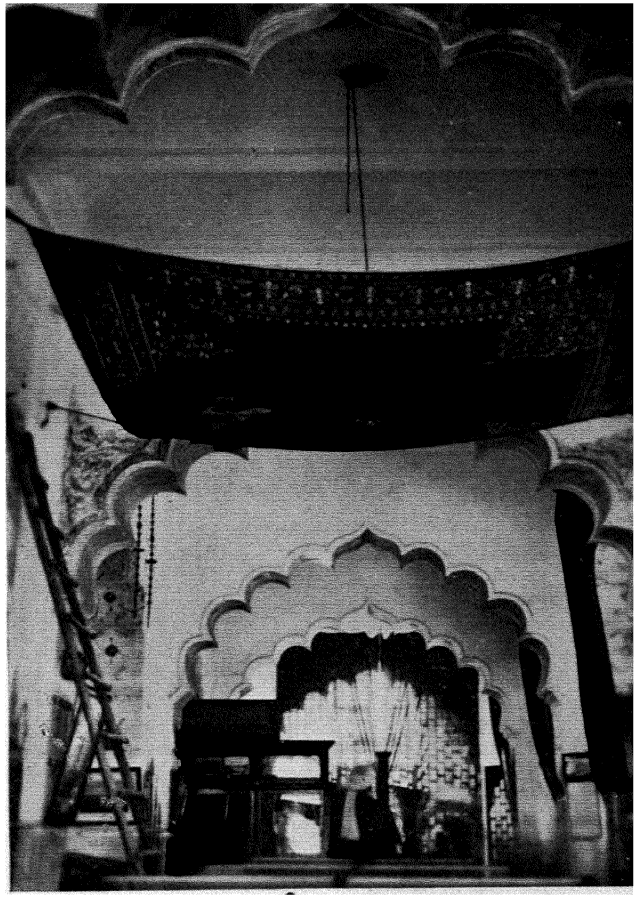
Wood-work demands constant attention. There has not yet been found any preparation that will permanently immunise woodwork against rot, beetles, or cracking, and therefore all wooden objects require constant care. Borers were only too frequently in evidence, and it requires something more—indeed much more—than a single coating of paraffin, creosote or turpentine to eliminate them once they are established in a museum. It is dreadful to see the way borers have destroyed and are destroying not only carvings and models, but also valuable ethnological material which may be irreplaceable. Advice as to the best methods of treatment of timbers or articles of wood, etc., can easily be obtained from the Forest Research Institute at Dehra Dun.

White ants too, are another nuisance. The termite, the destructive social insect which was made widely known a few years ago by Mæterlinck's book on the "white ant," as it is sometimes called, is a serious danger in many museums in the East, and curators should study a recent article on "The Termite Menace," by Morgan Marshall (of the Walters Art Gallery, Baltimore), which appeared in Technical Studies for January (Harvard: Fogg Art Museum) 1936. To quote Mr. Marshall: "A solid unbroken barrier of concrete masonry and metal between the earth and the interior of the building is the only sure way to free a building of termites and to insure against their return." Mr. Marshall quotes various publications on the subject, among which one may mention T. E. Snyder's "Our Enemy, the Termite" (Ithaca, 1935), and "Damage by Termites in the Canal Zone and Panama and How to Prevent it," by T. E. Snyder and J. Zetek (U.S. Dept. of Agriculture, Bulletin No. 1232, June, 1924), and to which one may add the Report of the Termite Investigation Committee (University of California and Cambridge University Press, 1934). Information regarding the destruction caused to the art collections of the Prince of Wales Museum, Bombay, by white ants, and how these termites have been suppressed, is given in the Annual Report, 1929-30, pages 10 and 16, and in the Report of the above Museum from its inception to 31st March, 1927, page 18.

One of the curious difficulties that adds to the troubles of a curator in India is the seeping of saltpetre through the soil, and at the Victoria Memorial and in the Indian Museum there is evidence that this trouble has not yet been entirely eliminated. Both of these museums have also suffered from time to time from white ants, and an interesting point of detail is that some years ago it was thought that the white ants could be discouraged by placing the legs of cases in basins full of water. This, whilst apparently discouraging the white ants, proved such a happy breeding



Lord Reay Museum, Poona. Hyderabad products exhibited in an Indian made iron framed case.



Archæological Museum, Delhi Fort. Canopy damaged by pigeons through a ventilation hole.

ground for mosquitoes that the idea was abandoned, but the basins still remain.

One of the surprises of India from the museum point of view is the amount of damage done by birds. At Jaipur, for instance, the museum is very definitely a pigeons' home, whilst at Raipur sparrows have unlimited access and, like the pigeons at Jaipur, are a great nuisance. However enthusiastic a bird lover a curator may be, such enthusiasm seems to pass curatorial limits when birds are permitted to make their nests inside the museum. At Delhi Fort Museum, too, the ventilation holes in the ceiling are frequented by pigeons and no little damage has been done to a carpet suspended beneath one of them. Many other instances might be quoted of the defacement of archæological pieces exhibited on verandahs, etc., by pigeons and sparrows, and whilst it may not be possible to keep such verandahs clear of birds it should be quite easy by judicious use of wire netting to keep the interior of a museum free from these pests. At Fyzabad, in addition to birds, there is the added, though fortunately rather rare, pestiferousness of inquisitive monkeys. In some cases we find pests of this kind indirectly encouraged by the Hindu reluctance to take life—and consequent tolerance for all sorts of insects. Natural history, until quite recently, was, in fact, left to European observers alone.

Carelessness in the execution of annual repairs to museum buildings is a not infrequent source of damage to exhibits and a particularly noticeable example of this is at Udaipur where, in the verandahs, sculptures have been defaced and inscriptions almost obliterated by yearly splashings of whitewash. As another example of the indiscriminate use of whitewash and paint we would mention two busts at the Victoria and Albert Museum at Bombay that had become unrecognisable due to encrustation of layers of several coats of white paint, which were superimposed during past years. The labels stated that they represented " King Edward VII, when Prince of Wales," and " Lady Frere," but the likeness of both had vanished and the drapery was completely obliterated. After much trouble the paint was removed, and the plaster busts were bronzed.

Taxidermy.—Possibly no museum subject in India shows such lack of competence as that of taxidermy. In the majority of museums, the methods and skill shown in the mounting of mammals and birds are crude in the extreme, particularly so at Fyzabad and at the Victoria and Albert Museum at Bombay. The two brilliant exceptions to this generalization are the Prince of Wales Museum at Bombay, and the much smaller museum of the Darjeeling Natural History Society. In both of these the taxidermic work

is of a high standard. At the Indian Museum and the Madras Museum the standard varies from case to case, and while some of these, such as the new bird case in the Indian Museum, are of a great merit, the older exhibits leave much to be desired.

Some of the worst taxidermy is to be found in the museums of the Indian States, and at Baroda such specimens as the civet-cat, the jaguar, and the fish specimens should be destroyed at once. They are libels on creation.

One of the curious features of the Indian museum movement is that in some cases much of the preservation work is left to specially appointed officers known as Archæological Chemists. Originally the Archæological Chemist was an officer who was trained specially to deal with archæological objects and the excavated antiquities recovered by the Archæological Survey. Being, however, a scientist, his studies have not been confined to the preservation of these but have extended to all classes of objects. As an officer of the Archaeological Survey his primary duty is the preservation of the objects in the Archæological Museums and antiquities recovered at excavations, and he is quite correctly designated an Archæological Chemist. His services are occasionally lent to others, but he does not, as a matter of course, deal with material from other sources than the Archæological Department. Quite recently chemists have been appointed at Bombay and Madras to deal with the exhibits and are, we consider unwisely, designated Archæological Chemists. We were not very impressed with the methods in vogue at Bombay, but at Madras and at Dehra Dun much useful work is being done. The system, however, has had the curious effect of making certain curators feel that the preservation of their exhibits is outside their province, and is the duty of these special officers, and we were surprised to find several curators and heads of departments not only ignorant of curatorial practice but apparently content to see priceless exhibits disappearing under the attacks of moths, beetles and other pests.

In almost every department of life in India there has developed a system of division of labour, and where the curator in Europe or America would, if occasion requires, do any work from labelling to sweeping up, in India these specific duties tend to become more and more special appointments, and in some museums the incredible position is reached in which a marksman or labeller refuses to make labels for exhibits on the verandah, on the grounds that this is not within the terms of his appointment which was that of marksman *in* the Museum. Similarly, Archæological Chemists and Archæological Curators in one or two cases appear to think that their work should be restricted to the treatment of metals and stone. Textiles

and wood-work are regarded as a little below their dignity, and thus we have the Gilbertian situation of archæological curators leaving everything to the archæological chemists and the archæological chemists limiting their field of action to cover a small proportion of the exhibits.

There are, of course, admirable exceptions to this generalization, and in several museums we have noticed that the curator has taken a personal pride in every aspect of museum work. Where this has happened, as in the Natural History section of the Prince of Wales Museum at Bombay, or at smaller museums such as Darjeeling and the Lord Reay Museum at Poona, the result is excellent.

We have already pointed out that India is more liable to pests than most countries, but to this we must add that many of the exhibits in turn are more liable to pests than exhibits usually shown in Europe. Thus, for example, when Sir Aurel Stein made his dramatic discoveries in Central Asia he discovered among other things tarts and cakes dating from the seventh century, and these delicacies, which still look good enough to eat, are preserved in the Museum of Central Asian Antiquities at Delhi.* Obviously the slightest carelessness in curatorial method would mean the loss of a series of interesting and unique exhibits, and with such things as tarts and priceless textiles from many parts of Asia that owe a great deal of their beauty to their delicacy and fragility it will be seen that the task of conservation is a difficult one.

We have already commented severely upon the low level of curatorial skill and have deplored as its inevitable consequence the fact that many of India's most priceless treasures are not only deteriorating, but are in fact disappearing from her museums. The Archæological Department has done a great deal to check this process with regard to sculptures and inscriptions, and we commend most warmly the note on " The Preservation of sculptures and inscriptions," issued by the Director General of Archæology in September, 1935. This pamphlet, whilst primarily intended for Temple authorities, applies equally well to many museums, and the references to the harmful effects of white-washing should be read by every curator. We suggest that similar pamphlets might be issued in other fields, and as a conclusion to this Report, we submit a series of elementary suggestions for curators of small museums in India.

The Director General's pamphlet has been issued too recently for us to ascertain whether it has had any effect with the Temple authorities, and it may be that in this matter, custom and the " superstitious practice of white-washing " may prove too strong to be materially modified by a single pamphlet, and we can only hope that it has had a very direct effect.

* These are probably impregnated with amyl acetate and may temporarily be regarded as pest proof.

CHAPTER VII.

INTERPRETATION.

Illiteracy.—Perhaps the greatest problem which confronts the Indian museum curator keenly desirous of popularizing his museum is the question of how to deal with illiterates. According to the census of 1931 in India as a whole the percentage of illiteracy is over 90, and one would, therefore, expect the museums to reflect this percentage, but as far as our information goes museums appear to be far more popular with the illiterate people of India than with the literate. Accurate figures are of course not available for all museums, but in Mysore State the Annual Reports of the Bangalore Museum contain a most interesting analysis of the visitors. It should be added that in Mysore out of a population of 5,600,000 nearly 600,000 are literate, a somewhat higher percentage than for the rest of India. The Mysore Government Museum at Bangalore has approximately 260,000 visitors yearly. Of these 14,000 only are literate (2,000 of these being Europeans or Eurasians), 244,000 are illiterate, whilst the remainder are school children. Thus, in a State where literacy is a little over 11 per cent., literate visitors to the Museum average something under 6 per cent., and of these only 1 per 1,000 are females. The illiterates show a slight preponderance of males.

We have reason to believe that somewhat similar percentages would be obtained for most museums in India, allowing for the fact that the percentages of literacy is high in areas such as Burma, Cochin, Travancore and Bombay, and low in the frontier states and Rajputana.

This, then, is one of the major problems confronting the Indian curator and his Committee. For, if the vast majority of the visitors are illiterate it follows that if the museum is to be used as an educational institution no amount of labelling will reach the majority of the visitors. The situation comes home to an Englishman when he visits the museums, say, of Sweden, and sees hundreds, if not thousands, of interesting objects, but is totally unable to gather anything from the labels. Nor will guide lectures solve the problem to any large extent, for in the Bangalore Museum most of the literates read in English, but the illiterates seem to be evenly divided between five or six vernaculars, and to have guide lecturers in each of the vernaculars, plus English, would in this case prove a great financial strain. The Madras Museum tried to meet the problem by publishing short guides



Government Museum, Madras. Visitors on a festival day.



Indian Museum, Calcutta. Habitat case with attractive labelling.

in the three leading vernaculars and English, but the sales of the vernacular editions were so small as to verge on the fantastic, and of the Marathi Guide at the Nagpur Museum it was reported that not one copy had been sold.

We made it our business, therefore, to accompany some of these parties round museums; such parties were usually the average family group of five or six, the father walking ahead followed by the women and children. Occasionally he would stop and say " There is a baboon," or " A sword," and the family would all cluster round, the children sometimes asking questions, but generally using their eyes much more than their tongues. It irresistibly reminded one of the old-fashioned fairs in England, with people walking round every one of the side shows, and being rather amused by what they saw. They were particularly interested in exhibits which fell within their comprehension. They crowded round the cases showing indigenous games, village industries, agricultural operations, etc., excitedly named the exhibits, laughed over well-known figures and explained things to one another, their faces wreathed in smiles and themselves enjoying every minute. It is doubtful whether reference was made to a label or could have been made. Nevertheless it was impossible not to feel that these visitors benefited from their visit, they were interested, their curiosity was aroused, and the museum brought families together away from the crowded tenements and bazaars, giving them topics of pleasurable and innocent conversation for many a day. It was amusing to see the little ones, always in evidence on such occasions, sheltering behind their parents when near the cases exhibiting mounted lions and tigers—fearsome specimens of taxidermy, but obviously very popular exhibits. Geological collections and fossils were left sternly alone. To these visitors, therefore, the museum is a peep-show, a wonder house, a mansion full of strange things and queer animals, and the main appeal is to the Indian sense of wonder and credulity.

At Madras on the occasion of one of the great feasts no less than 130,000 people trooped through the Museum in one day—an orderly, happy crowd which a piece of string stretched across a passage could divert and restrain. And although the interior of the Museum was packed and produced the inevitable accompaniment of fingered glass, betel-nut spit and dirty marks on the walls, one realized that this was one of the surest ways of interpreting the outside world to the masses of India. In this way and perhaps in this way alone can the illiterate visitor be given any conception of the world beyond his village or its nearest large town. His mental horizon cannot be expanded through the medium of books because of his illiteracy, or even through the cinema because of his poverty, but the museum skilfully parades before him the accumulated

treasures of a province; though the interpretation of it is left to his native wit. We feel that one of the first requirements of the Indian museums movement is the sympathetic study of the problem of the illiterate visitor. Throughout, the world and particularly in the United States and in Europe, the most extensive enquiries have been made into the psychological reactions of literate visitors to museums, and the recent investigations at the Buffalo Natural History Museum and others make it almost possible to predict how long a visitor will stand in front of a given case, and just which labels he will read; but as far as we can discover nobody has even given more than a passing thought to the problem of the illiterate visitor, and his education by means of adapted museums.

But if the great bulk of the visitors are illiterate it is also equally true that the great bulk of students and school children are literate, and it is for these also that museum collections have been assembled, and for these that good labels are a prime necessity. It should be remembered that the crowds which fill some Indian museums make it extremely difficult for students to do any serious work in the museum unless there is a special room set apart for them. In every large museum such facilities are most desirable.

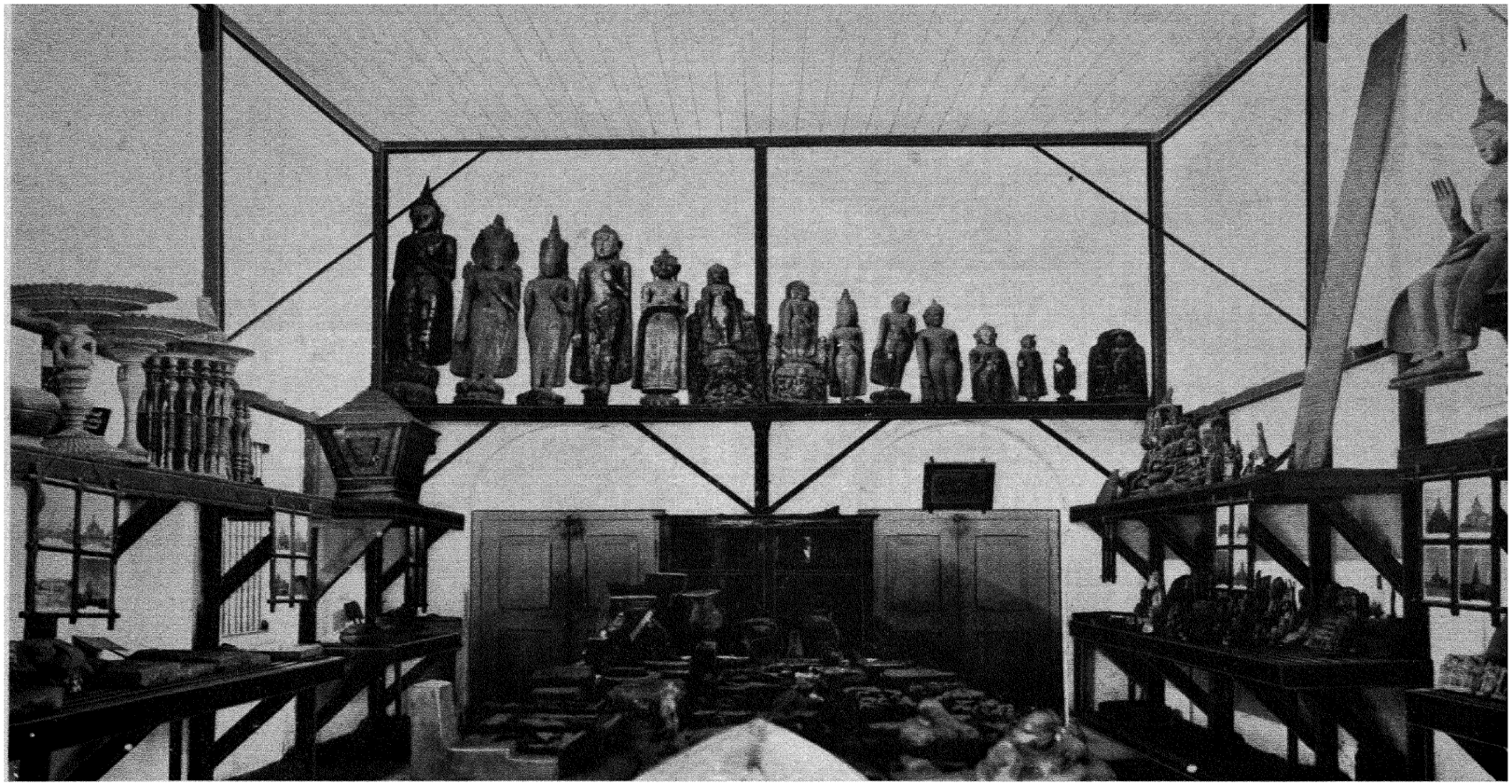
Labelling.—Obviously in a country such as India, where, according to the Simon Commission, there are no less than 12 main languages and 222 dialects in current usage, the problem of labelling presents difficulties such as are to be found in no other country in the world. As literacy in English is confined mostly to the urban population and only 212 out of every 10,000 males and 28 out of every 10,000 females can read English, it seems necessary to consider whether the tendency to limit labelling to English, which is usual in most Indian museums, can be justified. It is easy to advance reasons for limiting the language of labels and to point to the multiplicity of tongues even in one province and to claim that to cover all cases it would be necessary in Madras, for instance, to have labels in English, Tamil, Telegu and Urdu. Similarly, in the little province of Assam nearly one-half speak Bengali, one-fifth Assamese, while the remaining among them speak no fewer than 98 different tongues. Be that as it may, one thing is certain that those with wares to sell issue their notices in several of the vernaculars as do also the railways, post office and government departments generally. Thus, on Indian Currency Notes the amount is given in English and 8 vernaculars. The practical problem in the case of most of the museums resolves itself generally into the conflicting claims of two or three vernaculars and would at most necessitate bi-lingual or tri-lingual labels such as already are in use in the Lahore, Madras, Baroda, Peshawar and Lyallpur museums. The masses of India will never be



Central Asian Antiquities Museum, New Delhi. Wall paintings.



Sarnath Museum. Asoka capital labelled in English and three vernaculars.



Pagan Museum, Burma. Unlabelled and overcrowded antiquities.

educated save through the medium of their own vernaculars. The scientific labelling in Latin so usual in most research institutions at home is rarely understood by Indian students, with the result that English labels are much more frequently found. Where exhibits have been brought from Europe, it sometimes happens that the original labels are the only ones displayed, so that at Karachi and Jaipur ethnological models are labelled in German and botanical ones in French. Occasionally to English there is added the most popular vernacular, as at the Lord Reay Museum, Poona, or at the leading archæological museums, whilst at Coimbatore a few of the exhibits of South Indian cereals in the Agricultural Museum are labelled in no less than 8 languages—Latin, English, Urdu, and the 5 principal South Indian vernaculars.

It would be a counsel of perfection to suggest that all exhibits in any Indian museum should be labelled as thoroughly as these are, but we do suggest that all labels should be bi-lingual at least, i.e., English and the main local vernacular.

Very few museums, however, are labelled with any degree of thoroughness. At Madras, Dehra Dun, the Central Asian Museum of Antiquities, Delhi, the Natural History Museum at Darjeeling and a few others, the labelling is exceptionally good, and includes excellent introductory and key labels to many cases. The key labels in the Central Asian Antiquities Museum are accompanied by maps of Sir Aurel Stein's routes, and the idea is one which might well be adopted in other museums. But in the main, labelling is very poor and of the most elementary description where it does exist. Labels such as " Ancient Image," " Ornaments," etc., convey little or nothing even to the most imaginative.

But whilst we strongly recommend the extension of labelling both in English and in the leading vernacular we realize that this would be attended by other dangers, since the work of labelling is not always done by the curator but by a marksman or a label writer whose scientific knowledge is limited. The mere task of rewriting faded labels results in some extraordinary solecisms: some examples of which may be quoted. Thus, " A statue of Persian origin " becomes " statue of Jewish virgin." At Raipur the two jambs of a temple doorway are labelled respectively " Left door of jamb tempe " and " Right door of jamb tempie," but spelling mistakes are common in many of the museums with graduate curators. Curious labels and others of questionable taste or unusual character are met with even in large museums, and at Karachi a small habitat case containing a little crocodile bears this label only, *He has come out on the bank for his daily sun-bath. " Come where my love lies dreaming."* But the worst

examples of labelling are so bad that they cannot be repeated with propriety.

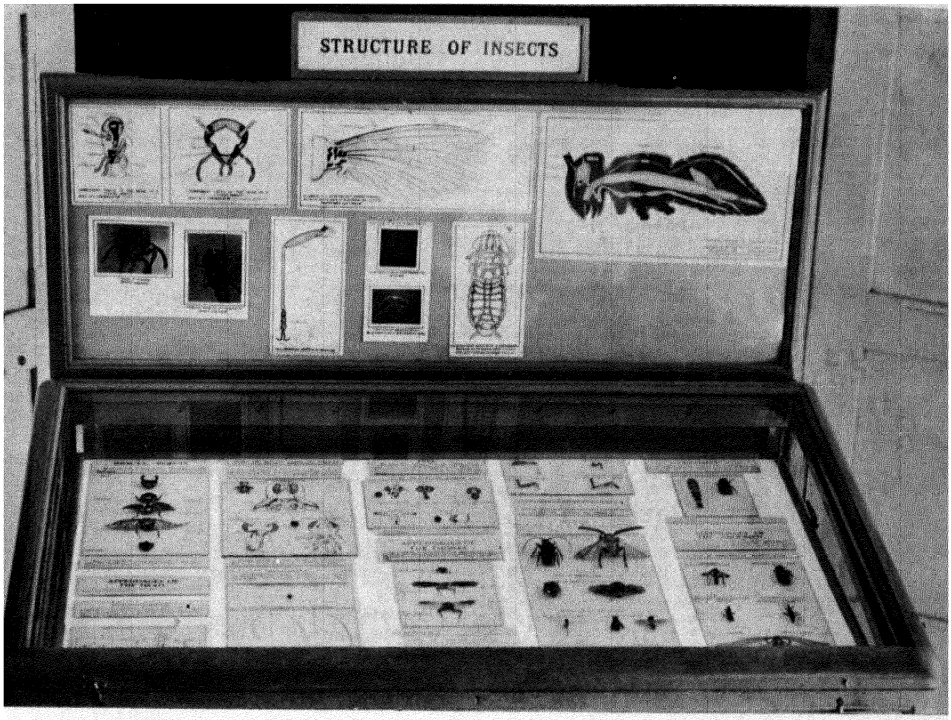
At Raipur glazed china figures of European origin and design are labelled " Six Japan clay girls," whilst in the same museum one sees in the bottom of a case a rather striking label " 15 ancient cigars in a box." Nor are these mistakes confined to the smaller museums, for examples can be quoted of scientific labels in some of the principal museums in India which are perfectly unintelligible. Small wonder therefore if visitors themselves form erroneous ideas of the exhibits. It is realised that in many cases a Latin description is necessary, but this so often gives rise to mistakes in relabelling that there is added reason for bi-lingual labels.

At the Prince of Wales Museum, Bombay, a most interesting experiment has been carried out in labelling. The actual labels are made of cellophane which apparently takes print quite well. These labels are then placed on glass and under glass, and become pest-proof and fadeless. The system has only been introduced during the last two years, but as far as it has gone it seems to be the ideal solution of the problem of keeping labels fresh and attractive in the tropics.

A few years ago the United Provinces Government being desirous of communicating better ideas in agriculture to the great mass of the people hit upon the idea of erecting museum cases of a shop window pattern on railway stations up and down the province, and these shop windows illustrate graphically the comparison between the old and the new methods of agriculture. It would be interesting to learn whether the Provincial Government is satisfied with the result of these experiments, and what effect these excellently designed cases have had upon agricultural methods in the province.

To return to the museum movement: it is fairly obvious that museums in the past have been founded by and for literates whether British or Indian, and by this, of course, one means literates in English. The time has now come when, if the museums of India are to be as potent a factor in the educational scheme as they are in Europe and America, they must resolutely face and solve the problem of awakening, inspiring and teaching some of India's three hundred million illiterates.

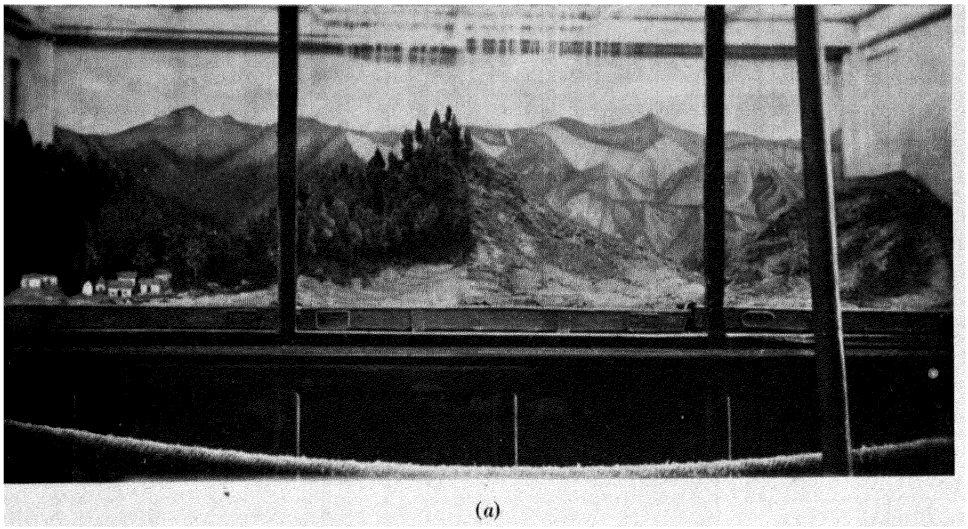
Exhibiting.—A great deal might be done to improve exhibition methods in many of the museums, not only by the weeding-out of redundant specimens, but by the better placing of objects. At the Agricultural Museum, Coimbatore, many of the exhibits and labels are only an inch or two from



Prince of Wales Museum, Bombay. Introductory Case in Natural History Gallery.



Imperial Forest Research Institute, Dehra Dun. Dioramas, charts and forestry implements.



(*a*)



(*b*)

Museum of the Imperial Forest Research Institute, Dehra Dun.

a. Working diorama showing effect of rainfall on wooded and disafforested hillsides.

b. Diorama explanatory of forest regeneration.

the ground, whilst at the Indian Museum, some exhibits are placed so high that the labels cannot be read.

The principle should be to exhibit less, and to reserve more in such a way as to facilitate the work of students. Most museums are far too overcrowded and have in many cases been built with little regard to the separate needs of the public and of the students. The Indian Museum is a case in point. When the Museum was built, little or no provision was made for the storage of valuable material required for research work or for duplicates that were not required for public display. At the time of its inception research was in this country still in its infancy, but with increasing activity in this respect and with the steady increase in the collections, the space that was originally available for public exhibition has been taken over for storage rooms and overhead galleries. The result has been that most of the galleries are hopelessly overcrowded. The Vertebrate Galleries are a glaring example of the waste of space that results from the retention of old-fashioned and ill-designed showcases. In many museums new showcases are required, and they should be airtight.

In only a few museums are there relief models for either historical or geographical purposes, but those at the Bangalore, Darjeeling and Lucknow Residency Museums are very good, and those exhibited at the Napier Museum at Trivandrum and the Victoria and Albert Museum at Bombay are excellent.

As an introductory exhibit to any museum, there is much to be said for the relief model of the neighbourhood, whether the museum be devoted to archæology, natural history or geology. They are cheap and easy to make with the aid of accurate contour maps, and they graphically illustrate the scope of the museum.

Of the more complicated type of museum exhibition methods, such as the habitat case, the introductory case to a series, or working models, there is a great dearth in most museums, but for habitat cases and introductory cases Bombay provides examples that are as good as anything to be seen in Europe. Working models do not seem to extend beyond the agricultural implement type, save at Dehra Dun, where there is a truly remarkable working exhibit showing the effect of rain on wooded and cleared hill sides. The dioramas in this museum are most attractive and most instructive, and for the combination of exhibits, labels, charts and photographs, Dehra Dun stands among the best museums in the world.

Advertisements.—In a country where illiteracy is as prevalent as in India it is perhaps not surprising that museums are seldom advertised, since their reputation appears to extend by word of mouth with no little effect.

Much, however, could be done to bring to the notice of students and travellers that museum provision is available in many cities, for, as far as we are able to discover, only one museum, the Archæological Museum at Gwalior, advertises itself by means of a notice at a local Railway Station. When there are two or more museums in a town a placard in the vestibule of each mentioning the others and how to get to them would be of assistance, and every museum should have a notice board or sign outside clearly indicating its opening hours and scope. This is already done quite admirably at many of the larger museums and at a few of the smaller ones, but the practice could certainly be extended with effect. At Aden, for example, although the museum here is not one of outstanding merit, it requires some little skill to discover it. There appears to be no notice near the landing stage indicating its existence, and frequently enquiries are met with the emphatic statement that there is no museum in the Port. Similarly, the Lord Reay Museum at Poona, the Museum of the Imperial Library at Calcutta, and the great majority of the College Museums can only be discovered with the utmost persistence of purpose.

CHAPTER VIII.

Educational Facilities.

Admission terms and hours.—One of the first problems that confronts the casual visitor to most museums in India is that of ascertaining the hours during which it is likely to be open, for the opening hours vary from twelve hours daily to three hours daily. The museum of the Indian Historical Research Institute at Bombay is open from 8 a.m. to 8 p.m. all the year round, while the Sanchi and Nagpur Museums are open "half-an-hour after sunrise to half-an-hour before sunset." At Bombay, Calcutta and Lahore, and a dozen other centres the museums open at 9 or 10 a.m. and remain open to 5 or 6 p.m.

As a rule, the museums of India have two distinct sets of opening hours, i.e., " Summer " and " Winter." " Summer " is variously interpreted as anything from just May and June, as at Lucknow, to the whole period from March to September, as at Delhi, while " Winter " is the entire portion of the year thus excluded.

The " summer " times usually contain a long mid-day interval when the museum is closed. At Gauhati, for instance, the museum is open from 7.30 a.m. to 9.30 a.m. when it is closed until 3 p.m. At Allahabad, Delhi, Fyzabad, the Lucknow Provincial Museum and elsewhere there are similar long periods when the museum is closed.

In the winter these times are modified, generally speaking, by a later opening, an earlier closing, and a reduced mid-day interval. In some cases, at as Chamba, Lucknow, Patna, Peshawar, Sarnath, etc., the mid-day break is abolished in the winter months.

It must be admitted that there seems to be little rhyme or reason in some of these opening hours, for museums in the same town show a curious disparity, as at Lucknow and Bombay, whilst at Madras the Government Museum opens from 7 a.m. to 5 p.m., the Medical College Museum from 10 a.m. to 4 p.m., and the Victoria Technical Institute from 8.30 a.m. to 5.30 p.m.

However confusing these various " summer " and " winter " times may be to the average tourists, who form quite a percentage of visitors to most of the museums, the confusion is somewhat heightened by the fact that on certain days, such as public holidays and Mondays, some museums are

closed while others are open. In some cases Sunday is selected for the closing day, but it may be any day of the week. In addition, a dozen museums have a " Purdah " day once a week, during which the whole of the museum is reserved for ladies. The Mysore State Museum at Bangalore, the Baroda Museum, the Dharampur Museum, the Central Museum, Nagpur, the Peshawar Museum, the State Museum at Pudukkottai, and the Napier Museum at Trivandrum are thus closed for two or three hours on a given day per week, whilst at Karachi the whole of Friday is reserved for ladies and children. At Lahore and Lucknow, one day a month is set apart, whilst at Madras the first Saturday afternoon of every month is similarly limited.

We have nothing but praise for any arrangement that permits the educational services that museums can render being extended to all, but it is evident that before any tourist or student sets out to visit a museum in India he should enquire:—

(a) Whether winter or summer times are in operation.

(b) Whether the particular day he has in mind is:—

(i) a public holiday,

(ii) the weekly closing day,

(iii) a " purdah " day (in a few instances).

Even then, as has been our experience at one or two museums, he may find the museum closed owing to one of a variety of other causes.

Peshawar is perhaps more unfortunate in this respect than other museums in India, in that it is used by the Government for various purposes for 70 days during the year. During 1935 the Legislative Council occupied it for seven weeks, and on various other occasions it was lent for an investiture, committee meetings, vice-regal durbars, meetings of the local Association of the Peshawar Girl Guides, local examinations, tea parties, etc. Thus, for nearly a quarter of the year and at irregular periods, the museum is closed to the public, to the great inconvenience and disappointment of visitors from distant parts of India and abroad who are attracted to the Peshawar Museum by reason of its world-famous collection of sculptures.

Needless to say, at the leading museums of Calcutta, Bombay and Madras opening hours are the same the whole year round, and are strictly adhered to. The final point with regard to opening hours is that in many of the smaller museums they are not strictly observed, and one can but sympathize with the author of a popular guide to Delhi, who apropos of the Museums in the Fort, the Indian War Memorial and the Delhi Archæological

Museum, writes: " the two museums are closed a quarter of an hour before the closing time."

Fees are charged in a few museums. At the Prince of Wales Museum, Bombay, a fee of two annas is charged on Wednesdays only; the Victoria Memorial Hall, Calcutta, charges eight annas on Fridays, on other days entrance is free, but four annas is charged to inspect part of the collections. At Lahore one anna is charged for adults except on Wednesdays, when the charge is four annas. At Patna and the Indian Museum a fee of four annas is charged on Fridays. At Sarnath and Taxila two annas is charged, but the charge for children under 12 years is one anna. At the Lahore and Delhi Fort Museums there are no admission fees, but entrance to the Fort is two annas. Trivandrum charges two chuckrams (1 anna 2 pies) as an admission fee for the Art Gallery, whilst at Sanchi one rupee is charged for access to the site and museum—a truly discouraging charge. At the Lahore Central Museum the charge of one anna for admission was only introduced in 1926; prior to that date visitors averaged 500,000 per annum, now only half that number visit the museum.

Throughout the whole of India the museums vary considerably in popularity. On the one hand there are museums which are definitely popular in their appeal, such as the Indian Museum at Calcutta and the Victoria and Albert Museum in Bombay, which have a million visitors a year, and the Madras Museum, where the attendance is considerable not only from day to day, but swells to an amazing figure on one or two days during the year. In this particular museum on the occasion of the two great Hindu festivals, Dwadesi and Kannupongal, it is customary for Hindus to pay a visit to the Museum. On the first day, the visit, which has been preceded by a night of vigil, assists in keeping them awake, hence the museum is full of devotees who, had they remained at home might have fallen asleep. Thus, on Dwadesi day nearly 60,000 people visit the museum, while at Kannupongal these numbers are doubled. On Dwadesi day nearly all the visitors are of the upper classes, whilst Kannupongal is celebrated by the masses. One of our visits to this Museum happened to coincide with the Kannupongal festival, and no less than 130,000 visitors were checked in the admission book during that one day. For such an occasion as this special precautions have to be taken. Sixteen policemen reinforce the museum staff, and the more intricate corners of the museum are roped off so that there shall not be too much wandering and consequent confusion.

Even the smaller museums have special days when the whole of the local populace appears to take it into its head to visit the local wonder house.

At Raipur on February 8th, 1936, the occasion of a fair, the number of visitors was just under 7,000. In this particular case the method of recording is unique in our experience. The solitary attendant to this museum sits beside a pile of small stones; in front of him are three boxes marked males, females and children, and a stone is put into the appropriate box when a visitor enters. At the end of the day the boxfuls are laboriously counted with the result that it is formally recorded that last year 72,188 persons visited this museum. Whilst some of the museums of India can thus boast very large numbers of visitors, in other cases attendance is so slight that the question as to whether the museum is serving any useful purpose is raised in a new form. At Akalkot and at Jaipur permission to view the exhibits has to be obtained beforehand, with the result that only a few persons visit these museums each day. Similarly, some of the college collections, and the museum at the Imperial Library, Calcutta, are so difficult of access, both to students and to others, that the museums are very little used. Other museums such as that at Chamba (population 6,219) show an official return of visitors that is somewhat surprising in view of the fact that they are not only well off the beaten track, but also unattractively arranged for the general public. At Chamba the number of visitors recorded in 1933 was 24,010, a figure based upon records kept by the head peon. Like so many other museums of this kind it is in a lamentably neglected condition, and valuable exhibits have been and are being destroyed.

Schools and School Visits.—Whilst in general Indian museums welcome school parties, there are a few rather extraordinary exceptions to this. There seems to be no logical reason for excluding children from museums, except that in the case of some of the worst museums such a visit would probably do them more harm than good.

We found, however, that schools in some areas made little use of museums because of the red tape involved. Thus, for example, at Sarnath, the normal charge for admission is 2 annas, though children between the ages of 3 and 12 are charged only 1 anna, provided the sanction of the Superintendent can be obtained. Since, however, the Superintendent's Office is at Agra, any school wishing to visit the museum has to write for permission about a week in advance. It should surely be possible for schools to be admitted free, but if it is essential that the fatuous charge of 1 anna should be made, then the mere production of a letter from the Headmaster or Headmistress of the school should be sufficient to secure the reduced rates.

We had the good fortune to coincide with a school party at Sarnath, and had the most interesting experience of hearing one of the officers lecture to the children. There is, however, no formal provision for these lectures, and not unnaturally a curator with many other duties tends to avoid them. The result is that school parties in museums such as this have to rely upon labels, and since two of the four galleries have not yet been labelled, the resultant value of the visit is somewhat obscure.

Lectures.—Very few museums in India have ever organized systematic series of lectures for the general public. The Indian Museum used to provide a very interesting series of popular lectures which, however, were discontinued early in 1934 owing to financial stringency. These popular lectures at the Indian Museum were well attended; the maximum attendance at any one lecture being apparently 400 and the minimum being 70. At Bombay, too, a series of lectures specially designed by the Prince of Wales Museum for schools ran with great success for a time, being attended by 6,000 local children, but had to be cancelled for lack of adequate funds. At many museums occasional lectures are given, but anything like an organized series of lectures for schools or students is apparently unknown in India, save at the Government Museum, Madras, where a sustained and successful effort has been made to bring together schools and the Museum. This is done by inviting the staff of the secondary schools of the city to attend demonstrations by the museum's staff on the museum exhibits, botanical, biological, archæological and anthropological, after which the teachers are in a position to explain the exhibits to their pupils. In 1934-5 seventy teachers attended these demonstrations, and 4,516 pupils from some 130 schools in Madras and its suburbs were conducted over the Museum by their teachers. In the same period 118 students of local colleges were brought by their professors. It is unlikely that all of these 4,516 children will necessarily yearn to repeat the performance, but certainly some will, and for such the Museum will be a known and friendly place. At this same museum a collection of lantern slides is being built up which it is hoped will be useful for school purposes. The Lahore Museum also very occasionally lends sets of slides to schools and others but they are not in the main based on the museum exhibits.

Guide lecturers are almost unknown, save in the Geological Section of the Indian Museum where bi-weekly lectures are given.

Guide Books.—The earliest guide books to an Indian collection were those published in 1879-83 by the Indian Museum at Calcutta, when five such pamphlets were prepared. Twelve years later Capt. Alcock, the Superintendent, produced guide books to several of the zoological galleries.

One of these, dealing with the Invertebrate Gallery, proved so popular as a text book for medical students, that it was soon out of print, but strangely enough was never reprinted. About the same time (1896) there appeared a remarkable little book entitled *Hours with Nature* by Rai Bahadur R. B. Sanyal, in which considerable space was devoted to a tour of the zoological galleries of this Museum during which teacher and pupil, with an originality and quaintness that far exceed "Sandford and Merton," discussed unofficially the astonishing sights before them. In 1914 a small guide book to the whole Museum in Bengali was prepared by the Trustees.

Of Guides and Handbooks to the museums collections there is a surprising lack. Of the 105 Indian museums only seven issue Guides and four publish Handbooks to their collections, while only twenty-four have catalogues. A number of these are moreover unprocurable, being out of print, no care having been taken to ensure that a new edition or impression was in the press before the exhaustion of the stock.

Although appropriate guide books to museums are few and far between, those at the Prince of Wales Museum, Bombay, are certainly worthy of note, being well illustrated and competently written. Two museums, the Victoria Memorial at Calcutta and the Madras Museum, publish the most admirable short guides in the form of four or six page pamphlets which are particularly worthy of commendation, and can be recommended as examples worth copying. The short guide to the Indian Museum at Calcutta also deserves praise, although one is rather taken aback by the opening sentence of that section dealing with the Art Collections which begins—"The Art Gallery baffles description,"—but the general arrangement of this guide and its excellent illustrations make it a model to be followed. This institution has also published *The Indian Museum 1814-1914*, a unique publication, being an interesting historical account with eleven attractive illustrations. The illuminating and well-produced booklets published at Bombay by Mr. Gladstone Solomon on the Art of Elephanta and the Women of Ajanta are, perhaps, a trifle too lyrical for the ordinary visitor, who may find it difficult to rise to such heights. Something a little simpler and more detailed might better assist towards an appreciation of the Ajanta paintings. Nevertheless, we would like to see more of this enthusiasm permeating the guide books issued by Indian museums.

Among the publications that are at once of interest to the general visitor and the expert, the "Guide to the Buddhist Ruins of Sarnath" (1933, 10 annas) is of outstanding interest. It contains not only an excellent map to the site but also seven illustrations of key sculptures. This pamphlet is one of a series of Guide Books which the Archæological Survey of India is gradually providing for the use of visitors to places of interest.

There is a marked tendency to price many of these museum publications too high, particularly the more popular guides and handbooks, with the result that comparatively few are sold. Thus, at Nagpur we were informed that only two copies of the English edition of the Guide had been sold in over two years, and of the Marathi edition not a single copy. At Bijapur the catalogue is priced at As. 8. Of this publication 1,500 copies were printed in 1928 and after seven years 1,200 copies still remain unsold so that the edition is not likely to be exhausted before 1963. In the meantime, the catalogue is out of date. It would be advisable to sell the remaining copies at 2 As. each in order to get rid of them without delay and issue a new and up-to-date and cheaper catalogue.

In the case of these general guides, handbooks and similar publications we are of opinion that they should be sold cheaply and even under cost price. Such expenditure is entirely justifiable, and from cases which came to notice it was proved that publications sold at less than the cost price of the first edition sold in such numbers that the second and third impressions were sold at a profit. This is particularly true of illustrated publications where the cost of the plates is borne by the first edition.

The lack of small publications of the " What to see in the Museum " order and of such short guides as the excellent " Handy Guide to the Principal Exhibits of the Madras Museum," consisting of six pages of text and a clear plan of the museum, and which is sold for six pies (a halfpenny) is one which could easily be overcome if curators would attempt to realize the needs of visitors.

Even where publications exist little is done to advertise them. At the Indian Museum a book stall for the sale of the numerous and valuable publications issued by the various sections is needed. There is no sale room, and publications by the various departments can be obtained only on application to the heads of the various sections concerned, a difficult proceeding and one necessitating considerable travelling and much leisure. Even the two publications issued by the Trustees themselves cannot be obtained in one place.

Postcards, photographs and reproductions.—Only half a dozen museums publish a series of postcards or photographs of their more important exhibits, the larger museums and those under the Archæological Survey excelling in this respect.

The Bharat-Kala Bhawan at Benares publish a series of very interesting reproductions in colour of some of their choicest pictures, and in addition to this publish in postcard form sixteen selected examples of Indian Art. The unique feature of this series is that they are accompanied by a bi-lingual

booklet describing each one of the pictures or sculptures. We can warmly commend this to all other museums. The colour reproductions too, are worthy of commendation, and might well be studied by all curators as a means of extending the love and appreciation of good indigenous art.

Thus, in short, the educational activities of the museums of India may be summarised as follows: they are open to the public and a few publish interesting and attractive guides and give occasional lectures. But in not a single Indian museum, as far as we are aware, is there that intimate link between schools and museums which is such a feature of the museum service of the U.S.A. and several European countries. Museums in India have in the main adopted a purely passive attitude to education, and where attempts have been made, as at Bombay, to extend their sphere of usefulness, they have met with singularly little support from the educational or financial authorities. Madras appears to be the only exception. So far we have come across little evidence of extra-mural activity, and museums as a vital factor in the educational system have yet to be developed.

CHAPTER IX.

Research Publications.

(*a*) *Catalogues.*—Possibly the first publications ever published in India in connection with museums were the various scientific treatises of the Asiatic Society of Bengal from its headquarters at Calcutta. The early copies of *Asiatic Researches* and of the *Journal of the Asiatic Society* described many specimens still to be found in the Indian Museum, but apart from these publications, there were none other until 1849, when Dr. Rajendra Lala Mittra was commissioned by the Society to produce a catalogue of the "curiosities" in its possession, all objects not included under the terms "Zoological" or "Geological" being thus branded. This catalogue enumerated seven busts, 370 "images," 130 weapons, 490 "manufactured industrial objects" and about 200 other pieces. In 1868 this catalogue was revised in manuscript. In the twenty-year interval the number of "images" had grown to 600, and "manufactured industrial objects" to 725. It was noted that a large number of specimens included in the 1849 catalogue had been "lost."

Dr. R. L. Mittra's Catalogue of "curiosities" only just preceded the first catalogue of the Pathological Museum of the Grant Medical College in Bombay, which was published in 1850, subsequent editions being published in 1904, 1916, 1925 and 1930.

From 1867 onwards the Indian Museum published its Annual Reports, and from 1881 catalogues of the various sections appeared as follows:—

Mammals	Dr. Anderson .	1881
Archæological Section	Dr. Anderson .	1883
Archæological Section	Dr. Bloch . .	1911
Coins	Mr. J. C. Rogers	1894-96
Coins	Mr. V. A. Smith Mr. H. N. Wright	1906-08

A list of publications now available at the Indian Museum will be found under its appropriate Directory heading. They have every right to be proud of their publications, which rank high among the scientific productions of any museum in the world.

Few other museums in India have had the financial resources of the Indian Museum, and it is, therefore, not surprising that the publications of

some of the other museums fall much below the standard and completeness of those of this institution. The Delhi Museum, however, produced its first descriptive catalogue in 1888, and for its originality and quaintness deserves to be quoted. Here are a few extracts taken almost at random:—

Serial No.	Description of Material.	Name of Article.	Where Manufactured.
43	Cotton	Hilly Woman's Petticoat 1. ...	Simla
285	Earth, etc.	Goldsmith with all his Instruments	Delhi
337	Bhoj Patr like bark	Mountaneous Bag	Kashmere
360	Leather	Giant's Shoe (one foot)... ...	Delhi
532	1 Piece of powder of Gold-mine		River Narbada
676	Chini-earth	50 Opium eaters, some of these are broken	China
724		Kid with 8 legs	
748		Gunny Pig 1.	
749		Hilly Cat 1.	
761		1 Chicken with 4 legs	
774		35 Specimens of Sea Fogs ...	
855		4 anas Greek not illegible 21.	

Most of the larger museums now publish catalogues, though there are examples, as at Sarnath, where it is impossible to procure a copy as they are out of print.

The illustrated coin catalogues of the Indian Museum and the Lahore Museum are comprehensive works of a very high order and excellently published, but the descriptive lists and coin catalogues issued by some of the other museums are dull and lifeless to a degree. In one of them that is before us as we write, many successive items run somewhat as follows:—

"Capital of a pillar.
Fragment of a pillar.
Capital.
Capital.
Capitals (six in number)."

Apparently no effort has been made to show where these archæological relics came from, their probable date, use, etc. A catalogue on these lines is almost useless.

On the other hand the Victoria Memorial at Calcutta publishes an illustrated catalogue of the exhibits, with an admirable historical introduc-

tion. But this publication whilst excellent in many ways, contains pages (such as page 47) where the catalogue form appears to have been overdone. The descriptive catalogue of pictures at the Prince of Wales Museum has a few of the same defects, but both of these catalogues contain some brilliant descriptions of pictures to be seen in their respective galleries, and it seems rather a pity that the actual pictures are not labelled in an equally interesting manner. At Trivandrum, too, the catalogue of the newly-opened Art Gallery is good of its kind, though with some of the same defects. Anyone looking at a picture with a label or a catalogue entry describing it as " Portrait of a Divine, British School " or " 733 Wazir Khan," and left to supplement this meagre information by his imagination, receives the impression that the Art Gallery contains a great number of pictures exhibited for reasons unknown even to the curator. Obviously one of the functions of an Art Gallery is to extend the appreciation of Art, and whilst this conceivably may be done by permitting people to gaze upon second-rate pictures with puzzling labels, much more can be done by a little intelligent appreciation on the part of curators of the difficulties of average visitors.

(*b*) *Research Publications.*—As only the large museums in the principal cities are research institutions, it is but natural that these, with their more adequate staffs, should take the lead in the issue of research publications. At the Indian Museum, Calcutta, the zoological collections have been the basis of original work on Indian zoology, the results being published in the Records and Memoirs of the Indian Museum. The researches, however, of the Geological Survey do not appear as museum publications, though members of the Survey have written popular guides to several of the museum galleries and a valuable catalogue of the prehistoric antiquities. Most of these early guides, however, are now out of print. A few pamphlets have been issued by the Industrial and Ethnological Sections, but there is an entire absence of publications dealing with the Art Section. As will be seen from the Directory, the Archæological Section is well represented by catalogues of the coins and sculptures and researches into the beginnings of art in Eastern India and by handbooks on the Mauryan, Sunga and Gandhara Schools. The researches of the Royal Botanical Gardens, Sibpur, are issued as monographs of the Botanical Survey of India.

Research is well to the fore at the Madras Government Museum, and its lengthy list of publications deals with Archaeology, Ethnology and Zoology. It is also one of the few institutions where researches are being carried out in connection with the treatment and preservation of museum exhibits.

All the sections of the Prince of Wales Museum, Bombay, issue publications. The Art Section has descriptive catalogues of the Western Pictures, as well as a Guide to the Art Section, and mention has been made above of Mr. Gladstone Solomon's brochures on Indian paintings. Its archæological publications include guides to the various sculpture galleries and the coins of the Sultans of Gujerat. The publications of the Natural History Section, which is under the direct administration of the Bombay Natural History Society, call for special mention. The Society issues a brilliant series of publications dealing with the "Wild animals of the Indian Empire, and the problem of their preservation," with attractive illustrations in colour. For scientific interest and popular appeal we can commend this series with great approval. In a similar series are contained "The Game Fishes of Bombay," again with illustrations in colour, and a pamphlet dealing with the snakes of Bombay Island and Salsette. The work done by the Bombay Natural History Society is, in fact, outstanding in India, and deserves every encouragement.

In a much smaller way the Darjeeling Natural History Society is doing excellent work, and publishes quite an interesting Quarterly Journal with an illustration in colour. For many years there has been the closest collaboration between these two Societies, with great benefit to both, and it is hoped that this scientific collaboration will extend among other institutions.

No mention of research work, however, would be complete without reference to Mr. S. H. Prater's investigations into modern museum methods, and the pamphlets he has published in connection with this subject. These three pamphlets should be studied by every curator in India, as they go far to explain recent advances in museum technique and indicate how they can best be adopted in India.

Catalogues of the Industrial Section and of Prints of Old Bombay and a comprehensive work dealing with Indian religious sects, have been published by the Victoria and Albert Museum, Bombay, and the Indian Historical Research Institute, Bombay, has issued a series of sixteen scholarly "Studies in Indian History," some of which have made use of material in the Institute's museum.

The Gass Forest Museum, Coimbatore, publishes a Handbook of Forest Botany and one on the identification of Timbers with special reference to the commoner Madras Trees, while the Nagpur Museum, in addition to works on archæology and local history, has issued a number of Records and Bulletins on the fauna of the Central Provinces. But outside the Presidency towns the museum publications are almost entirely archæological or

historical in character. The Central Museum, Lahore, has a catalogue of paintings, excellent coin catalogues, and a pamphlet in English and Urdu, illustrating the story of the Buddha by some thirty of the Gandhara sculptures in the museum. The Satara Museum, which specializes in Marathi history, has recently published a volume of Mahadji's letters in Marathi. The Central Asian Antiquities Museum, Delhi, has catalogues of both the paintings and other antiquities, but unfortunately not illustrated. At Dacca, Peshawar, Muttra, Lucknow, Rajshahi, Sarnath and Sanchi the publications are almost entirely archæological. A notable publication by the Curator of the Ajmer Museum is *The Palæography of India*, and the catalogue of the Chamba Museum is exceptionally good though the museum itself is in the last stages of decay. There is a notable lack of research publications at Baroda.

Thus, only about twenty of the one hundred and five museums contribute anything towards an elucidation of their collections in terms of research publications, and only archæology receives anything like a fair share of attention. Thanks to the Presidency museums and those at Darjeeling and Nagpur, zoology is not entirely overlooked, but art, geology, ethnology and particularly the arts and crafts of India are very much neglected, though the Jaipur catalogues do something to repair the omission in the case of the last named. Almost everywhere arms and armour were entirely unlabelled, and there seems to be little literature dealing with that subject or at least little known to curators. Research in this connection would be of benefit to museums generally.

In the Museums Conference of 1912 attention was drawn to the unsatisfactory nature of the published monographs on Indian art, pure and industrial. The poor labelling of most of the exhibits illustrating Indian arts and crafts reflects the want of complete and authoritative publications dealing with these, and there are very few museums which possess anything like a complete collection of the monographs on this subject issued from time to time by the various governments. There is, indeed, no lack of subjects on which curators might carry out research and not the least of these is the history of the commonplace.

Connected closely with this question of research publication is that of museum libraries. Outside the Presidency towns most of the museums are ill-equipped with books, though exception must be made of the Bangalore, Lahore, Peshawar, and Satara museums, where good libraries are at the disposal of both the museum staff and visitors. It is impossible for curators to carry out their duties efficiently when deprived of their working tools, books, etc. At present the meagre budgets of most of the museums make no adequate provision for the purchase of the necessary books.

(c) *Reports.*—Only sixteen museums publish Annual Reports and for the most part these are thin publications of a few pages, merely serving as a brief catalogue of recent acquisitions and having a balance sheet appended. They give the minimum of information and are stereotyped in character, differing from year to year in little save statistics. But even these are preferable to the obstinate silence preserved by the majority of the museums. In the case of the Indian Museum at Calcutta there is no Annual Report for the whole Institution, but the Trustees do publish a short Report dealing mainly with personnel and with the working of the Art Section and Art Gallery. The Reports of Officers in charge of the Archæological, Geological and Industrial sections are incorporated in the Departmental Reports, whilst the reports of the Zoological and Anthropological Sections appear in the triennial reports of the Zoological Survey of India, and the Industrial Section is referred to in the Annual Reports of the Botanical Survey of India. These, however, are not infrequently very much behindhand, the Archæological Survey being still several years in arrears. The Report of the Zoological Survey was formerly well illustrated, but illustrations no longer form part of the Reports.

The Prince of Wales Museum at Bombay now publishes an Annual Report which contains several illustrations of important acquisitions, and is perhaps one of the best Annual Reports published in India.

The Annual Reports of the Bangalore Museum, whilst poorly produced, are very outspoken. The 1932 Report, for instance, says with truth that "the major portion of the Zoological collections continue to be old," and adds that "a dozen moth-eaten birds and insects were removed." A most useful classified list of visitors is appended.

At Rajshahi the Varendra Research Society publish well illustrated Annual Reports. Their list of inscriptions, whilst of passably sound scholarship could be vastly improved by a few alterations. The catalogue of the Archæological Relics (1919) is distinctly poor, and the illustrations are not as clear as they could be.

The Annual Report of the Watson Museum of Antiquities, Rajkot, is extraordinary for its solecisms. We read, for instance, that "the wholesale furniture of the Museum was varnished," and that "the coins which were lying in their show cases in a rusted condition for all these years were chemically cleansed and now give better sight." We also learn that the curator wrote an article on five copper plates, and that "similarly his another article appeared." Apropos our projected visit to this Museum, the Report adds that the Curator "has the opportunity to show his work and ability to the visitors, but he has left us abruptly. Great care should hence-

forth be taken in the matter of selecting a Curator. He may not be highly qualified but he should be a steady man." It may be noted that the clerk was appointed as Temporary Curator during the absence of the permanent incumbent.

The Annual Report of the Rajputana Museum, Ajmer, is a much more carefully prepared publication of 13 pages, but priced at the absurdly excessive sum of Rs. 1, annas 4, or 2s. It is not illustrated but it contains a list with useful descriptive details of all the inscriptions copied during the year by the Curator and his Assistant, R. R. Halder, both of whom publish epigraphical and historical articles in Indian scientific journals.

The Annual Report of the Archæological Department and the Sumer Public Library, Jodhpur, has a few references to the Sardar Museum which are principally details of acquisitions, but it does not contain a balance sheet or supply any information touching the finances of the museum.

The Kamarupa Anusandhan Samhiti which has charge of the Gauhati Museum, publishes a series of Annual Reports and Quarterly Journals devoted to the antiquities, history, ethnology, numismatics and allied subjects relating to the ancient Kamarupa (Assam) which are of great interest, since there is apparently no other organization at work in Assam in these particular fields.

To summarize, much more might and ought to be done in the way of the production of competent catalogues, annual reports and research publications. Printing and proof-reading could be materially improved in many instances.

CHAPTER X.

Co-operation.

In a country so large as India, where many museums are separated from their nearest neighbours by some hundreds of miles, the question of co-operation between museums presents difficulties that are almost insurmountable. Nevertheless, efforts have been made to overcome this isolation.

In 1907 the first Indian Museums Conference was held at Calcutta. This Conference was summoned by the Government of India (Department of Commerce and Industry) in order to give representatives of different local governments and Indian States an opportunity of discussing local museum policy with one another and with the Trustees of the Indian Museum in Calcutta. Delegates came from Madras, Bombay, Lucknow, Lahore, Indore, Quetta, Bangalore, Srinagar, Baroda, Bhopal and Udaipur, and there were three representatives from the Indian Museum, making a total conference of 14 persons. Dr. Annandale was elected Honorary Secretary, and the four-day Conference considered:—

1. Systematic exchanges,
2. Field collecting,
3. Publications,
4. Registration,
5. Exhibition classification,
6. Technical problems,

and, among other subjects, the question of an annual Museum Conference.

According to the printed Report, the Conference produced a most useful exchange of ideas, and much of the advice therein given on technical subjects holds good to-day. The financial statement submitted showed that the Madras Museum then received Rs. 40,700; Lahore, Rs. 8,565; Lucknow, Rs. 10,861; and the Indian Museum, Rs. 40,000.

Many resolutions were passed, among these the following are worthy of note:—

> "That Taxidermists for provincial museums should be trained in the Indian Museum; an expert taxidermist should be employed from Europe or America, attached to the Indian Museum, to do the work of that Institution and supervise training of the provincial men."
>
> "That the provincial museums should in the main confine their scope to the Presidency, Province or State in which they are situated."
>
> "That, in the opinion of the Conference, it is desirable that in every province or state there should be but one Government or State public museum."

"That the officers of every provincial museum should have direct access to a good reference library, and that this library should, whenever possible, be connected with the museum."

"That the preparation of guides and catalogues is eminently desirable provided that such works can be prepared by the officer in charge or by some competent authority. That the issue of Guides in the vernacular languages is quite unnecessary."

On the question of an annual Museum Conference, unanimous resolutions were passed that a Conference should be held triennially, and that a standing Committee of five should be appointed to make arrangements for future Conferences. Four years later a Conference of Orientalists, summoned at Simla by the Government of India, made special reference to the subjects of museums and archæology, and curators and others were invited from every part of India. Nineteen of the delegates formed the Museums Committee. At this Conference many questions were discussed ranging from the organization of archæological work to the constitution of the Indian Museum. The Conference Report gives a very good idea of the strength and weaknesses of the Museum Movement at that time.

As a result of this Conference of Orientalists at Simla in 1911, a Museums Conference was held under the auspices of the Government of India at Madras on the 15th-17th January, 1912, and was largely attended, invitations being extended to Ceylon, the Federated Malay States and Sarawak. The discussions covered a wide field including loan collections, distribution and exchange of coins and duplicate antiquities, the position of the Indian Museum vis-à-vis the other museums in India, industrial sections in museums, the ineffectiveness of unco-ordinated attempts to illustrate the arts and crafts of India, the unsatisfactory and varying character of the published monographs dealing with these, museums as educational institutions, labelling, the absence of working models in Indian museums, and the charging of fees in museums. A most valuable address on the preservation of antiquities in museums was given by Dr. J. Ph. Vogel, the Chairman of the Conference, as well as a paper on "Museums as Educational Institutions." Among the many resolutions passed at this Conference were the two following:— (a) "that the Government of India be asked to recognize the Standing Committee on Museums and to provide the funds necessary for its continuation and for the holding of Conferences," and (b) "that the Conference expresses the hope that a suitable building will be provided before long for the Phayre Museum (Rangoon) collection, now housed in one of the rooms of the Secretariat, and that a suitable curator will be appointed at once to superintend it." Effect was given to neither of these recommendations with the result that no museum conference has been held in India for 24 years, and Burma still lacks a Provincial Museum.

Efforts have, however, been made from time to time to re-establish these conferences and as recently as 1930 a leading official of the Indian Museum drew up a memorandum in this connection which his Trustees forwarded to the Government of India. After giving a list of the 30 important museums and art galleries then known in India his memorandum goes on:—

"The lack of any organized connection between these various museums is to be deplored. The main object of all is essentially the same *viz.*, (1) The preservation of material of historic or scientific importance, and (2) to assist in the general education of the public. A great deal more might be achieved if there were more complete co-operation between these various museums.

"That the Indian Museum is an educational asset of the highest order cannot be doubted and yet any sign of interest among the great majority of the so-called educated class is conspicuously lacking. The number of visitors to the Indian Museum compares very favourably with those of any other Museum in the British Isles. I give below the total number of visitors to the Indian Museum during the past five years:—

1924-25	992,953
1925-26	1,318,877
1926-27	1,088,900
1927-28	1,359,468
1928-29	1,409,459

Judging from my experience in the Indian Museum by far the greater number of visitors to the Museum is drawn from the uneducated and illiterate class, and apart from visits by tourists or by comparatively few experts and *bona fide* students who visit the Museum for the purpose of making special enquiries, the educated public of Calcutta does not apparently feel and certainly does not show any interest whatsoever. The interest of the educated public might be to a very large extent stimulated if there was a closer co-operation between the museums and if there were better arrangement and display of the exhibits. The institution of circulating collections that might be sent in rotation to various museums would probably attract considerable interest. In this way it might be possible to arrange for the loan of various collections between different museums . . . Such collections might even be extended to over-seas and suitable collections might be sent for exhibition to India House. The High Commissioner for India has already approached the Indian Museum for the loan of certain articles illustrative of the best that Bengal can produce, and such a system might be extended to include small collections. The Council of the Asiatic Society of Bengal in their evidence before the British Royal Commission on Museums observe "The Council holds the view that under necessary guarantees of safety and practicability loans and exchanges between collections of Great Britain and India constitute an unavoidable and desirable necessity of modern intellectual intercourse and co-operation." Such exhibitions would, of course, be accompanied by full explanatory labels. Their exhibition at any given museum would, and should be advertised in the local press so that those interested may know what collections are coming and a definite publicity system should be instituted.

"A further suggestion of the Royal Commission is that there should be a periodical meeting of Directors and heads of Departments that will give occasion for the staff of one museum to visit another. If such periodical meetings should be instituted they should be held in different institutions in succession and the possibility of making such visits should be open to the junior members of the staff as well as to the Directors and Heads of Departments. In this way the Heads of the museums would know each other and would be able to benefit by exchange of ideas and by arrangement for mutual loans."

Nothing, however, apparently followed these suggestions.

Despite difficulties arising from isolation, co-operation between museums has not been entirely lacking. At the Museums' Conference of 1912, the Superintendent of the Madras Museum and the Curator of the Bhopal Museum acknowledged valuable assistance received from the Indian Museum, and in the last triennial report of the Nagpur Museum it is mentioned that some geological specimens were sent to the same institution for identification, and the Curator of the Madras Christian College Museum

records a gift of fossils from Calcutta. The Zoological Section of the Indian Museum permitted its anthropologist to examine and report upon the skeletal remains at the Harappa and Mohenjodaro museums, and frequently lends specimens, even " type " specimens, to *bona fide* research workers. Reciprocal exchanges, too, are by no means uncommon. The Director General of Archæology has made important loans to a number of museums including those at Peshawar and Muttra, while the Peshawar Museum has itself made loans of Gandhara sculptures to many of the smaller museums. The Archæological Survey placed the services of the curator of the Archæological Section of the Indian Museum at the disposal of the Muttra Museum to advise and assist in the arrangement and setting up of its collections in the new museum, and has permitted its chemist to give advice and assistance in the preservation and cleaning of exhibits in non-government museums, and has afforded facilities for the training of young curators from Indian States and encouraged its officers to prepare catalogues, handbooks and other museum publications for the Chamba, Delhi Fort, Sarnath, Muttra, Sanchi, Peshawar and Lahore Museums. Reference has already been made to the cordial co-operation existing between the Prince of Wales Museum, Bombay, and the Darjeeling Museum. All such instances as these are to be warmly commended.

The Royal Commission on National Museums and Art Galleries,[1] which was appointed in 1929 and drew up its final Report in 1930 made special enquiry into the question of loans and exchanges as between the principal institutions of the British Empire. It is noteworthy that the memoranda placed before this Commission by the Indian museums reveals very little desire on the part of the Indian museums for any interchange of collections. The Prince of Wales Museum, for instance, thought it was " doubtful whether loans and exchanges would be practicable." The Indian War Memorial Museum reported that exchanges had occasionally been made with the Imperial War Museum only. The Indian Museum reported that there had been " no reciprocal loan exchanges as between the collections of Great Britain and the collections of the Art Section of the Art Gallery, though with the permission of the Trustees duplicate art specimens could be exchanged for other articles from other Government Museums in British India." The Madras Museum reported that the question of " reciprocal loans and exchanges as between the collections of Great Britain and India " does not arise except with regard to scientific collections which are controlled by the Superintendent." Bijapur had no objection to exchanges, but, like the other centres, had no concrete suggestions to make. All were agreed that pictures did not suffer during transport, although the Victoria Memorial,

[1] This was concerned mainly with British institutions, but questionnaires on certain subjects were sent out to every important museum in the British Empire.

Calcutta, suggested that it was desirable, to avoid sending them however well packed during the monsoon, when conditions are severe as regards heat and damp in combination. Thus, while most museums have power to make loans or exchanges, extraordinarily little has been done in this respect, and the attitude of the Lucknow Museum perhaps summarizes the subject. They say " there has been no occasion for considering the question of reciprocal loans and exchanges as between the collections of Great Britain and India."

Broadly speaking, the collections of India are among the most static in the world: they grow, but they do not circulate.

CHAPTER XI.

Conclusions and Suggestions.

Throughout this Survey of the museum movement in India we have had before us as the standard of comparison the museum services of North-West Europe and Northern America. It may be urged that this is too high a standard to apply to a tropical or semi-tropical country which has so recently set itself to acquire the best of western learning. Let us therefore compare the services of India with adjacent areas such as Ceylon, British Malaya and Java.

In Ceylon, the total population of which is 5,000,000, just under Rs. 100,000 (£7,000) is spent annually on museums, or about one-third of a penny per head. In British Malaya about £9,000 is spent annually on museums, or about ½d. per head.

In Java, which has a population of 42,000,000 (with Madura), about £25,000 is spent annually on museums, or one-seventh of a penny per head. In other words, each of these territories spends at least four times as much per head on its museums as does India, since India's financial support for museums of all kinds amounts to one-thirtieth of a penny per head. Great Indian cities such as Ahmedabad (314,000), Amritsar (265,310) Cawnpore (244,000), and a dozen other cities of over 100,000 population have no public museum of any kind and even those cities which have museums compare poorly with those of other areas. Delhi, for instance, which has a population within a few thousands of that of Singapore has less than £1,500 allocated to its various museums, while £5,000 is provided for the Raffles Museum. And Delhi is the capital city of the most populous country in the world.

Colombo, with its population of 287,729, has Rs. 70,000 allotted annually to its main museum, while the Lucknow (274,659) Provincial Museum has an average annual expenditure of less than a quarter of that sum. Full details of the Colombo and Singapore museums will be found in an appendix, but possibly an even more striking comparison can be made with Batavia (Pop. 260,000). In this city is the Batavian Museum which owes its origin to the Batavian Society of Arts and Sciences, founded in 1778 and having now 180 members. The staff consists of a Director and Keeper of Archæology, a Keeper of Ethnology and Prehistory with an assistant, a Keeper of the Musical Collection (half-time), a Librarian and

a Javanese staff. The total income of the museum is about 73,000 guilders yearly, or approximately £8,100 excluding the Law Library. Of this income the Government supplies 44,000 guilders directly and 10,000 indirectly through loans of officers whose salaries are borne on other estimates. The Society contributes 10,000 guilders yearly, the Municipality 3,000, interest brings in 2,200 and sales 1,000.[1] Associated with this Central Museum are local ethnological and archæological collections at Djodjacarta, Sourabaya (2), Trabwoelan, Madjokarta, Malang, Bandoeng, and Bandæong (geological) all of which have European curators. In addition there are the superb Zoological collections at Buitenzorg. The comparison could be extended to include the smaller cities, and again the fact would become evident that, compared with the museums of adjacent tropical areas, the museums of India are given only a fraction of their necessary finances.

In other directions too, the comparison is not too favourable to India. The curatorship at Colombo, Singapore and Batavia is of a much higher level than that of the average Indian Provincial Museum; pests are kept down with a firm hand; labelling and arrangement will compare with the best European models, and the research work is of a high order.

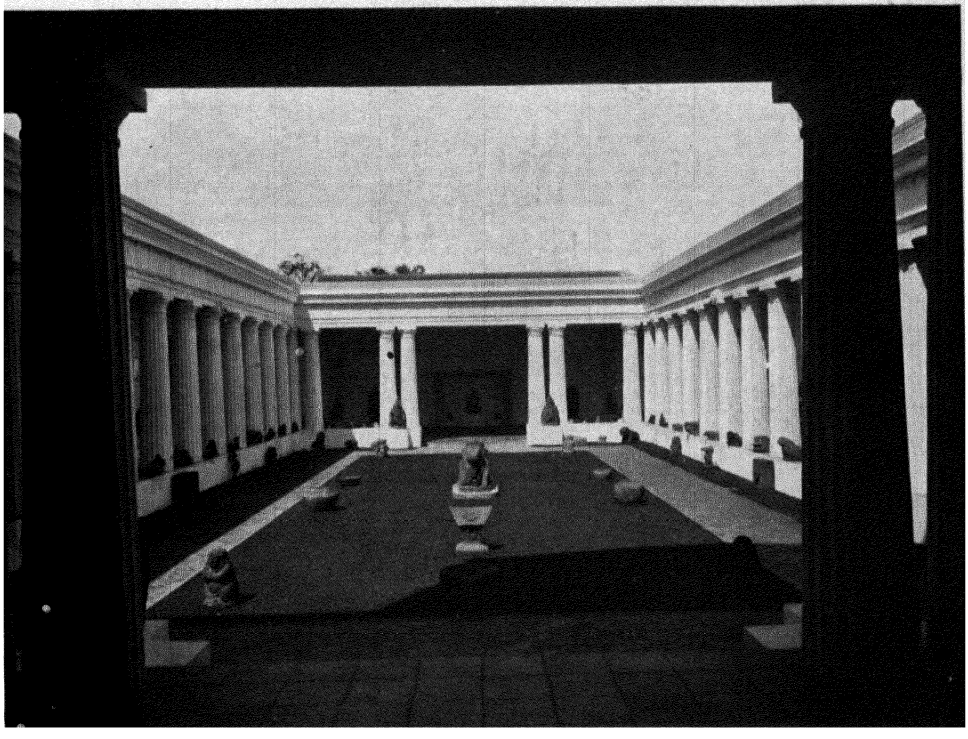
And yet India can do well, for some of the sections in the museums at Bombay, Calcutta and Madras are of a very high efficiency, and the museums at Dehra Dun, Darjeeling, the Archæological Museum at Gwalior, and the Sri Chitralayam at Trivandrum, show what can be done by keen, well trained curators whose heart is in their work, and who are not afraid to use their hands. This last phrase is fully meant, for one of the weaknesses of the Indian museum movement is the habit that has grown up of some officials passing on their duties to their subordinates. Orders are given to assistants, who in turn pass them on to untrained workers or even to chaprasis. Though a curator's business is to take care of his collections, the wastage and destruction in Indian museums of textiles, paintings, manuscripts, articles of wood, leather and other perishable material, and even metal objects, show how little care and attention some curators have paid to their curatorial functions.

Unless there is a change in the near future, proof of India's cultural greatness in terms of handicrafts will disappear before our eyes and the historian of the future will have to go to Europe for evidence that centuries ago India could weave, carve, compose and create superb objects of art and industry. Consideration of what should be done by the authorities in India to preserve for posterity her priceless treasures and to interpret them more adequately to the world can no longer be postponed.

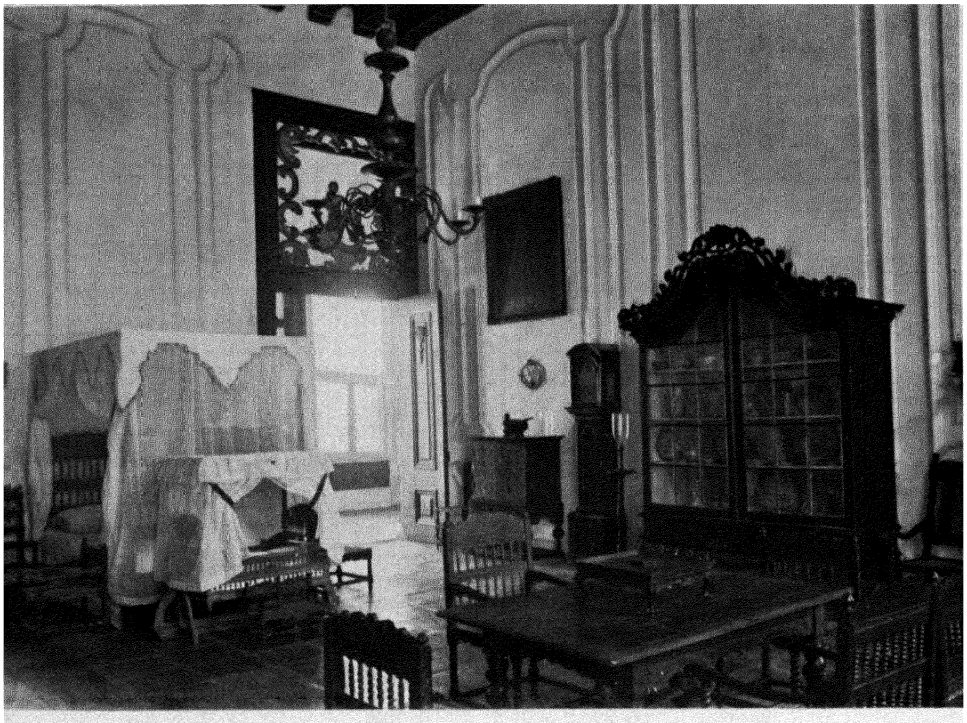
[1] For a full description of this museum, see the *Museums Journal* for March, 1937.



Period Room (Directkamier) at the Batavian Museum, Batavia.



Inner Court of the Batavian Museum.



Period Room (Compagnieskamier) at the Batavian Museum.



Palæolithic Room at the Batavian Museum.

What has been written above and a careful analysis of the Directory entries that follow, reveal the colossal difficulties to be surmounted before the Indian museum movement can vie with that in Europe and America. In the first place it is obvious that no improvement can be expected without increased financial resources. The pitiful expenditure of less than £60,000 which serves over a hundred museums throughout the length and breadth of India is sufficient to support only three or four first-class institutions. But no increased finances would be of use without improvement of the existing personnel. The lethargy and ignorance displayed by some of the curators is probably the greatest enemy of the Indian museum movement at the present time, and it extends even to parts of the Indian Museum at Calcutta.

This low expenditure, inferior standard of curatorship in many of the small museums, and the absence of museums in fifteen of the thirty-seven largest towns are sufficient to indicate the weakness of the museum movement in India. Further evidence of this is furnished by the history of the existing museums which is a record of unsystematic and spasmodic development indicating a tendency, save under strong external stimulus, towards stagnation and even retrogression. The last stimulus was provided by Lord Curzon's Government and the activity thus awakened was marked by the Museum Conference of 1907, the Conference of Orientalists of 1911 and the Museum Conference of 1912 at Madras. Since 1914, however, there has been almost everywhere a steady decline attested not only by diminished expenditure, lack of interest, and absence of museum conferences, but by the continued failure to re-open the Phayre Museum, Rangoon, and the closing of the King Edward Museum, Bhopal, the Srinagar Museum, Kashmir, and the Quetta Museum.

It is, therefore, plain that the museum movement in India not only lacks inherent vitality, but is at present failing to receive any impulse which might revive activity. Our recommendations will, therefore, be advanced with the double object of providing the necessary stimulus and the means whereby vitality once awakened may be ensured continuance.

It has been already shown that the Central and Provincial Governments are responsible for nearly half of the Indian museums and for almost all the large and important ones. If, therefore, any real and lasting improvement is to be effected it will fall to the Government of India to take the first steps. That the Government of India has recognized its obligations in this matter is evidenced by the Resolution issued by the Governor General in Council on the 22nd of October, 1915, wherein it is recorded that " he also desires to see the museums of India developed on

scientific lines and anticipates much profit from the periodic conference of museum authorities."

We suggest, therefore, that the Government of India should create a special appointment of Inspector General of Museums (for a period of at least three years) holding a position similar to that of the Educational Commissioner with the Government of India, and acting in an advisory capacity. Such an appointment in the Department of Education would emphasise the educational aspect of museums. It is recognized that only the Archæological museums, the Imperial Library Museum, the Indian Museum, the Victoria Memorial Hall, the Museums of the Imperial Forest Research Institute, and the Indian War Museum, are directly federal charges, but it is believed that the Provincial Governments and the Indian States would be willing and anxious to avail themselves of his expert services, as in the case of the Director General of Archæology. They can no longer keep their museums in watertight compartments and expect efficiency.

We have already mentioned the peculiar circumstances at the Indian Museum, and at Lahore, Karachi and other centres, there are problems of administration and technique that can no longer be left unsolved, but side by side with these are the problems of curatorship and general efficiency in the museums at Agra, Akalkot, Allahabad, Bezwada, Bhavnagar, Chamba, Cuttack, Fyzabad, Gauhati, Gwalior, Idar, Junagadh, Khajraho, Kolhapur, Mysore, Raipur, Rajahmundry, Rajkot, Rangoon, Tanjore, Udaipur and two of the smaller museums in Calcutta.[1]

It has been suggested that the Archæological Survey, which is already responsible for a dozen museums, should appoint an officer specially charged with this oversight of museums. Certainly much would be gained if a suitable officer in the regular cadre of the Archæological Survey who has already had some training in museum work, could be specially trained to become the Department's expert and impart his knowledge to other curators or trainees whether from Provincial, State or local museums. But such an officer would naturally be an archæologist by training and sympathy, and whilst much needs to be done in improving the curatorship of stone and metal exhibits, still more requires to be done towards improving the curatorship of textiles, books, natural history specimens and objects of wood, and mixed materials. It is here that India has sustained and is sustaining her greatest losses. Carpets, uniforms, garments, manuscripts, maps, paintings, carvings

[1] Two of these museums have far-reaching reforms under consideration, and we can but hope the projected schemes will go through to a successfull conclusion. The others need to be either drastically reorganised, or closed, and we cannot offer better examples of root and branch reorganisation than that which took place at Darjeeling in 1922, or is taking place in Gauhati.

and other minor evidences of India's past greatness are fast disappearing, to say nothing of the thousands of ethnological specimens that bear evidence of the lower stages of culture through which India has struggled.

The Inspector General should have had a European museum experience and a wide grasp of the problems of museum work, from conservation to exhibition, from administration to research. Among his duties he should see that every museum to which the Government makes any financial contribution, direct or indirect, should have an efficient curator in charge. He should make periodical inspections of museums and present a considered report to the governing bodies upon museum administration and technique. Every year the Inspector General should make an annual report on the museum movement as a whole. He should lay before the Government schemes by which curators might improve their technical qualifications by visits to the best museums in North America and Europe. He might consider whether some of the less successful museums should not be closed down and the collections transferred to other centres. There should, in fact, be a definite Government policy towards museums based upon the fundamental idea that it is the duty of the Government to provide for students and to preserve for posterity collections of scientific and artistic material. To do this the maintenance of museums of unquestioned efficiency is essential. The standard of efficiency should be the highest known, since India, like all tropical and semi-tropical countries, is more subject to pests of all kinds than countries in more temperate zones. Indeed, the standard of curatorship should, if possible, be higher than the average European standard. It follows that this will entail the making of suitable financial arrangements for salaries, buildings, cases, equipment, etc., and for critical surveys of all museums to prevent stagnation. Hence our belief that a qualified expert in general museum administration and practice should be introduced at once and that under him an Indian officer should be trained—a training that should be followed by an extensive course or courses at selected British and American institutions. At the end of three years the assistant should be able to take over charge and India would possess its own museum expert able to maintain a high standard of efficiency and to train others. We feel impelled to point out here that the high standard of efficiency obtained by museums in British Malaya and in the Dutch East Indies, as well as other tropical areas such as Colombo, is primarily due to the curators having received a general grounding in their profession in Europe, and being able to refresh their knowledge by periodical visits to England or Holland.

Indian curators have, perhaps, more to gain by visits overseas than is generally realized, and we need only mention Mr. Prater's work at Bombay

to prove how great an advantage such overseas visits can be to the Indian museum movement. It should be possible to make arrangements with selected institutions for such curators to secure definite training during their overseas visits.

These two suggestions—the immediate appointment of an Inspector General of Museums and an assistant to be trained and sent overseas for further training, and the sending of selected curators overseas for intensive refresher courses, would, in our opinion, have a great influence on the Indian museum movement, but even then something more is required. It is essential that competent and qualified curatorial aspirants should be forthcoming, and in order to provide these we would suggest that scholarships should be granted to suitable persons from time to time, such scholarships as were formerly provided with such success for the training of archæological scholars. For the training of these scholarship holders and a limited number of others desirous of obtaining such training, facilities should be provided in Government museums or other Government institutions or establishments.

We have already indicated (p. 33) the unsatisfactory nature of the present constitution of the Indian Museum and we believe that if that institution is to play its part as India's foremost museum a new organization is necessary which will permit the appointment of a Director freed from all other duties and in complete charge of the whole museum. He should be first and foremost a museum expert, and not at the same time head of a scientific survey. At the same time *permanent, full-time curators or keepers* should be appointed to each section of the Indian Museum to ensure fixed responsibility and continuity of policy and a definite museum outlook on the part of those in charge of the galleries. What is also urgently needed is the provision of additional storage room and sufficient funds to enable the sections to bring their galleries up to date. Many of the galleries have not been reorganised since they were first arranged.

The last Museums Conference was held twenty-four years ago. One of its recommendations was that the Government of India be asked to recognize the Standing Committee on Museums and to provide the funds necessary for its continuation and the holding of Conferences. We suggest that this Standing Committee be revived to enable arrangements to be made for the holding of future Conferences. In this connection we would recall that in the Resolution of the Governor General in Council already quoted it was expressly stated that much profit might be anticipated from these meetings of museum authorities.

There is a marked failure to use museums as educational institutions,

which is to the disadvantage of both museums and students. We would recommend the strengthening in every way of the connection which ought to exist between education and museums by making regular visits to good museums a definite part of the school curriculum, by inserting in educational codes instructions to that effect and by directing the attention of teachers to the great educational value of good museums. Museums provide opportunities for visual instruction which is more direct, impressive and more lasting than oral instruction. Lectures and demonstrations to teachers and scholars should be developed, and where there are industrial art collections a special effort should be made to attract and interest craftsmen in outstanding examples of their art. Moreover, in India, where education is liable to be too literary and somewhat mechanical, every opportunity should be seized to awaken interest in the natural history and the culture and history of India, by means of the museum collections.

There are, it is true, instances where the Director of a museum is also in charge of a great Library. In spite of the fact that these duties have been carried out with efficiency, we believe much might be gained by separate direction of such institutions.

But the future of the museums in India does not depend entirely upon the Government, and much could be done by the existing curators and committees to improve museums of every kind and standing. This report should make it clear that there is generally a grave lack of knowledge of pests and how to deal with them, and so long as this ignorance prevails, so long will the lamentable loss of beautiful treasures continue. The curator should develop his technical qualifications to such a point that his museum is free from pests. To enable him to do this he should study technical publications such as the American *Museum News* and the British *Museums Journal*, and the others noted on pages 54-56. From these much useful information can also be obtained about exhibition methods.

There is at present no school in which young curators can be trained, no association that can provide short training courses for them and no professional body to encourage them to keep their qualifications up to date, or to re-inspire them with enthusiasm for modern methods.

In the Library field much has already been done in these directions. We have before us the pamphlet of the Indian Library Movement in which particular reference is made to the work that is being done for the libraries by the Madras Library Association, which has now a membership of 640. The Association has been doing propaganda and educational work during the eight years of its existence, has held a Christmas vacation course for teachers at the University of Madras, and is also active in library and bibliographical work. The question is whether an Indian

Museums Association could be formed on these lines. In considering this we have studied the reports of the Museums Conference of 1907, the Conference of Orientalists of 1911, and the Museums Conference of 1912. At these, valuable papers were read and important resolutions passed, but we have not found in the Indian museums tangible results from the deliberations of these three conferences. But it must not be overlooked that all these conferences fell within a period of five years, and that it is twenty-four years since the last was held. The revival of these would certainly do something to stimulate the museums movement and dissipate the lethargy which has overtaken it. For this reason we have recommended above the revival of these conferences but must point out that they would be but poorly attended unless Governments, and States, Municipalities and Societies are prepared to pay the expense of delegates, since the great distances involved would make attendance an expensive matter. We feel, however, that the time has not yet come for the establishment of an Indian Museums Association since for its success the existence of well trained and up to date museum officials is essential. At present the number is small and unlikely to make any real impression upon the seventy museums that fall below the average of efficiency. We do believe, however, that if effect is given to our suggestions there will be such an awakening, that curators of Indian museums will feel more and more the need of co-operation, and an Indian Museums Association will inevitably result.

It is seen that much is demanded of curators and we cannot refrain from noting the need for the provision of better salaries for these officers. So long as the salary of a museum curator is so out of proportion to the standard of pay of other government and similar services, it is inevitable that in certain quarters the duties of such an office and the qualifications required to discharge them adequately and satisfactorily will not be fully realized. We are unwilling to lay down any scale, lest any minimum stated may possibly be considered as a maximum. Museums vary in size and importance, and the qualifications and responsibilities likewise, but curators should be well paid and salaries should approximate to those paid to men of similar ability and education in other services and should not be less than those paid to purely ministerial government officers.

To enable curators to carry out their duties efficiently funds should be provided to enable them to purchase books necessary for their library, to issue annual reports and other museum publications such as guides and handbooks, to visit other museums and to attend Museums' Conferences.

We have indicated above (p. 34) the weakness of museum committees. We urge the appointment of museum committees of influential persons interested in museums who should meet at least quarterly and who

should familiarize themselves with the best publications dealing with museums and take an active and intelligent interest in the institution of which they are such important dignitaries. A bad museum reflects discredit upon every member of the committee, and we do not exempt from this people of the highest standing who have allowed themselves to be appointed members of committees or trustees of museums and have never attended a meeting. To be effective, members of museum committees should have a general knowledge of the principles of museology and should from time to time make critical visits to the museums for which they are responsible. Every year they should see that there is an audit of all the valuable specimens held by the museum. They should also see that the staff is given every opportunity of improving its qualifications and that inefficient members are not retained.

This report has dealt mainly with the shortcomings of the existing museum service, which stands in need of complete awakening and reformation, and little has been said about the excellent work of those individual museums in which curators and committees are endeavouring to pursue a vigorous and progressive policy. Some of these are large museums possessing splendid materials and making good use of them, others are small museums devoting themselves to the illustration of local history or to some other definite purpose, some again, both large and small, possess collections of objects of great rarity and value. Unless the existence and work of these museums is realized, an unfair picture will be obtained of the actual state of affairs. Even so, a great effort and considerable expenditure are required to set the whole service in order and to supply deficiencies. It has seemed wiser to state the needs quite frankly although we fully realize that it may not be possible to provide at once all the funds which our suggestions would entail. But the important thing is that any development, even on a small scale, should be part of a comprehensive and well considered scheme based on the widest ideas of national service. We feel the time has come for a movement to sweep away the conventional attitude towards museums and to arouse wide-spread enthusiasm for them. We fear that most educated people in India do not really care for museums or believe in them, for they have not hitherto played a sufficiently important part in the life of the community to make ordinary people realize what they can do. The very word " museum " excites quite the wrong impression in the minds of people who have never seen a really good museum. This is not surprising when it is considered how dull and lifeless many of them have become, and how low the worst have sunk. The museum should be one of the best recognized forms of public service and should attract the enthusiastic support of the community.

Summary of Recommendations.—In summarizing the main conclusions of this report it will be convenient if we group them under the three headings of action which might be taken by (i) The Government of India, (ii) Provincial Governments, Indian States, Municipalities and Societies, (iii) By Curators.

(i) By the Government of India.

(a) The provision of greater financial assistance for the better museums.

(b) The appointment of an Inspector General of Museums with European experience, for a period of at least three years, who would train a qualified Indian officer to succeed him. The latter's training in India should be supplemented by an extensive course of study abroad.

(c) The granting of scholarships for the training of curators and the provision of opportunities and facilities for their training.

(d) The provision of a new constitution for the Indian Museum to allow of the appointment of a full-time permanent Director in charge of the whole museum, with permanent full-time Keepers for each section.

(e) The revival of the Standing Committee on Museums and Museum Conferences and the provision of funds to meet the cost of the Committee, travelling allowances involved and the necessary printing.

(ii) By Provincial Governments and States, Municipalities and Societies.

(a) The provision of more funds for good museums and the closing of useless museums.

(b) The appointment of fully qualified and active curators at adequate salary scales.

(c) The granting of scholarships for the training of curators and the granting of facilities for their training.

(d) The strengthening in every way of the connection between museums and education.

(e) The appointment of Museum Committees of influential persons interested in museums, having a knowledge of museology and prepared to give time to attending meetings and paying visits to the museum.

(f) Ensuring that the collections are catalogued and the exhibits carefully preserved and labelled, and that handbooks, catalogues and guides to the collections are prepared by the curator or other qualified persons and sold at the lowest possible price to visitors.

(g) The consideration of the question whether public museums should not be set up in all towns having a population of over 100,000 persons.

(iii) By Curators, especially those in the smaller museums.

1. Decide what is to be the scope and purpose of your museum. Allocate definite rooms to definite subjects.
2. Keep rigidly to your plan and ask yourself apropos of each object: what will the visitor learn from this and the label I give it? Exhibit nothing without an intelligent label.
3. Prevent overcrowding, and see that all labels and exhibits are clean.
4. Put redundant specimens into store or reserve.
5. Where possible, supplement specimens and label by explanatory photographs or pictures.
6. Have all textiles and other perishable specimens not only under glass, but in air-tight cases, and take adequate precautions against dust, pests and sunshine.
7. Have a quarterly inspection of all perishable specimens for any signs of pests, cracking or bleaching.
8. See that very valuable specimens are kept under lock and key, or are continually watched.
9. Keep the museum and yourself up-to-date.
10. Get your Committee really interested in the museum, and stimulate their co-operation.
11. The most noteworthy objects should be made more conspicuous and should be mentioned in a cheap general guide.
12. All exhibits should be so exhibited that they can be conveniently seen without stooping or straining the eyes.
13. In all large museums and galleries clear plans should be placed conspicuously in the entrance hall and at all central and pivotal points indicating quite clearly where the visitor is standing and how he is to find his way to other parts of the building.

It will be seen that the trend of our recommendations is towards centralization, or at least effective supervisory powers from the centre, whereas the general tendency for the future government of India is towards decentralization and provincial autonomy. It may therefore be thought that some of the recommendations of this Report are contrary to Indian public opinion and future political development. We would, however, point out that in all countries cultural movements are inevitably weaker than commercial or political movements, and in India, as we hope this Report clearly brings out, cultural services are less strong than in other comparable areas. Where there are strong movements, whether it be in the educational, health, or other fields, there are few objections to decentralization, but in a weak movement the powerful support of a central government is needed. Without such a driving force from the centre over the next decade, we can see little before the museum movement but steady deterioration coupled with an ever-increasing loss of India's superb treasures of art and industry.

Part II

A DIRECTORY

OF THE

MUSEUMS OF INDIA

The arrangement is in alphabetical order under towns.

A DIRECTORY OF THE MUSEUMS OF INDIA

AGRA, United Provinces. Population 205,487.

THE TAJ MUSEUM.

Open.—16th Oct. —15th April, 9 a.m.—1 p.m.; 3 p.m.—sunset.
16th April—15th Oct., 7 a.m.—11 a.m.; 4 p.m.—sunset.

Free.

General Description.—This small Museum was founded in 1906 at the instance of Lord Curzon, and is housed in the two hexagonal rooms on the west side of the first floor of the entrance gateway to the Taj Mahal. It is administered by the Superintendent, Archæological Survey, Northern Circle.

Scope and Collections.—Room 1 contains old plans (on linen) of the Agra Fort and the Taj, samples of the stones and tools used in inlay work, old photographs of the Taj, a few coloured drawings, farmans, sanads, articles discovered during the excavations in the Agra Fort, samples of precious stones used in the Taj, and an album of old photographs of the Taj and other buildings in Agra taken more than a century ago.

Room 2 contains photographs of archæological monuments, coloured drawings of inlay work, lithic inscriptions, old bricks, sculptures and stone images.

Educational Activities.—Occasionally visited by students of local schools and colleges who come to study the methods of drawing and system of inlay work of the Mughal period.

Staff.—Honorary Curator: Khan Bahadur Maulvi Zafar Hussan, B.A., Superintendent, Archæological Survey, Northern Circle. Chaukidar.

Finance.—Average annual expenditure of Rs. 144/- per annum for a chaprasi from funds provided by the Government of India.

ST. JOHN'S COLLEGE.

Open on application in term time.

General Description.—A small biological collection is maintained in the Zoology Block for Degree and Post-graduate students. It has an interesting collection of reptiles.

Staff.—Honorary Curator: Professor L. P. Mathur, M.Sc.
Principal: The Rev. T. D. Sully, M.A.

Note.—A geographical and commercial museum has been started. A room 30 ft. by 30 ft. on the first floor of the Commerce Block has been set apart for the purpose, and a non-recurring grant in aid has been provided from College Funds.

Professor of Commerce: R. R. Gupta, M.A., M. Com.

AJMER, Rajputana. Population 119,524.

RAJPUTANA MUSEUM.

Open throughout the week including Sundays.

Winter: 8—11 a.m. 3—6 p.m.

Summer: 7—10 a.m. 4—7 p.m.

Free.

General Description.—This Museum was begun in 1908, and is administered by a Working Committee of seven members with the Commissioner, Ajmer-Merwara, as President, and the Curator of the Museum as Secretary. The Committee meets once a year. The Museum is situated in the Old Magazine, an early Mughal structure in the centre of which is the building formerly used for Imperial audiences.

Scope and Collections.—The Museum contains archæological collections which include Hindu and Jain images and sculptures, toranas, pedestals, etc., which are arranged in the Central Block (formerly Akbar's Audience Hall), of five small rooms, the centre room of which (30 ft. by 15 ft.) is devoted to Brahmanical images and sculptures. Of the four corner rooms, three are also devoted to Brahmanical images and sculptures and the fourth to Jain images.

Other sculptures are housed in rooms in the surrounding buildings once used as residences for the retinue of the Moghul emperors. In these buildings, there is an Inscription Hall which contain a fine collection of stone inscriptions, which date from the fifth century B.C. and which are important for the history of the Pratihāras, Paramāras, Solankís, Sísodias and Chauhānas. In an adjacent room are exhibited a few Rajput paintings and several modern copies.

In the strong room are kept coins ranging from the 3rd century B.C., copperplate inscriptions dating from the 6th century A.D., and a collection of old arms and armour. Adjoining this is the office with which is connected the library, which contains many valuable and rare books.

Publications.—An Annual Report. The Curator has published "The Palæography of India" Rs. 25/-, "The History of Rajputana", five parts, each part Rs. 6/-. The Assistant Curator has published many of the important inscriptions in the Museum.

Educational Activities.—Visited by students.

Staff.—Curator: Mahamahopadhyaya Rai Bahadur G.S.H. Ojha. Assistant Curator: R. R. Halder. A farash, a chaukidar and two peons.

Finance.—By Government grant of Rs. 4,700 p.a. The Ajmer, Beawar and Kekri Municipal Committees, and the Ajmer District Board make small annual grants. Average annual expenditure Rs. 5,400.

AKALKOT, Akalkot State, Bombay. Population 10,857.

THE STATE MUSEUM.

Open from 8—11 a.m. and 2—5 p.m. Closed on Sundays and State Holidays.

General Description.—The Museum is accommodated in two rooms and a corridor of the upper storey of the Old Palace.

Scope and Collections.—The major part of the collections consists of arms, ancient and modern, the former mainly from H.E.H. the Nizam's Dominions. These were arranged during the reign of the late Raja Sahib, Captain Fatehsinh III. There are also a few portraits, some coins and curios as well as shells, wooden statues, eggs and birds-nests, China vases, and articles of wood and cocoanut shell. Outside the Museum in a shed is a large collection of ancient stone images and architectural fragments. The exhibits number 3,500.

Publications.—Nil. MSS. Catalogues of the Coins, Arms and other Curios.

Educational Activities.—Nil.

Staff.—No Curator. The Museum is in charge of a Clerk and three peons. The Clerk is in the Khasgi Karbhari office and is a part time officer of the Museum and works there only two hours per day.

Finance.—Rs. 100 per annum are provided for purchase of arms and furniture for the Museum. The pay of the clerk and the peon is met from the Khasgi budget of the Akalkot State.

ALLAHABAD, United Provinces. Population 173,895.

ALLAHABAD MUNICIPAL MUSEUM.

Open: Summer 7.30 a.m. to 11 a.m., 3.30 p.m. to 7 p.m.
Winter 10 a.m. to 6.30 p.m. Free.
Closed on Wednesdays.

General Description.—This Museum was opened in 1931 in a wing of the Municipal Office and is governed by a committee of twelve members elected annually and four co-opted members. The Commissioner of the Division and the Vice-Chancellor of the Allahabad University have been co-opted every year since the inception of the institution.

Scope and Collections.—The collections, of a mixed character, are housed in six rooms and two open sheds, the latter containing sculptures principally from Sarnath. More sculptures and inscriptions are exhibited in the verandahs of the main block. Room 1, 40 ft. by 40 ft., contains a mixed collection including Indian musical instruments, ivory figures, clay models, pathological specimens, miniatures on ivory, ancient metal images, terracottas from the ancient site of Kausambi, painted clay models, fishes

ALLAHABAD—continued

and snakes in spirit, mounted mammals and the skeleton of an elephant. On the walls are displayed heads and skins of animals and specimens of Indian arms. Room 2, 15 ft. by 20 ft., contains three cases of coins and some Indian paintings. Room 3, 15 ft. by 20 ft. is devoted mainly to Indian art objects, metal work, papier-mâché, pictures and specimens of calligraphy. Room 4, 40 ft. by 15 ft., contains ancient sculptures, small antiquities and old guns. In Room 5, 40 ft. by 15 ft., is a medley of exhibits, birds' skins, firearms, skis, pathological models in wax of disfiguring skin diseases such as smallpox, large models of the fly and mosquito, birds, huqqas, textiles, glass ware, pottery, cheap jewellery and ornaments, white China figures, and a model of an engine, etc. In the remaining Hall (opened in 1934) which adjoins the main block are displayed some forty pictures by Nicholas Roerich, the Russian painter and pacifist of which 13 are originals.

Publications:—"Nicholas Roerich," a monograph prepared for the opening ceremony of the Rœrich Hall in 1934, and historical monographs.

Educational Activities.—Lectures are occasionally given in the Museum Reading Room by school teachers.

Staff.—Hon. Curator: B. N. Vyas. A clerk and five attendants.

Finance.—The Museum has a Sales Department the profits of which are said to be used to meet the expenses of the Museum, but all attempts to procure details of the finances of the Museum have failed. The Municipality makes an annual grant of about Rs. 1,500.

ALLAHABAD, United Provinces.

UNIVERSITY OF ALLAHABAD.

Open from 11 a.m. to 3 p.m. on any working day.

General Description.—Small Museums in the Zoology and Economics Departments of the University.

Registrar: J. M. David Esq., B.A.

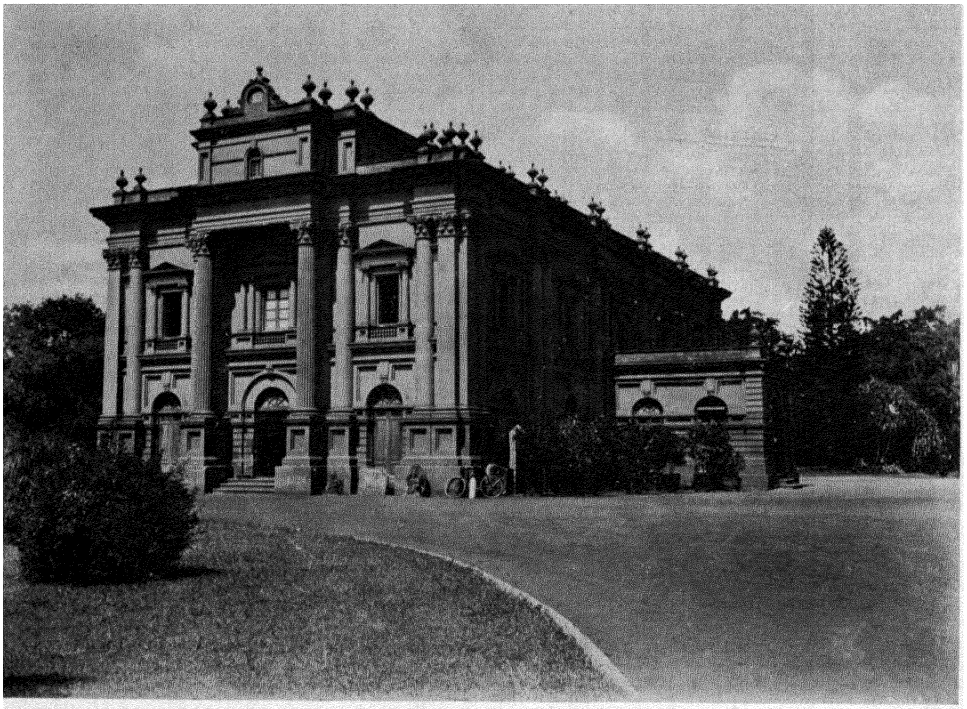
AUNDH, Bombay Presidency. Population of State 76,507.

(Western Deccan States).

THE PALACE COLLECTION.

General Description.—The Raja of Aundh has made a collection of objects of archæological and artistic interest which are preserved in various parts of the Palace or housed in the Mandapa of the adjoining temple.

Scope and Collections.—The collections comprise ancient sculptures, bronze images, inscriptions, ancient gold coins, objects of sandalwood, ivories, art products of the State, Persian and Marathi manuscripts and more



(*a*)



(*b*)

Bangalore Museum : *a.* **Exterior,** *b.* **Geological Gallery with cases open.**

AUNDH—continued

than seven hundred Indian paintings ranging in date from the 17th Century to the beginning of the 19th Century, including works of the Mughal and Rajput schools, being rich in works from Bijapur, Maharashtra, the Punjab and Garhwal. An unusually fine set of ninety-five paintings of the Kangra School is unequalled in any other Indian collection.

Finance.—Being the private collection of the Raja it is maintained from his private purse, but the question of founding a museum to accommodate the whole of the exhibits in one place is under consideration.

BANGALORE, Mysore State. Population 306,470.

MYSORE GOVERNMENT MUSEUM.

Open from 7.30 a.m. to 5.30 p.m. Closed on Wednesdays. Monday afternoons from 2 to 5 are reserved exclusively for ladies. Admission free.

General Description.—The Museum was established in 1865 with the object of illustrating the Natural and Artificial products of Mysore, and was moved to its present building in the Cubbon Park in 1878. Under the administrative control of the Director of Industries and Commerce in Mysore, Bangalore.

Scope and Collections.—The collections are housed in a specially erected building 80 ft. by 44 ft., the ground floor consisting of a vestibule 44 ft. by 20 ft. and a main hall 60 ft. by 44 ft. Above the vestibule is a second storey which gives access to a gallery twelve feet wide which runs round the main hall.

The Vestibule is devoted principally to exhibits of archæological interest, images, architectural sculptures, prehistoric implements and pottery, copper plates, ancient documents, photographs dealing with the ancient monuments and history of Mysore and a large relief model of Seringapatam in 1800 A.D. The collections in the *Main Hall* comprise arms and accoutrements, both ancient and modern, geological specimens, musical instruments, models, jewellery, figures arranged to illustrate scenes from the Hindu epics, local pottery, articles inlaid with ivory or mother of pearl or metal, sandal wood carvings, sandal wood and its products, metal ware, textiles, fibres, gipsy costumes, models of fruits, Dyak, Chinese and Japanese objects, specimens of wood and basket ware, indigenous drugs, seeds and cereals, glass bangles, colours and tanning materials, lacquer work, toys and Plantation and Garden Products, *i.e.*, tea, coffee, opium, cinnamon and pepper. The *Upper Room* is reserved for mammals and the *Galleries* for shells, fishes, crustacea, corals, reptiles, birds and insects.

Publications.—An Annual Report.

BANGALORE—continued

Educational Activities.—Teachers occasionally bring their classes to the Museum.

Staff.—Curator: Mr. K. Anantasami Rao, an Assistant Curator, clerk, fieldman, taxidermist and five peons.

Finance.—Average annual expenditure Rs. 4,900 from funds provided by the Government of Mysore State.

BARIPADA, Mayurbhanj State (Eastern States Agency).

Population 6,193.

BARIPADA MUSEUM.

Open : 11 a.m. to 5 p.m. daily Admission free.

General Description.—Founded in 1903. The collections are housed in one room 30 ft. by 20 ft. and two verandahs of the Victoria Diamond Jubilee Institute.

Scope and Collections.—The collections, which are purely archæological, include neolithic implements, copper plates, sculptures, historical documents, enlarged photographs of the sculptures from Khiching, palm-leaf manuscripts, coins and minor antiquities.

Publications.—There are no publications, but a short report appears in the Annual Administration Reports of the Mayurbhanj State.

Staff.—Curator: Mr. P. Acharya, B.Sc., State Archæologist, two clerks and two attendants.

Finance.—Average annual expenditure, Rs. 1,000/-, excluding pay of the Curator, from funds provided by the Mayurbhanj State.

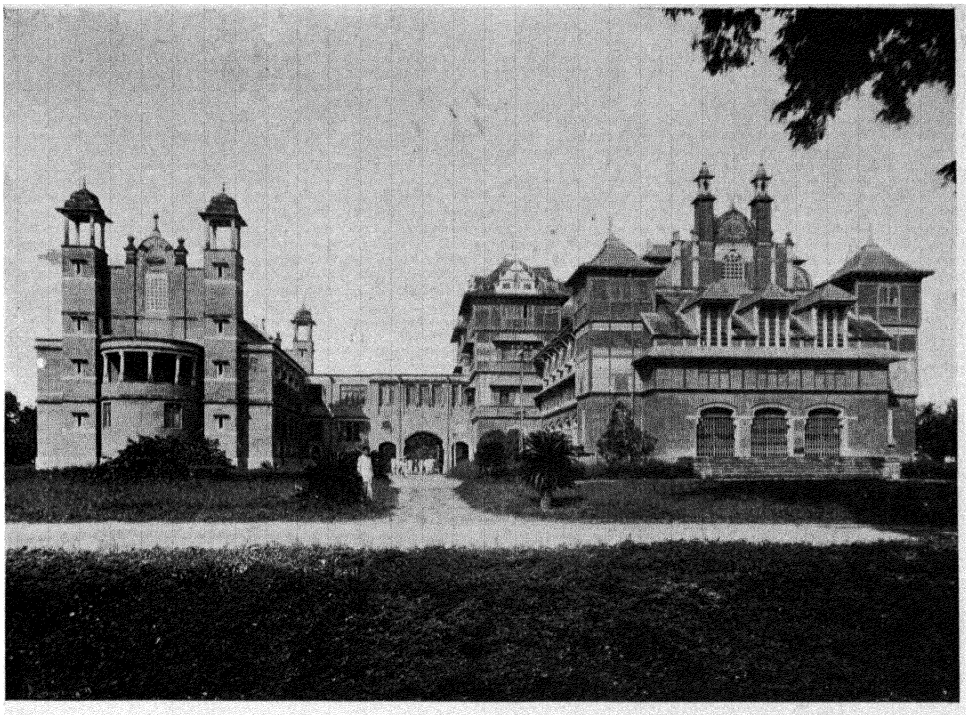
BARODA, Baroda. Population 109,639.

BARODA STATE MUSEUM AND PICTURE GALLERY.

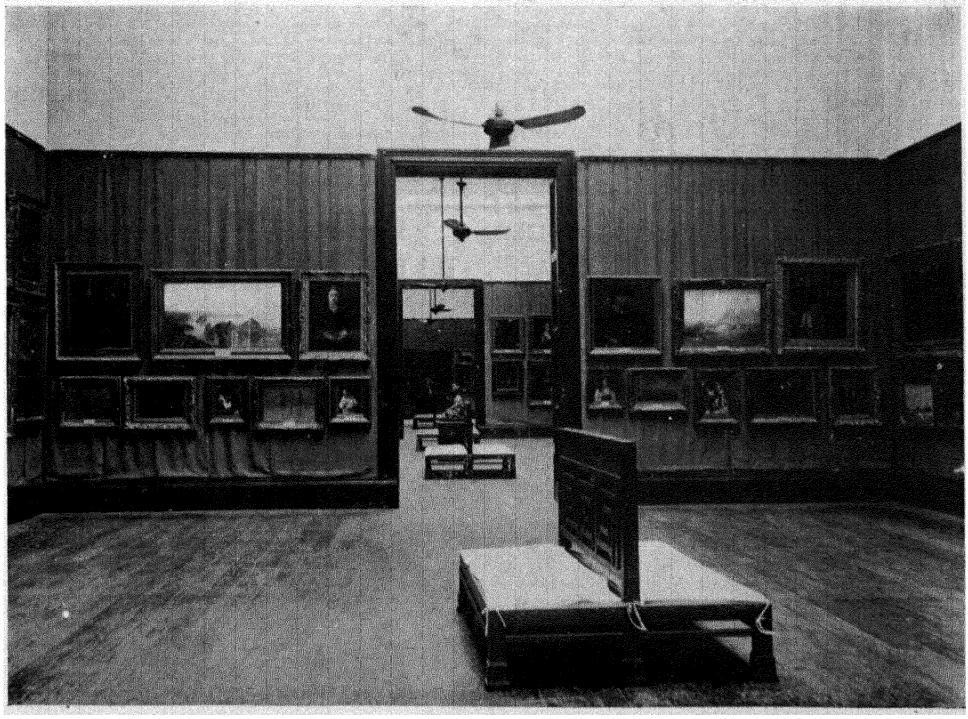
Open from 8 a.m. to 5 p.m. Saturdays from 4 p.m. to 6 p.m. are reserved for purdah ladies. Free.

General Description.—The Museum was founded in 1894 and the building is situated in an open park. It is administered by the Government of H.H. the Gaekwar of Baroda, and owes a great deal to his efforts and generosity. The building cost nearly 3 lakhs.

Scope and Collections.—In the Central Court (47 ft. by 30 ft.) are exhibited examples of the industrial Art of India—brass, silver and copper ware of various designs; antique tiles, mosaics, glass and pottery; marble carving and inlaid work. In the Western Court (80 ft. by 30 ft.) are



(a)



(*b*)

Baroda Museum and Art Gallery. *a.* **Exterior.** *b.* Galleries of Western Art.

BARODA—continued

costumes of different classes of the people of the country; examples of various styles of architecture; wood-carving, objects of horn, shell and mother of pearl, marquetry, painted wood, lacquer, basket-work, musical instruments, leather work and ivories.

Also in this court are exhibited Oriental textiles, dyeing processes, embroidery, needlework, carpets, Burmese and other appliqué work and Kashmir shawls and two wall cases of weapons.

In the Eastern Court (80 ft. by 30 ft.) are to be found exhibits of Foreign Industrial Art, notably ceramics, glass ware, textiles, metal work, etc. A small room, usually locked, contains the coin collection, which includes many valuable specimens.

The Natural History Section is upstairs to the left, (west), and contains many hundreds of specimens of the mammals and bird life of India. The arrangement in this section begins with the higher mammals and leads in a descending scale to the reptiles.

The Ethnological Section (on the right) contains toys, jewellery, charms, weapons, fishing implements, snares for birds and animals, agricultural implements, clothing, weights and measures, tools, musical instruments, articles of household use, Hindu and Buddhist deities, articles of worship, models of boats, carts, steamers, steam engine, etc. These are mainly from India, but include specimens from other parts of Asia and from Africa and Australasia. Nearby are the geological collections.

There is also a working Library of 2,000 volumes on Fine Art, Arts and Crafts and other technical subjects. Some of the books are valuable.

In the basement is the Economic Court (constructed in 1925), which exhibits specimens of raw forest products from all parts of India, and of articles manufactured from these products. The Lecture Theatre, added at the same time, accommodates about 150 persons, and is occasionally used for public lectures. Along the verandahs are the archæological specimens, which include Buddhist images of the Pala school.

The Art Gallery, which is in an adjoining building contains a section devoted to Indian paintings which are distributed in four galleries, one of which is termed the "Lounge." The Galleries devoted to the Art of Europe are on the first floor, the modern school on the right, and the earlier schools on the left. The English schools are strongly represented, and French, Spanish, Dutch, German, and Italian Art may be studied in characteristic aspects. Among the pictures are examples attributed to:—Titian, D. & A. Teniers, Reni, Veronese, Salvator Rosa, Cuyp, Wouwerman, Rubens, Lely,

BARODA—continued

Crome, Hogarth, David Cox, Romney, Hoppner, Frith, Millais, Constable, G. F. Watts, Lord Leighton, E. J. Poynter, and Sir George Clausen. There are also several bronze and marble statues.

Publications.—Descriptive Guide to the Baroda Museum and Public Galleries. Catalogue of Western Paintings.

Educational activities.—Walking lectures, lantern demonstrations.

Staff.—Art Director: Dr. E. Cohn-Wiener.

Curator: S. Ganguli. Hon. Sub-Curator: A. H. Joshi

A Head Clerk, One Gallery Assistant, three clerks, 25 menials.

Finance.—Maintained by the Baroda State. Average annual expenditure Rs. 40,000/-, of which Rs. 21,000 is for salaries.

BENARES, United Provinces. Population 205,315.

BHARAT KALA BHAWAN, NEAR THE TOWN HALL.

Open from 11 a.m. to 4 p.m. Admission free.

General Description.—This museum of fine art was founded by Rai Krishna Das in 1919, and transferred to the Sabha in 1929. Administered by the Nagari Pracharini Sabha of Benares.

Scope and Collections.—The collection of pictures which is housed on the upper floor has been slowly built up on a basis of a selection of the finest available examples of each period, the idea being to allow any period to go unrepresented rather than illustrate it through a mediocre specimen. The section devoted to Indian paintings is rich in works of the Mughal School and the Hill School of Kangra, and contains a series of miniatures by Sailendra Nath Dey. In the Archæological Gallery on the ground floor is an interesting collection of Archæological relics including a fine life-size image of a female figure of the Mathura school.

Publications.—M.S. Catalogue. Postcards and Reproductions 1 anna each. Set of 16 postcards with descriptive booklet, Rs. 2.

Educational Activities.—The Museum is temporarily closed pending re-arrangement.

Staff : Director : Rai Krishna Das.

Assistant Director : Dr. Moti Chandra, Ph. D.

Custodian : Vijaya Krishna.

Finance.—Source of Income Rs. 1,000 from the Sabha. Average annual expenditure Rs. 1,000. There have been grants from the Benares Municipality.

BEZWADA, Madras. Population 60,427.

VICTORIA JUBILEE MUSEUM.

Open from 7.30 a.m. to 11.30 a.m., and 2.30 p.m. to 5.30 p.m. Admission free.

General Description.—The Museum was founded about 1890 and the present building was erected in 1894 from funds raised by public subscription in commemoration of the Jubilee of Queen Victoria. It is administered by the Kistna District Board.

Scope and Collections.—The small collections include images and architectural sculptures, lithic inscriptions, a few natural history specimens, painted gesso work, clay models, examples of local village industries and miscellaneous curiosities. The sculptures are exhibited in the garden, verandahs and in the main hall, 39 ft. by 31 ft., the rest in two small upper galleries.

Publications.—Nil.

Educational Activities.—Nil.

Staff : A chaukidar who looks after the building generally.

Finance.—Rs. 360 are expended annually on the upkeep of the gardens and museum.

BHAVNAGAR, Bhavnagar State, Kathiawar. Population 75,594.

BARTON MUSEUM.

Open from 10 a.m. to 5 p.m., daily. Admission free.

General Description.—The Museum was opened in 1895 and was formerly housed in the upper storey of the Barton Library, but for the last five years has been in a girls' school, the collections having been only recently rearranged in the present building, which is the former laboratory of the old Samaldas College. It is administered by a Managing Committee, appointed by the Darbar, consisting of a President, six members and an Honorary Secretary.

Scope and Collections.—The collections which comprise sculptures, lithic inscriptions, miscellaneous small antiquities, copper plates, Sanskrit manuscripts, ancient coins, fossils, arms and armour, copies of old wall paintings and specimens of local manufactures occupy two rooms, 40 ft. by 25 ft. and 36 ft. by 25 ft. There is a typescript catalogue of the coins which are said to number 10,000.

Publications.—Annual Report presented to the Darbar.

Educational Activities.—Nil.

Staff.—Curator: B. M. Mehta, who is a part-time officer only, his principal duties being those of Librarian of the Barton Library.

Finance.—Maintained by the Bhavnagar State, but little has been spent on the Museum during recent years. Its reorganization is contemplated.

BIJAPUR, Bombay. Population 39,747.

THE ARCHAEOLOGICAL MUSEUM, BIJAPUR.

Open 8 to 11 a.m. and 2 to 6 p.m. Fridays : 8 to 11 a.m. Free.

General Description.—The Museum was founded in 1912 for collecting, preserving and exhibiting antiquities of local historical and archæological interest. It is situated in the Naqar Khana in front of the Gol Gumbaz, and is administered by a Standing Committee of five members appointed by the Government of Bombay.

Scope and Collections.—The collections consist of antiquities found in Bijapur and the neighbourhood, and comprise carpets, inscribed slabs, sculpture, wooden carvings, china, Bidri ware, earthenware, arms and weapons, farmans and sanads, Persian, Arabic and Urdu manuscripts, paintings in the Mughal and Rajput styles, and miscellaneous objects found when levelling the ground near the Ark Qila, or citadel, Bijapur. There are specimens of tiles once used in building decoration, including some fragments of brilliantly coloured tile mosiacs. There is also a head in stone which was once let into the wall near the gate of the Citadel, and which is supposed to represent the head of the last Rajah of Vijayanagar, who was defeated at the battle of Talikota in A.D. 1565. Most of the sculptures and lithic inscriptions are exhibited in an open arcade of five bays which forms the ground floor of the building, while the remainder of the collections are displayed in the nine rooms of the upper storey.

Publications.—A descriptive catalogue.

Educational Activities.—The Asst. Curator shows parties of school children and visitors round the Museum and last year did this on five occasions.

Staff.—Hon. Curator: M. S. Vats, M.A., Superintendent, Archæological Survey of India, Poona.

Asst. Curator : B. B. Chitgupi, M.A., and three attendants.

Finance.—Average expenditure Rs. 1,700. Grant from Government of Bombay Rs. 1,300, grant by Bijapur Municipality Rs. 300 and from interest on Reserve Fund Rs. 100.

BOMBAY. Population 1,161,383.

THE PRINCE OF WALES MUSEUM OF WESTERN INDIA.

Open from 10 a.m. to 5.30 or 6 p.m., except Mondays, Good Friday and Christmas Day. Admission free except on Wednesdays, when a fee of 2 annas per person is charged.

BOMBAY—continued.

History.— This Museum owes its origin to the appointment by Government in 1904 of a Committee under the Presidency of Mr. G. O. W. Dunn, M.I.C.E. The Committee reported that first efforts should be directed towards providing a proper home for the collections of works of art at the Sir J. J. School of Art and elsewhere, and for the archæological specimens collected by the Archæological Survey, Western Circle, and that with the Museum of Arts and Archæology there should be combined a Museum for Science and Natural History. It was urged that the main object of the Museum should be educational. In 1905 it was decided that the permanent memorial of the visit of the Prince and Princess of Wales in that year should take the form of a public Museum with a Library.

In 1906 the revised Committee secured grants of Rs. 300,000 each from the Government and Mr. Currimbhoy Ibrahim; Rs. 358,000 from the Corporation of Bombay in Government securities, and many lesser grants. Work was then commenced on the building, designed by Mr. G. Wittet in the Indo-Saracenic style, and the first of the three blocks which made up the original design was completed in 1914. Nine lakhs were spent on this building. From 1914 to 1921 it was used as a Military Hospital and for a Child Welfare Exhibition. In April, 1921, it was formally handed over to the Board of Trustees which had been created under the Prince of Wales Museum Act in 1909. In 1922 and 1933 this Act was amended so that the Board now consists of 4 Government members *ex-officio*, 3 Government nominees, 2 Municipal Councillors, 2 members of the Bombay Natural History Society and one each from the Bombay Branch of the Royal Asiatic Society and from the Bombay University and one representative of the Trustees of the Sir Dorab and Sir Ratan Tata Trusts. Two additional members are co-opted. The Chairman of the Board of Trustees is Sir Phiroze Sethna.

The scope of the Museum was defined in 1919 as the art, archæology, history, economic products and natural history of the Bombay Presidency in particular, and the "Oriental Region" in general.

In 1920 the collections of the Bombay Branch of the Royal Asiatic Society and the Anthropological Society were accepted on loan, and in the same year were added the archæological exhibits of the defunct Poona Museum.

For the Natural history collections the Board turned to the *Bombay Natural History Society*. This Society, founded in 1883 had acquired a large collection of the animals and plants of the Oriental Region, and had published since 1886 a Journal devoted to this study. By an agreement entered into in 1923, such of the Society's collections as were suitable for

BOMBAY—continued

popular exhibition, and some of its cabinet collections, were transferred " as a gift from the Society so long as the Natural History Section is suitably maintained in the Museum ". This Section is controlled by a Sub-Committee of 3 Trustees— two of whom are nominated by the Society, and the funds required for the maintenance of the Section are provided from a special grant from the Government of Bombay.

In 1920 the vast art and archæological collections of the late Sir Ratan Tata were gifted by Lady Ratan Tata, and still form the bulk of the Art Section. Sir Dorab Tata, a year later, gave a collection of pictures and antiquities, and in 1933 a further large art collection of Sir Dorab Tata was received from the Trustees of the Sir Dorab Tata Trust.

The Museum was opened in 1922, and a new wing will be opened in 1937. The total floor space of the whole Museum is about 65,000 sq. ft., of which only 7,600 sq. ft. is used for workrooms, offices, etc.

Scope and Collections.—The Museum consists of a vestibule, twenty three main galleries and several rooms used as offices, work-rooms, etc. Of these galleries, eleven are devoted to the Art Section, eight to Archæology and four to Natural History, but the new galleries will involve a re-arrangement of most of these galleries and the transference of much material. The exhibits in the public galleries will be displayed from 1937 onwards, as follows :—

IN THE MAIN BUILDING.

GROUND FLOOR	*Vestibule* ...	Large bronzes, teakwood cabinet, etc.
	Central Hall ...	Statuary, musical instruments, textiles, etc.
	East Wing ...	Brahmanical gallery and memorial stones.
	West Wing ...	European, Chinese, Japanese and Indian exhibits.
	North Side ...	Pottery, talismanic cups, and Assyrian bas-reliefs.
INTERMEDIATE FLOOR	*Central* ...	Enamelled tiles, pottery, etc.
	East	Buddhistic 'palæographical and numismatic galleries and coin room.
	North	Buddhistic pottery and Jain sculptures.
	West	Copies of Ajanta Frescoes and Indian paintings.
TOP FLOOR	*Central* ...	Manuscripts.
	East	Western and Indian paintings.
	West	Western and Indian paintings, draperies, etc.
	North	Jade, china, Tibetan exhibits, Venetian glass, lacquer, ivory, bidri, brass, etc.
	South	Arms and Armour (and minerals).
	The Gem Room	Small European paintings.

BOMBAY—continued.

IN THE EXTENSION.

GROUND FLOOR		Bird, Mammal, Fish and Reptile and Invertebrate Galleries.
FIRST FLOOR	*West* ...	... Epigraphical gallery.
	South ...	... Prehistoric antiquities from Mohenjo Daro, etc.
	North ...	... Relics of the Maratha Kings.
	East ...	... Arts-Crafts specimens, ivory, etc.

The Museum has three main sections—Art, Archæological and Natural History, and two embryonic sections of Anthropology and Geology.

1. *Art Section.*

At the moment of writing (1936), six galleries on the top floor, the Vestibule, and the Main Hall on the ground floor contain the Art Section and among these galleries are exhibited the Sir Ratan Tata collections of fine art, the pictures and statuary presented by Sir Ratan Tata and Sir Dorab Tata, and collections of Mughal pictures and Maratha relics, the School of Art collection, the Sir Akbar Hydari collections consisting of copies of Ajanta pictures, Mughal paintings, etc., etc.

The Vestibule contains several large bronzes, and marble screens.

The Main Hall displays a collection of marble sculptures, bronzes, Indian musical instruments and oriental fabrics.

The Circular Gallery on the top floor is occupied by pottery, bronzes, gold, silver, enamels, ivory and sandalwood carvings, brassware, Chinese and Japanese porcelain, cloisonné ware, European pottery, Eastern manuscripts, etc.

The Picture Galleries (Nos. I & V) contain European paintings and modern paintings by Indian artists, including the Tata collections. The " Gem Room " (an adjoining cabinet) houses the small European paintings.

Gallery No. II displays Kashmir shawls, Persian carpets and relics of the Maratha Kings, etc.

Gallery No. III has a varied collection of jade, crystal, china, ivories, Venetian and cameo glass, silver, lacquer, brass, Indian deities etc., together with many copies of paintings from Ajanta, and Chinese and Japanese pictures.

Gallery No. IV contains Mughal, Persian, Rajput and modern Jaipur pictures. There are also two cases showing a Maratha Throne from Satara, and other exhibits belonging to the collection of Relics of the Maratha Kings.

Gallery No. VI exhibits Indian armour and further copies of the wall paintings of Ajanta, and a copy of the Ardebil carpet (South Kensington) made at Surat.

BOMBAY—continued

By the end of this year the two Art Section Galleries in the New Wing of the Museum will contain the Relics of the Maratha Kings, the Modern Indian Pictures, and the School of Art Collections consisting of ivory, bronzes, pottery, gold and silver enamels, ivory and sandalwood carvings, brassware, cloisonné ware, fabrics, etc.

The Ajanta Pictures and the Loan Collection of Pictures, etc. of the Sir Akbar Hydari Collection, will be transferred to the West Gallery (Intermediate floor) of the Main Building.

The exhibits of the Sir D. J. Tata Collection will be displayed in the West Gallery (ground floor) of the Main Building.

2. *Archæological Section.*

The collections of this section, which include those lent by the Bombay Branch of the Royal Asiatic Society and the Director General, Archæological Survey, India, are exhibited in the Eastern and Northern blocks on the ground and the mezzanine floors of the main building as also in the two galleries on the first floor of the new wing to the East.

Brahmanical Gallery.—Gallery No. 1 (on the ground floor) contains Brahmanical sculptures, old bronzes and materials connected with worship including specimens of wood carvings from procession chariots, metallic lamps and stands, etc. The Verandahs are occupied with hero stones, architectural stones, inscribed slabs and miscellaneous sculptures.

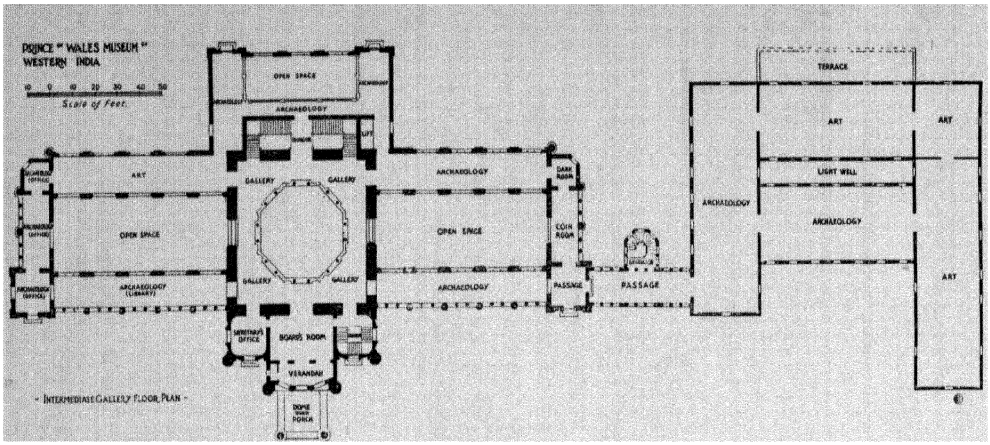
Gallery of Non-Indian Antiquities.—Gallery No. II (the lower rear hall) contains Non-Indian antiquities including pottery, slabs and talismanic cups, from Assyria, Egypt, South Arabia, Persia and Samara, etc.

Buddhistic Gallery.—Gallery No. III (on the intermediate floor) contains Buddhistic sculptures, images, votive seals and many other antiquities from old Buddhist sites in India.

Gallery of Buddhist and Jain Antiquities.—Gallery No. IV (the balcony gallery on the mezzanine floor) is replete with pottery and carved bricks from several Buddhistic monuments in Sindh on one side and Jain sculptures and icons, etc., on the other.

The Miscellaneous Gallery.—Gallery No. V (or the Circular Gallery on the Intermediate floor) contains enamelled tiles and pottery of the mediæval period, foreign and other antiquities of a miscellaneous nature along with a fine collection of anthropological exhibits.

The Palæographical and Numismatic Gallery.—Gallery No. VI—In the passage to the new wing are displayed palæographic charts and impressions, and plaster casts of old coins; at the further end is the Coin Room containing a valuable collection of Indian and foreign coins.



Plan showing the extent of the Prince of Wales Museum, Bombay. The new galleries are on the right.



Lady Wilson Museum, Dharampur State.

BOMBAY—continued

The Epigraphical Gallery.—Gallery No. VII (the first gallery as one enters the new wing on the first floor) contains inscribed slabs and manuscripts in Sanskrit, Arabic, Persian, Hindi, English, Portuguese and several other languages.

The Prehistoric Gallery.—Gallery No. VIII (in the new wing) consists of pre-historic antiquities from Mohenjo-daro, Kathiawar, South India and other places, including pottery, stone implements, images, seals, etc.

3. *Natural History Section.*

The collections are housed in the west wing of the building on the ground and mezzanine floors, and are confined mainly to the fauna and flora of the Oriental Region. The reserve collections held by the Bombay Natural History Society are stored at 6, Apollo Street, and include many thousands of specimens, the mammal and bird collections being the most important. The reptile collection is particularly strong in snakes, numbering nearly 11,000. The fish collection is mainly representative of the marine fish of the West Coast. There is also a section dealing with Lepidoptera and Molluscs. These research collections are freely accessible to students and research workers.

The Natural History Section is now being transferred to a new building where separate galleries have been provided for birds, mammals, reptiles and fishes and invertebrates The whole arrangement of the galleries and the show cases and the exhibits is planned with a view to creating interest and rousing the attention of the layman. Suitable colour schemes are being adopted in different galleries with a view to providing an attractive atmosphere. The show cases are being built and arranged to avoid that feeling of artificiality and cumbersomeness which makes so many over-crowded Museum galleries repellent. The arrangement of exhibits on shelves is being done away with to avoid monotony in arrangement. The exhibits themselves are carefully prepared and selected so as to give the visitor a clear outline of the Indian Fauna without confusing him with too much detail. Specially interesting to the layman will be 13 illuminated large habitat groups with scenic backgrounds illustrating the various phases of animal life. Apart from illustrating the animals of the country, the groups are also designed to illustrate various phases of Indian scenery from the deserts of Sind to the evergreen forests of Assam and the snow-capped peaks of the Himalayas. It is hoped to have all the galleries completed by the end of 1937.

The Anthropological Section contains a few specimens received from the Anthropological Society of Bombay.

The Geological Section consists of the minerals of Bombay Island.

BOMBAY—continued

Publications.—Annual Reports since 1927.

Art Section—A Descriptive Catalogue of the Western Pictures and Modern Indian Pictures, 6 annas, 1927; A guide to the Art Section, 12 annas, 1929.

The Archæological Section has published Guides to the Brahmanical, Buddhist, Epigraphical and Miscellaneous Antiquities Galleries, 6 to 9 annas each, 1925-1931. The Guide to the Brahmanical Gallery has been translated into Marathi and Gujarati. A catalogue of coins of the Sultans of Gujerat was published in 1935 and is sold at Rs. 5/-.

Natural History Section :—

A General Guide to the Section, Re.1., 1930.

A pamphlet on the Snakes of Bombay Island & Salsette.

Pamphlets on the Wild Animals of the Indian Empire.

Postcards of the more interesting exhibits are on sale.

Educational Activities.—The Curators and Assistant Curators contribute articles on the exhibits to the Press and popular Journals, and deliver lectures under the auspices of popular Institutions and Societies. Students and others are conducted round the Museum and are afforded facilities for reproduction and study of the exhibits. In addition to labels, catalogue slips are displayed in the cases giving brief descriptions of exhibits in the cases.

Staff : J. F. Jacobs, B.Sc., Secretary.

G. V. Acharya, B.A., M.R.A.S., Curator, Archæological Section.

R. G. Gyani, M.A., M.R.A.S., Assistant Curator, Archæological Section.

W. E. G. Solomon, I.E.S., R.B.C., F.R.S.A., K-I-H., Curator, Art Section.

E. D'Lima, Assistant Curator, Art Section.

S. H. Prater, C.M.Z.S., M.L.C., Curator, Natural History.

C. McCann, Assistant Curator, Natural History.

Gallery Assistants, Office Staff, peons; hamals, guards and gardeners.

Finance.—The total income of the Museum from all sources is Rs. 114,000, to which must be added special donations from time to time for cases, etc. Of this total sum, Rs. 84,000 is administered directly by the Trustees, and Rs. 29,000 by the Natural History Section. Accounts for 1934-5 and for 1935-6 show Rs. 25,000 from the Municipality and Rs. 54,000 from Government grants, of which Rs. 29,000 goes to the Natural History Section. Interest on securities etc. brings in Rs. 31,000 and miscellaneous items Rs. 4,000. Full details of income and expenditure can be obtained from the Annual Reports.

BOMBAY—continued

VICTORIA AND ALBERT MUSEUM, VICTORIA GARDEN, BYCULLA.

Open—Tuesday to Saturday, 10 a.m.—5 p.m. Sunday, 8 a.m.—5 p.m. Closed on Mondays. Free.

General Description.—The idea of establishing a Museum originated in the year 1848, and the plan appears to have been further developed in 1851 in connection with the Great Exhibition held in London in that year. In 1855 a Committee was formed by Lord Elphinstone to establish a Museum of Economic Products illustrating the raw products of Western India and the methods of converting them into manufactured articles, and to gather together a collection of Natural History specimens. Rs. 6,000 were placed to their credit by Government, with a monthly allowance of Rs. 86 for establishment.

The collection of specimens had been started in the year 1848, and subsequently to this, a collection of objects for the Paris Universal Exhibition of 1855 had been made in the Presidency towns and in the various mofussil districts.

In December 1856 a further grant of Rs. 2,000 was made to the Committee, and in March 1857 the Museum was thrown open to the public. On the outbreak of the Mutiny in 1857, the military authorities required the rooms of the town barracks, in which the collections were lodged. The Brigadier issued a peremptory order to vacate the rooms within twenty-four hours, and so great was the haste with which the order was carried out, that the coolies employed in the work of removal, threw most of the specimens out of the windows, with the result that all of them were damaged, and the majority destroyed, while most of the office records were lost. The collections were reorganised and transferred to their present building in 1871.

When Mr. C. L. Burns took charge of the Museum in 1903, he found the collection in a state of confusion, as most of the specimens remained unidentified and without labels, and the majority so damaged and mutilated that they had to be cast aside. He decided to re-organise it upon a more popular basis by making the collection as interesting and instructive as possible to the ordinary visitors. The Museum was refurnished, and Natural History habitat groups were installed. In the case of Industries, every effort was made wherever possible to show by means of models and photographs, the various stages in which finished articles are manufactured from the raw material.

The striking feature in regard to this Institution has always been the large number of Indians visiting it on Sundays and other Indian holidays.

The Museum is administered by the Municipal Commissioner of Bombay.

BOMBAY—continued

The present building consists of a large hall with gallery, and four small rooms on the ground floor and four on the upper. Total exhibition space 15,589 sq. ft.

Scope and Collections.—This is a general Museum that has particular reference to Bombay and Western India, and is popular in its appeal.

On entering the Museum two small rooms are seen on the left, the first containing reproductions of the Ajanta Paintings, the second housing objects of local interest, pottery, coins, cannon and a carved screen. Of the two corresponding rooms to the right, one is used for a display of copies of Mughal and Rajput pictures, the other as an artist's workroom.

In the Main Hall (105 ft. by 69 ft.) are exhibited (1) the Natural History, (2) the Geological, and (3) the Agricultural sections.

(1) *Natural History.*

This section has recently diminished in importance but there are cases displaying mammals, birds, plaster models of snakes, silk worms, corals with photographs.

(2) *Geology.*

This is limited to cases of specimens of fossils, rocks and minerals, both English and Indian.

(3) *Agriculture.*

In this section are models illustrating rice cultivation, water raising devices, improved wells, a "Bias School" and articles made therein, improved agricultural implements, up-to-date methods of cultivation, etc.

There is also a case containing miscellaneous Art objects.

At the far end of the hall is a small room in which are specimens of carved figure heads, woodwork from ships and a dog-cart.

Ascending the staircase we see on the wall of the landing a collection of masks of Himalayan tribes, and at the top a case representing Shivaji at the Court of Aurangzeb. The upper galleries are devoted principally to industrial art, including silver ware, bell metal ware, bone, ivory and wood inlay, agates, copper and brass, Bombay boats, wood carving, inlaid stone, sandal-wood, objects of horn, lacquer ware, textiles, embroidery, rosaries and cases illustrating the manufacture of lead pencils, lac and silk weaving. There are also models of a blacksmith's shop, indigenous games, Port Trust dredgers and of Hindu gods and goddesses.

BOMBAY.—continued.

Bombay Room.

At the north end of the gallery is a room with three large table cases exhibiting excellent relief models showing Bombay from about 1200 A.D. to 1934 A.D. On the walls are framed pictures of historical and topographical interest connected with Bombay. In an adjacent room to the west are other relics, pictures and photographs of Bombay and of Bombay worthies, a relief model of Bombay and adjacent country in 1799 A.D., and one of the Towers of Silence.

In corresponding rooms at the south end of the gallery are models depicting Indian industries, Indian head-dresses, ethnological types and Hindu religious sects, and at the south end of the gallery itself two cases of Indian arms, four large trophies of arms on the walls, a case of musical instruments, another of Indian regimental types, two cases of War medals, some War trophies, a Dutch cannon, and a pictorial representation of " Jehangir hunting a lion."

On this floor is the Museum Library and office.

Publications.

Catalogue of the Industrial Section (Illustrated) .....R. 1/8/-
Catalogue of old Bombay Prints .....R. 1/-/-
Monograph on the Religious Sects in India by the present Curator, to explain models exhibited in case No. 19.....R. 7/-/-
Proceeds of sales are credited to the Municipality.
Annual Report published in Annual Report of the Municipality.

Educational Activities.—The museum is popular with all classes, but no specific educational work is attempted. There are over 1,000,000 visitors annually. 1933-4 1,032,288; 1934-5 1,090,503; 1935-6 1,119,062.

Staff: Curator: D. A. Pai, B.A.
Museum Assistant, L. B. Samant.
Museum Artist, K. B. Mhatre.
Craftsman, M. K. Choudhari.
Chaprasis, etc.

Finance.—Budget grant from Bombay Municipal Corporation for 1933-34, Rs. 14,484. Money not expended lapses. Annual budget grant 1934-35 approximately Rs. 14,000.

	Expenditure for 1934-35			*For* 1935-36
Establishment	Rs. 11,337	...	...	8,675
Purchases, etc.	Rs. 1,994	...	...	984
Contingencies	Rs. 1,214	...	...	1,266
	Rs. 14,495			10,925

BOMBAY—continued

Note.—The archæological section, containing plaster casts and specimens of Gandhara sculptures and wood work from an old temple at Nasik, has been removed to the School of Art, Bombay.

MUSEUM OF THE INDIAN HISTORICAL RESEARCH INSTITUTE, ST. XAVIER'S COLLEGE.

Open—8 a.m. to 8 p.m., Sundays and holidays not excepted. Free.

General Description.—The Museum was commenced as a department of the Indian Historical Research Institute when the latter was founded in June, 1925. Accordingly its collections are purely of Indian interest. The Museum is immediately under the control of the Director of the Institute and the authorities of the College, of which the Institute is a post-graduate branch.

Scope and Collections.—The principal collections are housed in a small room, the larger specimens being placed in the adjoining corridor. Some show cases are also located in the Institute Library. Though the Museum deals mainly with Art and Archæology, special attention has nevertheless been paid to iconography and numismatics, and there is a representative collection of Hindu and Jain bronzes, and a few Buddhist bronzes, and a Muhammedan inscription in wood from the ancient Mint at Surat. The Museum contains a case of early Indian Christian antiquities. The numismatic collection consists of ten thousand coins, kept in a coin cabinet in the Director's Office. There is a good library of historical works.

Publications.—The Institute has published a series of sixteen *Studies in Indian History*, of which two are now (1935) in Press.

Educational Activities.—The Museum is primarily a study hall for the post-graduate students of History and Ancient Indian Culture, who have often found study materials in the Museum collections (cf. Moræs, *The Kadamba Kula*, Marcella and Panjim Copper Plates).

Staff : The Museum has no special staff. The Director of the Institute, the Rev. H. Heras, S.J., acts as Honorary Curator.

Finance.—The Museum has no special income. The Institute receives Rs. 350/- a month from the College funds, besides the salaries of the staff. A portion of this income is used for the Museum whenever needed, but the main source of income has been private donations. On an average the annual expenditure on the Museum has been Rs. 1,500/-

There is an incipient Natural History Museum in the Department of Biology of this College, which has a collection of birds and bats.

BOMBAY—continued

PATHOLOGY MUSEUM, GRANT MEDICAL COLLEGE.

Open 10.30 a.m. to 4.30 p.m. Closed on Sundays and all public holidays.

General Description.—The College was started in 1845 by the Government of Bombay, and the Museum originated shortly after that date. It was reorganised in 1925.

Scope and Collections.—The Museum is housed on the ground floor of the Pathological Block, in a hall, 80 ft. by 120 ft., with a mezzanine floor on the north, east and west sides of about half the ground area. The collections consist principally of numbered pathological specimens arranged on stands according to the principal divisions of the organs of the body, each specimen illustrated by photographs and a typed description and, where possible, with a photograph of the patient. There are wax models representing skin diseases and on the walls and stands illustrative pictures, diagrams and photographs. Microscopic sections of each specimen are available and the Museum possesses a large collection of photographs, the Curator receiving a print of all photographs of medical cases taken by the College Artist. A part of the hall is arranged to enable the Curator to lecture to small classes of students on the use of museum material. About one hundred specimens are issued daily to professors and students. Illuminators for the examination of skiagrams are placed on the top of a number of cabinets containing collections of radiographs of pathological conditions. The Museum also contains offices, store rooms, a workshop and rooms for the photographer.

Publications.—Printed catalogues from 1850 (1st Edition) 1904, 1916, 1925 and 1930, besides contributions to Scientific Journals.

Educational Activities.—It is mainly an educational institute, being part of the Grant Medical College, Bombay. It serves many Medical Schools in the Presidency, and supplies teaching material to medical institutions in India and abroad in England, France, etc., and also to Health Centres, Middle and High Schools and public institutions of many kinds.

Staff: Curator: Dr. P. V. Gharpure, M.D., D.T.M. & H., Professor of Pathology. One Clerk. Menial staff.

Finance.—From Provincial Government. Approximate expenditure Rs. 2,500 p.a. plus £80 spent on stores and apparatus from Europe.

SETH GORDHANDAS SUNDERDAS MEDICAL COLLEGE, PAREL.

(a) SETH JAMNADAS LALLUBHAI PATHOLOGICAL MUSEUM.

Open from 8 a.m. to 5 p.m. to the medical staff and students, visitors being admitted with the permission of the Dean or the Heads of the Departments.

BOMBAY—continued

General Description.—The Museum, a recent addition to the College, is due to the munificence of the late Seth Jamnadas Lallubhai after whom it is named. It forms the end of a long block of college buildings and consists of an oblong hall with surrounding galleries forming the second and third storeys, the whole having an exhibitional area of 9464 sq. ft. Only part of the exhibits have been yet installed.

Scope and Collections.—The Museum has a collection of wax models illustrating pathological conditions and models of anatomical and biological sections. Cabinets for the display of skiagrams of both normal and pathological specimens are provided. Recesses in the wall, fitted with stone shelves, carry the wet specimens, table cases in the galleries being used for the exhibition of dry specimens or those requiring to be placed horizontally. A portion of the Museum on the ground floor is set apart for the exhibition of specimens for students in Medical Jurisprudence. Arrangements are under contemplation for setting apart a portion of the building for a Public Health Museum. The exhibits are systematically numbered, catalogued and indexed; slides and photographic enlargements treated diagrammatically facilitate study. There are office and work rooms on each floor, and a well-equipped dark room.

Curator.—Professor of Pathology and Bacteriology.

(b) *The Anatomy Museum.*—Anatomical specimens are divided into two groups which are housed in separate halls in the main College building. One is primarily for students reading for the medical examinations, and the other consists mostly of biological specimens illustrative of Comparative Anatomy and Embryology for students taking Science degrees. The exhibitional area in the two sections is 4,575 sq. ft.

Curator.—Professor of Anatomy.

Finance.—There is no separate grant for the Museum, the expenses, about Rs. 3,000 per annum, being met from the general College Funds, which are provided by the Bombay Municipality.

CALCUTTA. Population 1,193,651.

THE INDIAN MUSEUM, CHOWRINGHEE.

Open free, except on Thursdays and Fridays, from 10 a.m. to 5 p.m. daily. On Thursdays the Museum is open from 12 noon free and on Fridays a fee of four annas a head is charged for admission from 10 a.m. *Bona fide* students can obtain free tickets for Thursdays from 10 a.m. to 12 noon and for Fridays from the Honorary Secretary. On the first Monday of every month the Museum is open to ladies with male escorts. The Zoological Geological and Industrial galleries are closed to the public every year for

CALCUTTA—continued

cleaning from the 1st to the 15th May and from the 1st November to the 15th November. The Art and Archæological galleries are closed from the 16th May to the 31st May and from the 16th November to the 30th November

History.—The Indian Museum is the offspring of the Asiatic Society of Bengal which was founded in 1784. The question of the storage and preservation of the various curiosities received from its members came up before the Society as early as 1796, but it was not until 1814 that the Society resolved to establish a Museum in the Society's premises to be divided into two sections, viz., (a) archæological, ethnological, and technical; and (b) geological and zoological. The Librarian of the Society was placed in charge of the former and Dr. Wallich took charge of the latter. The scope of the Museum expanded till it became a storehouse of rare materials reflecting Oriental manners, customs, history, art and natural history.

In 1835 the attention of the Government of India was directed towards the development of the mineral resources of the country, and about 1840 a Museum of Economic Geology was opened in the Society's rooms. The Museum was greatly enriched by the presentation of valuable geological specimens collected by Captain G. B. Tremenheere, who went to England in 1841 for that purpose.

Up to 1856 this Museum of Economic Geology continued to occupy the premises of the Society. In that year, however, the portion of the collection owned by the Government of India was removed to No. 1, Hastings Street, in connection with the Geological Survey of India then recently established. This removal set free space which was utilised for the display of the expanded Archæological and Zoological collections.

With the progress of time, however, it became apparent that the further development of the Museum in the Society's rooms would be checked because of the limited space and funds at its disposal. In 1858 the members of the Society submitted a proposal to the Government of India " for the foundation of an Imperial Museum in the metropolis to which the whole of the Society's collections except the library might be transferred."

As a result of correspondence between the Asiatic Society and the Government, it was arranged in 1865 that the Zoological, Geological, and Archæological collections of the Asiatic Society should be transferred to the Board of Trustees for the proposed " Indian Museum " and that the Government should provide accommodation for the Society in the Museum building. The Indian Museum Act of 1866 accorded legislative sanction to these conditions. It was not, however, till 1875 that the Museum building was made ready for occupation. The collections which had accumulated since 1814 in the Asiatic Society's rooms, were then transferred to the Museum

CALCUTTA.—continued.

building. It soon became evident to the Society that it would not be advisable for them to occupy the Museum building and it refused to leave its old premises.

This impressive building, having a frontage of three hundred feet facing the Maidan, was designed by Mr. Walter B. Granville and opened in 1878.

Meanwhile in 1872 the Bengal Economic Museum was established in Calcutta in the Customs House godowns, abutting on Dalhousie Square. When this site was required by the East Indian Railway Company for their office in 1879, the collection was removed to 12, Hastings Street, which was unfortunately far too small, and where the Museum made no progress. This removal carried out in little over a month threw the collection into great disorder and for a time the exhibition was closed. It was re-opened to the public in July 1882, but many specimens were destroyed owing to the neglect of these few years. The Committee of the Calcutta International Exhibition which was opened on the 4th of December 1883, obtained from the Government the large collection of the local Museum, and other exhibits from various sources, and after the close of this Exhibition in 1884, the economic specimens were housed in temporary sheds. The subsequent treatment they received reduced considerably the value of the collection and the staff, for the next few years, did little more than cope with the damaging influence of the climate.

In 1882 the Government of Bengal undertook to erect the wing of the Indian Museum in Sudder Street, and the work of construction, started in 1888, was finished in 1891. The Economic Court was opened to the public in May 1901, when the register recorded 15,785 specimens.

The Trustees are responsible for the co-ordination of the Sections and for buildings and general publications: otherwise each Section is under the control of its departmental head, though the Art Section is more directly controlled by the Trustees.

Scope and Collections.

The Museum is divided into six Sections dealing respectively with Archæology, Art, Ethnology, Geology, Industry and Zoology.

ARCHAEOLOGICAL SECTION.

The Archæological Section of the Indian Museum, Calcutta, contains a large and representative collection of Indian antiquities illustrating the various phases of the culture of ancient India. These are exhibited in (i) Entrance Hall, (ii) Corridors of the Museum, (iii) Bharhut Gallery, (iv) Gandhara Gallery, (v) New Hall, (vi) Long Gallery and (vii) Muslim Gallery.

CALCUTTA.—continued.

The Entrance Hall contains specimens of Mauryan and Sunga sculptures of the third and second centuries B.C., viz., the Asokan capitals from Rampurwa, the Besnagar *Kalpadruma* or Wish-fulfilling tree, the two Yaksha statues from Patna and the female statue from Besnagar.

To the south of the Entrance Hall is the Bharhut Gallery, at the entrance of which are placed two pillars which once formed part of the stone railing surrounding the Stupa at Bharhut (Nagod State, Central India). Inside this gallery are displayed a part of the same railing, and one of the four gateways of the Stupa. These architectural pieces, consisting of pillars, crossbars, coping stones, etc., represent an indigenous school of art which flourished during the second half of the second century B.C. The remains are of first rate importance on account of the contemporary Brahmi labels or inscriptions indicating the subject matter of the reliefs.

To the south of the Bharhut Gallery is the Gandhara Gallery containing Græco-Buddhist sculptures (second to fifth centuries A.D.) collected from the Peshawar valley and adjacent territory.

Further south is the New Hall divided into two sections. The Northern section is devoted to prehistoric antiquities, comprising different kinds of palæoliths and neoliths, and pottery and implements of the Copper and Iron ages in India. For purposes of comparison a small collection of prehistoric objects from countries outside India, is also exhibited. Some selected specimens of the Chalcolithic age discovered at Mohenjo-daro in Sind are also displayed in this Section. Close by is a remarkable series of antiquities, including an inscribed relic casket in soapstone, trinkets of gold, semi-precious stones and a crystal bowl as well as a big stone coffer in which all these objects were found. The relics come from a stupa at Piprahwa (Basti District, U.P.) and date from the third century B.C. The Southern section of the hall contains minor antiquities of the historic period such as seals, sealings, beads and terracotta objects, collected from various parts of India, and a collection of Nepalese, Tibetan and South Indian bronzes.

At the south end of the Hall are stone inscriptions. Above these in the Gallery are kept plaster casts of the rock-edicts of Asoka and also of his pillar-edicts discovered at Lauriya Araraj and Lauriya Nandangarh.

Adjoining the Gallery is the strong room, designated the Coin Room, containing one of the largest collections of Indian coins in the world. A fine collection of engraved stones and gems and gold jewellery is also deposited here, including the gems and stones collected by General Pearse, a part of the Oxus finds, and an emerald bow-ring and cup of the Emperor Shahjahan. A number of inscribed copper-plates are also kept in this room.

CALCUTTA.—continued.

In the Long Gallery, are sculptures from Mathura, Amaravati, Bhumara, Sarnath, Bihar, Bengal, etc., illustrating the history of Indian sculpture from about the 2nd to about the 13th century of the Christian era. These are arranged chronologically in the different bays. Some sculptures from Java are also exhibited here, while a collection of mediæval sculptures from Orissa are displayed in the adjoining corridor.

To the east of the Long Gallery is the Muslim Gallery containing Arabic and Persian inscriptions, architectural pieces, glazed tiles, illuminated manuscripts and a collection of original pictures of some of the notable Muhammadan monuments of Eastern India, painted towards the close of the 18th century.

Sculptures which cannot be exhibited in the galleries are arranged as reserve collections in the godowns according to provinces, for the convenience of students.

The re-arrangement in the New Hall will be taken up on receipt of the Indian Museum's share of the antiquities discovered at Mohenjo-daro.

PUBLICATIONS (ARCHAEOLOGICAL).

Anderson, J.—Catalogue and Handbook of the Archæological Collections in the Indian Museum, Parts I and II, Calcutta 1883.

Rodgers, C. I.—Catalogue of the Coins of the Indian Museum, Parts I and II, Calcutta, 1894; III, Calcutta, 1895; Part IV, Calcutta, 1896.

Smith, V. A.—Catalogue of the Coins in the Indian Museum, including the Cabinet of the Asiatic Society of Bengal, Vol. I, Oxford, 1906.

Wright, H. N.—Catalogue of the Coins in the Indian Museum, including the Cabinet of the Asiatic Society of Bengal, Vol. II, Muhammadan Series, Parts I and II, Oxford, 1907; Vol. III, Mughal Emperors of India, Parts I and II, Oxford, 1908.

Bloch, Theodor—Supplementary Catalogue of the Archæological Collection, Calcutta, 1911.

Brown, J. Coggin—Catalogue of Prehistoric Antiquities in the Indian Museum, Simla, 1917.

Bidyabinod, B. B.—Supplementary Catalogue of Coins.

Chanda, R.—Memoirs of the Archæological Survey of India No. 30—The Beginnings of Art in Eastern India with special reference to Sculptures in the Indian Museum, Calcutta.

Allan, John—Catalogue of the Coins in the Indian Museum, including the Cabinet of the Asiatic Society of Bengal, Vol. IV, Oxford, 1928.

Majumdar, N.G.—Guide to the Indian Museum, Archæological Section, Part I, Maurya and Sunga Sculpture, Part II, Gandhara Sculpture.

CALCUTTA—continued

ZOOLOGICAL AND ETHNOGRAPHICAL SECTIONS.

The Zoological Collections of the Indian Museum may roughly be divided into two groups: (1) the Collections exhibited in the public galleries of the Museum, and (2) the Reserve Collections. Together these consist of (a) almost the entire collections which were transferred to the Indian Museum about 1875 from the Museum of the Asiatic Society of Bengal, (b) the collections made by the naturalists attached to the various military, punitive or boundary expeditions to the countries lying on the borders of India, (c) the marine collections made by successive Surgeon-Naturalists on the Royal Indian Marine Survey Steamer *Investigator*, (d) specimens presented by private donors, (e) collections acquired by purchase, and (f) the extensive collections made by the officers of the Natural History Section of the Indian Museum up to 1916 and since that date by the officers of the Zoological Survey of India.

The public galleries of the Zoological Section on the ground floor include a very extensive Invertebrate gallery, excluding the Insects and Arachnids, the latter being exhibited in a small ante-room generally known as the Insect gallery. On the first floor the Vertebrates are exhibited in four galleries: (1) a small Fish gallery, (2) Amphibian, Reptilian and Bird gallery with a case containing rays, (3) the Large Mammal gallery, and (4) the Small Mammal gallery.

The Reserve Collections are of a far greater magnitude than those exhibited in the public galleries. These collections form the basis of original work on Indian Zoology, and the results of these investigations are published either as separate monographs or in the "Records" and "Memoirs of the Indian Museum." The Reserve Collections are not open to the public, but all *bona fide* students of Natural History have free access.

The very extensive library of the Zoological Survey of India, which contains books on all branches of Zoology is also open to students.

INVERTEBRATE GALLERY.

Along the west side are a series of cases illustrating the gradual rise in complexity of animal forms, commencing with the simple non-cellular protozoa, illustrating which there is a fine series of enlarged models of foraminifera, and passing through the porifera and coelenterata to the Mollusca. On the east side are exhibits of the Mollusca and Crustacea. At the south end of the gallery are two cases illustrating the classification, anatomy and development of the worms, and down the centre a series of cases exhibiting the three groups of Echinodermata. Among the special features in the gallery is a fine exhibit of the giant "Neptune's Cup" sponge, and a large central case illustrating the variety of forms found

CALCUTTA—continued

Ethnographical Gallery.

The objects displayed in the Ethnographical gallery can be broadly divided into two heads, viz., (i) those illustrating the life and habits of the primitive tribes of India, and (ii) those pertaining to particular aspects of Indian life and culture.

Under the first group are included the ethnographical objects of the Andamanese, the Nicobarese and the hill-tribes of Assam. To these collections have recently been added complete sets of objects illustrating the life and customs of the Negrito tribes of Southern India and the Kafirs of Kafiristan. On either side of this part of the gallery are exhibited life-size clay figures of the different races of India.

In the east half of the gallery are the various agricultural and fishing implements, specimens of head and foot gear, musical instruments, ornaments, weapons, boats, models of villages, etc.

Illustrated guide-books to the collections of the Andamanese, the Nicobarese and the hill-tribes of Assam and to the collection of musical instruments are on sale in the Museum, at 8 annas per copy.

The Geological Section.

The Geological Collections are contained in four galleries. Minerals and rocks are on the north side of the Quadrangle, meteorites in the north-west corner, and vertebrate fossils on the west side of the Quadrangle, north of the Entrance Hall. All these are on the ground floor. On the first floor, on the north side of the Quadrangle, are the invertebrate fossils. About 300,000 specimens, the property of the Geological Survey of India, are housed in these galleries, over 60,000 being on exhibition.

The mineral gallery contains representative specimens from all over the world, but mainly, from India. The collection of zeolites, formed largely during railway construction in the Western Ghats, is probably unsurpassed. Some magnificent specimens of Indian mica are included. A separate collection of minerals of economic value is shown in the wall cases and in the bays.

The rock collections are more comprehensive than spectacular, comprising 48,000 specimens of which only 3,700 are exhibited. Over 25,000 thin sections of these rocks are available for study. Specimens of building stones are shown in the verandah outside the gallery, where may be seen part of a fossil tree, 72 feet long, from rocks belonging to the Raniganj series.

CALCUTTA—continued

The collection of meteorites is the largest in Asia and, one of the most important in the world. It comprises 468 separate falls. India, on account of its large area and dense population, is a frequent source of really authenticated meteorites and it has consequently been possible to build up this collection, mainly by exchange, at comparatively small expense. Several of the very few iron meteorites that have been seen to fall are on view. In the meteorite gallery structural geology is illustrated, and there is a good collection of manganese minerals.

The vertebrate fossil gallery houses about 27,000 specimens of which some 3,000 are in the show cases. Most of the specimens have been collected from that rich storehouse of Tertiary vertebrates, the Siwalik beds along the foothills of the Himalaya, and the gallery is usually referred to as the Siwalik gallery. The most striking feature is a skull of *Elephas antiquus* and among the more interesting exhibits are those illustrative of the ancestry of man.

In the invertebrate fossil gallery upstairs, attention may be drawn to the rich collection of fossil plants from the Gondwana system, to the Limestone fossils from the Salt Range, and to the collections from Spiti, of such importance for stratigraphical purposes. Considerations of space have relegated to this gallery several vertebrate specimens among which may be seen a large restoration of the *Megalotherium*.

INDUSTRIAL SECTION.

The specimens represented in the gallery of this section are of commercial and industrial interest, chiefly belonging to the Vegetable Kingdom, and are arranged under the following headings:—

(1) Gums, resins, India rubber, lac, kino.
(2) Oils, oil-seeds, oil-cakes, soaps and waxes.
(3) Dyes, tans, indigo and cutch.
(4) Fibres, silk, cotton, jute, etc.
(5) Indigenous drugs and industrial products.
(6) Narcotics, such as opium, tobacco, Indian hemp.
(7) Food substances, cereals, pulses, sugar, vegetables, and fruits.
(8) Timbers.
(9) Tea and coffee.
(10) Miscellaneous.

There is also a herbarium where specimens of plants of economic importance are preserved. The two very important drug plants, cinchona and opium, are shown in prominent show-cases in all their stages of development from the seed to the finished product. Besides these are exhibits of indigenous oils and oil-seeds, fibres, gums, and resins.

CALCUTTA—continued

A library is attached to the Industrial Section, containing current journals and important publications, relating to the various raw materials and industries originating from the Vegetable Kingdom.

ART SECTION.

The collections of the Art Section are exhibited in two galleries, one devoted to pictures, the other to Indian *objets d'art.* In the picture gallery are displayed Persian miniatures and paintings of the Mughal and Rajput Schools which include works by Shahpur of Khorasan (1534 A.D.), Mansur and Bihzad. There is also a collection of Tibetan painted banners.

The Art objects comprise Indian textiles of every description, carpets, specimens of carved, painted and inlaid wood, papier mâché, carved and inlaid stone, glass mosaic, ivory, horn and lacquer ware, glass, china and pottery, metal ware of every variety including religious images, and miscellaneous objects of beauty or interest. The collection of ivories is extensive including a shrine with a figure of the Buddha with disciples and worshippers and a model of the Taj Mahal. The Lord Carmichael collection contains rare and valuable specimens of Indian and Tibetan art among which are prayer wheels, ornaments, scabbards and writing tables. Among special and striking objects are the Hlutdaw or State Council Throne of King Thibaw from Burma, the Bhavnagar House, an accurate reproduction in wood of a Rajput Chief's Palace in Kathiawar and a large Tibetan Banner of appliqué work.

Publications.—Each section publishes its own catalogues and guides, etc. The Trustees publish "A short Guide to the Indian Museum" at 4 annas and "The Indian Museum 1814-1914" at Rs. 2. There is an extensive list of zoological publications.

Educational Activities.— Lectures are delivered in the Museum.

Staff.—Honorary Officers:—

Chairman of the Trustees—Maharaja Bahadur Sir Pradyot Coomar Tagore.

Hon. Secretary—A. F. M. Abdul Ali, M.A., F.R.S.L.

Hon. Treasurer—Dr. Satya Churn Law, M.A., Ph.D.

Trustees' Office:—

Clerk—P. C. Bose, B.A. Accountant—S. Bose. Caretaker—Lt. R. A. Kidwai. Medical Officer—Capt. R. Basu, M.B.

Zoological and Anthropological Section:—

Officer-in-charge—Baini Prashad, D.Sc., F.R.S.E., F.A.S.B., F.L.S., F.Z.S. (Director, Zoological Survey of India).

CALCUTTA—continued

Industrial Section:—

Officer-in-charge—C. C. Calder, B.Sc., F.L.S. (Director, Botanical Survey).

Curator—S. N. Bal, M.Sc., Ph.C., F.L.S.

Art Section:—

Officer-in-charge—M. C. Dey, A.R.C.A. (Principal, Government School of Art). Deputy Keeper—T. K. Mukherjee.

Archæological Section:—

Superintendent—N. G. Majumdar, M.A.

Assistant Curators—Maulvi Shamsuddin Ahmad, M.A., and P. N. Bhattacharya.

Geological Section:—

Officer-in-charge—A. M. Heron, D.Sc., etc. (Director, Geological Survey of India). Curator—A. L. Colson, D.Sc.

There are various other officers of junior rank to each section, technical assistants, watchers, messengers, marksmen, etc.

Finance.—This Museum is financed by the Government of India. Annual allocations average about Rs. 114,000 applied as follows:—

	Rs.
Zoological & Ethnological Sections	51,000
Archæological „	29,000
Art „	11,000
Geological Section	5,000
Industrial „	500
	Rs. 96,500

In addition approximately Rs. 17,500 is expended by the Trustees for watch and ward, publications, office staff, etc. The Trustees pay annually Rs. 16,392 to the Corporation of Calcutta as Municipal tax. The repairs and renewals of the building are carried out by the Public Works Dept.

IMPERIAL LIBRARY, ESPLANADE ROAD.

Only adults (people above 18 years of age) are admitted there being no children's department. Admission free; but to guard against wilful damage and theft some personal guarantee is required of the readers and visitors who want admission. The Library is open from 10 a.m. to 7 p.m. on ordinary working days, and from 2 to 5 p.m. on Sundays and gazetted holidays.

CALCUTTA—continued

General Description.—The Library Council is both an advisory and superintending body, acting under the direction of the Government of India in the Department of Education, Health and Lands. The collections are wholly literary, consisting mainly of the printed books and manuscripts in European and Oriental Languages. There are also a few old prints and drawings in water colour, which are all kept bound in folio volumes and are treated and preserved as books.

There is a small Museum in a room on the second floor which contains manuscripts, books, maps, etc., relating to India.

Admission is on application to the Librarian.

Staff.—The Librarian, who is the *ex-officio* secretary to the Council, supervises and controls, by virtue of his office and under the direction of the Council, the working of the various departments of the Library.

Publications.—Annual Reports, Catalogues and Guides to the Imperial Library.

Educational Activities.—Facilities are afforded to serious students for study and research.

Finance.—Funds are derived solely from Government sources, the Library being a Government institution.

CALCUTTA, Bengal.

VICTORIA MEMORIAL HALL.

Open week days and Sundays from 10 a.m. to 5 p.m. (4 p.m. from 1st November to the end of February), Tuesday 7 a.m. to 1 p.m. only.
Closed the whole of Monday. On Fridays there is a charge of 8 annas which includes admission to the whole building. On other days entrance is free, but a charge of 4 annas is made to view a part of the collections.

General Description.—The Victoria Memorial owes its origin to Lord Curzon, Viceroy and Governor General of India, 1899-1905. The funds for its construction, amounting to seventy-six lakhs of rupees, were voluntarily subscribed by the Princes and Peoples of India. His Imperial Majesty King George V., when Prince of Wales, laid the foundation-stone on the 14th January 1906; and H.R.H. the Prince of Wales, on the 28th December 1921, formally opened the building. The design is chiefly Renaissance in character, though traces of Saracenic influence can be discerned. The Hall is governed by a body of Trustees, of which the Viceroy is President. Their duties are mainly discharged by the Executive Committee and the Exhibition and Purchasing Committee, of which the Governor of Bengal is Chairman.

CALCUTTA, Bengal.—continued.

Scope and Collections.—The collections comprise oil paintings, engravings, prints, etc., sculptures, historical records and art objects illustrative of the British connection with India.

Entering by the northern door the visitor finds before him busts of King Edward VII and of Queen Alexandra and statues of King George V. and of Queen Mary. The antique clock is a fine specimen by Whitehurst of Derby (1713-1788).

To the right, in the Royal Gallery, is a collection of paintings representing events in the life of Queen Victoria, the gift of King Edward VII. Queen Victoria's piano and writing-desk occupy the centre of the room, while on the south wall hangs Verestchagin's masterpiece, depicting the State entry of King Edward VII, when Prince of Wales, into Jaipur in 1876.

On the opposite side of the entrance hall is a collection of Persian books and among the pictures on the walls are portraits of Holwell (by Reynolds), of Lord Clive (after Dance, R.A.), of the King of Oude and the Nawab of Arcot, of Dwarka Nath Tagore, Sir Henry Rawlinson, Lord Lake, and of Maj.-Gen. Stringer Lawrence (by Reynolds), the bequest of the late Marquess Curzon of Kedleston, K.G. The statues in the corners are of Lord Wellesley and of Lord Dalhousie, while that in the centre is of Lord Hastings (by Flaxman, R.A.).

Passing through the Queen's Vestibule into the Queen's Hall under the dome, one sees the dignified statue of Queen Victoria at the age when she ascended the throne (the work of Sir Thomas Brock, R.A.); this gives the key-note to the whole edifice. On the marble panels in the recesses of the walls are engraved in several languages proclamations to the people of India by Queen Victoria, while the mural paintings encircling the gallery by Frank Salisbury, illustrate the principal events of her lifetime.

The bronze doors on the two sides of the Queen's Hall are fine examples of modern workmanship, and beyond them on the terraces are groups of statuary, with Lord Cornwallis by John Bacon, jr. as the central figure of the one on the east, and Warren Hastings by Sir Richard Westmacott, R.A. as the central figure of the other on the west.

Continuing through the building we come to the Prince's Hall. The statue of Lord Clive, a replica of that by John Tweed which stands outside the India Office in London, and two French guns captured at the Battle of Plassey are the principal objects on view among the busts of distinguished men which here find place.

CALCUTTA, Bengal.—continued

On the left is the Darbar Hall, undoubtedly the finest hall in the building. The art collection comprises Miss Eden's water-colour sketches, Atkinson's Mutiny drawings, miniatures on ivory, engravings, and a fine collection of Oriental paintings. On the dais at the east end of the Hall stands the Stone Throne or Masnad of the Nawabs-Nazim of Bengal, an exhibit of considerable historical interest, dating from 1641.

Across the Prince's Hall is one of the Picture Galleries, containing pictures and engravings by Thomas Daniell, R.A. and his nephew William, R.A. Among these, the collection presented by Queen Mary is of considerable interest. Other paintings include portraits of Abu Taleb Khan by Northcote, Sir Elijah Impey by Kettle, Rudyard Kipling by Burne Jones, Burke and Macaulay; also "The Embassy of Hyder Beck" and "Lord Cornwallis receiving the son of Tippoo Sahib," by Zoffany. In the Armoury Room is the Lyell collection of paintings, engravings, etc. The models of the Battle of Plassey and of an East Indiaman sailing ship, and the collection of arms and armour supply a variety of interest.

In the Picture Gallery on the first floor, is a collection of paintings of the time of Warren Hastings. These include portraits of Warren Hastings and of Mrs. Hastings in a group, and a very fine one of Mrs. Hastings, all by Zoffany, a portrait of the former by Lemuel Abbott, and another attributed to Hoppner. The centre room contains a series of water-colour sketches by Samuel Davis, and a large collection of engravings and medals, while in the "Calcutta" room at the end, among others will be found the Daniell's prints of old Calcutta and a model of Fort William. Two fine oil paintings by Thomas Daniell represent the Old Court House Street as seen in 1780, and a scene on the Hooghly with the present Fort William in the distance.

Among the historic documents in the annexe is the original indictment of Nand Coomar for forgery of the bond, which is also on view in original.

A tour of the Gallery round the interior of the dome allows inspection of the mural decorations.

Publications.—Illustrated Catalogue of the Exhibits: R.1.

Educational Activities.—Visited by large numbers of students of Indian history. Students of educational institutions are encouraged to visit the Memorial Hall as part of their course of instruction. Considerable correspondence is dealt with in connection with enquiries from all parts of the Empire.

Staff: Secretary and Curator: Percy Brown, A.R.C.A., F.A.S.B.
Superintendent: Capt. V. D'Auvergne, D.C.M., M.C.
Assistant to the Secretary: Haridas Dass.

CALCUTTA, Bengal.—continued.

Assistant Curator: A. Z. Haque.

Finance.—The Victoria Memorial is maintained from grants made by the Government of India and the Government of Bengal. The annual expenditure is approximately Rs. 70,000. Sources of income:

Government of India	Rs. 40,000
Government of Bengal	Rs. 25,000
Interest from an Endowment of £20,000 (Bequeathed by Lord Curzon).	£700
Fees, etc.	Rs. 3,000

MUSEUM OF THE BANGIYA SAHITYA PARISHAD, 243/1 UPPER CIRCULAR ROAD.

Open from 1 p.m. to 8 p.m. daily except Thursdays. Free.

General Description.—This Museum was opened in 1910. It is administered by an Executive Committee elected by members of the Parishad. President, Sir Jadunath Sircar.

Scope and Collections.—The Museum, which is at present under repair, contains sculptures and bronzes of the Bengal School and specimens of other schools, and a cabinet of coins, chiefly Indian. The manuscript collection here comprises rare Sanskrit and Bengali manuscripts as well as Tibetan and Persian manuscripts. There is also a portrait gallery of Bengali celebrities.

Publications.—Descriptive list of Sculptures and Coins (1911); Handbook to the Sculptures, 1922; Descriptive Catalogue of Sanskrit MSS., 1936.

Educational Activities.—Occasionally additions to the Museum are described at monthly meetings to the public.

Staff.—Hon. Superintendent and a Sub-Committee elected every year; Head Assistant, Babu Ram Kemal Sinha.

Finance.—Average annual expenditure inseparable from the general funds of the Society. For four years the Calcutta Corporation made a grant of about Rs. 3,000. Building grants have been made from time to time by the Calcutta Corporation and the Government of Bengal.

MEDICAL COLLEGE OF BENGAL. Departmental Museums of Pathology and Anatomy.

Open on Working Days from 10 a.m. to 5 p.m. (The museum of the Anatomical Department is primarily for students of the College, and visitors require special permission of the authorities)

CALCUTTA, Bengal.—continued

General Description.—These Museums which were commenced about 1875, are attached to the Medical College, Calcutta. The Pathology Museum is housed in a room 130 ft. by 45 ft. on the 2nd floor of the Pathology Block and the Anatomical Museum 120 ft. by 50 ft. on the ground floor of the Anatomical Block. The Pathology department has a collection of about 4,000 specimens, besides models and diagrams. It is directly under the management of the Professor of Pathology.

The Anatomy collections include plaster and wax models of viscera and dissected parts; actual dissected soft parts; skulls of interest to students of anthropology; bones for the use of the students of the College.

Finance.—The expenditure is met by the Government of Bengal. Annual allocation is probably 1,500 Rs. p.a. for the Pathological Museum and about Rs. 600 p.a. for the Anatomical Museum.

Staff.—A Curator is to be appointed to the Pathological Museum. The Anatomical Museum is curated by the Demonstrators.

CARMICHAEL MEDICAL COLLEGE AND HOSPITALS, 1, BELGACHIA ROAD.

Open on working days between 11 a.m. and 4 p.m.

General Description.—There are Museums connected with the various departments of the College—Botany, Anatomy, Pharmacology, Hygiene etc., which are open on application.
Principal: Sir Kedarnath Das, Kt., C.I.E., M.D., F.C.O.G., F.S.M.F.

Finance.—From College Funds is required.

SCHOOL OF TROPICAL MEDICINE.

Open to doctors during working hours of the Institution.

General Description.—There is no special room set apart for a Museum, but the walls of the buildings are utilised as a picture gallery. A collection for a Museum has been started, and these specimens will be exhibited on the landings.

Staff: A Curator and a peon.

Finance.—There is an allotment of Rs. 1500/-.

CHAMBA, Chamba State, Punjab. Population 6,219.

BHURI SINGH MUSEUM.

Open Winter 11 a.m. to 4 p.m., Summer 8 a.m. to 11 a.m. and 3 p.m. to 6 p.m.

General Description.—The Museum was opened in September 1908 with the object of housing therein objects relating to the history of the Chamba State, products of local art and industry and natural history specimens found locally.

Scope and Collections.—The collections, which are housed in a small double-storied building with a ten foot verandah on all sides, comprise images, reliefs, inscriptions on stone, copper plates, coins, historical State documents, pictures of the Rajput School, arms and armour, photographs of the principal ancient monuments in the State, natural history specimens, local timbers, Tibetan objects and examples of local industrial arts, viz., pottery, brass ware, carved woodwork, basket ware and printed cottons.

Publications.—A detailed catalogue.

Educational Activities.—Nil.

Staff: Honorary Curator: Pt Jaiwant Ram, B.A., a clerk, 2 peons and a chaukidar.

Finance.—Average annual expenditure Rs. 570 met from a grant from the Chamba State.

COIMBATORE, Madras. Population 94,750.

THE GASS FOREST MUSEUM.

Open: 8 a.m. to 11 a.m. and 3 p.m. to 5 p.m. Free.

General Description.—The formation of the Museum was undertaken in 1900 by Mr. H. A. Gass, Conservator of Forests, Madras Presidency, and exhibits were stored in a part of the Conservator's office, where the small collection forming the nucleus of the present Museum was formally declared open on September 25th, 1906 by His Excellency Sir Arthur Lawley, the then Governor of Madras. In recognition of the fact that the establishment of the Museum was due to the initiative of Mr. H. A. Gass, the Government ordered that the Museum be named after its founder.

The exhibits grew in number and kind, and required a more spacious building. In 1915 they were transferred from Coimbatore town to the Forest College estate, and housed in what was then regarded as a building of ample proportions.

COIMBATORE, Madras.—continued.

The Museum is now regarded as an adjunct to the Madras Forest College for purposes of instruction and is under the control of the Principal. Its dimensions are 144 ft. by 56 ft. by 40 ft. Besides the ground floor, there is an upper gallery. A room on the ground floor (eastern end) houses the Herbarium. A small room 12 ft. by 12 ft. at the western end serves as the Curator's room. The remainder of the building is unpartitioned.

Scope and Collections.—The exhibits are classified under 12 sections: (1) "Major" and "Minor" Forest Produce; (2) Utilisation; (3) Vegetable Pathology; (4) Geology; (5) Zoology; (6) Trophies; (7) Ethnology; (8) Models; (9) Photographs; Lantern Slides; (10) Uniforms and Accoutrements of Forest Officers; (11) Miscellaneous; (12) Herbarium.

The present grouping is as follows:—

I. *Major Forest Produce.*—About 200 panels of the commoner timbers with surfaces variously dressed, arranged around the walls, showing also the outer bark and the distribution of each species in the Madras Presidency.

II. *Minor Forest Produce.*—Fruits, fibres, gums and resins, etc., with their respective modes of utilisation. These are shown in the middle of the ground floor. A notable exhibit is the assembled bole and utilisable members of a record Sandalwood tree (Santalam album) valued at Rs. 2,000/-.

III. *Herbarium.*—In the east room.

IV. *Trophies.*—Skulls, masks, antlers, skins, etc., of wild animals are distributed around the walls of the ground floor.

V. *Other sections, viz. Geology, Ethnology, Entomology and Vegetable Pathology* are housed chiefly in the upper gallery. A collection of typical forest soil profiles is now being started to form a Pedological Section.

A proposal is under consideration by the Government of Madras to form an additional Natural History Section to arouse public interest in, and to afford instruction upon, the fauna of the Madras Presidency.

Publications.—No regular bulletins are issued by the Museum. The latest, revised catalogue is under compilation and will shortly be published.

" A Hand-book of (Systematic) Forest Botany for Madras," Rs. ...5/-.

" On the Identification of Timbers, with special reference to the commoner Madras Trees," giving a key based on gross structure for the identification of about 50 Madras Timbers.....Rs. 1/-.

Both the above publications are by Mr. G. Viswanatham, B.A.

COIMBATORE, Madras.—continued.

Educational Activities.—The Museum is a public Museum. Outside visitors number approximately 100 per diem. The staff and students of the Madras Forest College use the Museum for instructional purposes.

Staff: Director: P. W. Davis, I.F.S. Curator: G. Viswanatham, B.A.

Finance.—Expenditure: Rs. 2,500/- from funds provided by the Government of Madras.

AGRICULTURAL COLLEGE MUSEUM, LAWLEY ROAD P.O.

Open, except on Sundays, from 7 a.m. to 11 a.m., and 1 p.m. to 6 p.m. On Government holidays from 8 a.m. to 11 a.m., and 2 p.m. to 5 p.m.

General Description.—This Museum, founded in 1907 when the College was opened, is attached to the Agricultural College and Research Institute, and has been located since 1926 in the Freeman Building, where all teaching is done. It is in charge of the Lecturer in Zoology, under the control of the Principal. The main purpose of the Museum is to supply specimens for classes.

Scope and Collections.—The exhibits, which are contained in a single hall 50 ft. by 30 ft., are of varied interests, though mainly relating to Agriculture and allied sciences. They include samples of South Indian cereals, pulses, oil-seeds; samples of geological formations, a collection of Agricultural implements, samples of soils and manures; specimens relating to agricultural zoology, botany, mycology, etc., veterinary models; working models of circular mhotes and other water lifts; spraying machines. There is also a Herbarium in the Research Institute.

Principal: M. R. Ry. Rao Bahadur D. Ananda Rao Garu, B.Sc., I.A.S.

Staff: Hon. Curator: Dr. J. A. Mulyial, and an Attendant.

Publications. —There is no publication in connection with the Museum, but occasional scientific papers are published in suitable Journals by those in charge.

Finance.—The whole of the expenditure is met from the Principal's budget, from grants from the Government of Madras.

CUTTACK, Bihar and Orissa. Population 65,263.

RAVENSHAW COLLEGE MUSEUM.

Open during college working hours.

General Description.—Originally started as an adjunct of the College Historical Society. Work on present lines was begun in 1932. The Principal is in charge, but a Committee of Management will be appointed when it develops into a Provincial Museum.

CUTTACK, Bihar & Orissa.—continued.

Scope and Collections.—The Museum is located in two rooms 16 ft. by 16 ft. in the Kanika Library of the College. A few stone images are also kept in the College entrance hall, the niches near the portico and outside near the Tennis Court. One room exhibits images, guns, and iron and brass cannons, and palm leaf MSS., the other contains gold and other coins, from 175 B.C., bronze and stone images, stone inscriptions, a few neolithic implements, old bricks and earthen pots, photographs of temples and images from Orissa and other historical places in India. A few of the gold coins are kept in the College. The Museum is in charge of the Head and members of the staff of the History Department.

Principal: S. C. Tripathi, M.A., I.E.S.

Hon. Curator: Prof. of History, Rai Sahib N. C. Banerji.

Finance.—So far Rs. 350/- have been spent annually from all sources including the College Contingency fund. Occasional grants are received from other public sources.

DACCA, Bengal. Population 138,518.

DACCA MUSEUM.

Open from 10.30 a.m. to 4.30 p.m. on all week days, including Sundays. On Fridays it is closed. Free.

General Description.—In 1912 with the assistance of a donation of Rs. 2,000 from Lord Carmichael, then Governor of Bengal, the Dacca Museum was housed in the Secretariat, to which archæological specimens were transferred from the Dacca Collectorate and elsewhere. The Museum was formally inaugurated in August, 1913. In 1914 it was opened to the public, and the present curator appointed. In 1914-15 it was made eligible by the Government to receive coins under the Treasure Trove Act. Owing to the increasing number of exhibits two additional rooms were obtained in the Secretariat, and financial assistance was received from the Government. The Museum was later removed to buildings in the University area known as the Baradari and the Deuri (Gate House) formerly in the possession of the Naib Nazims of Dacca.

The Government of Bengal has recently decided that the former General Committee of 37 members and Executive Committee of 7 members shall be replaced by a Committee of Management which shall consist of 9 members one of whom, the Vice-Chancellor of the University of Dacca is to be ex-officio Chairman, and the Curator, the Secretary to the Committee but not a member thereof.

DACCA, Bengal.—continued.

Scope and Collections.—The collections, which are housed in the Central Hall and five smaller rooms include, in the archæological section, a representative set of Bengal sculptures in stone, metal and wood, both Buddhist and Brahmanical; about 3,000 Indian Coins in gold, silver and copper, including a representative set of Bengal coins; eight copper-plate inscriptions, three of which are still unpublished; a number of Arabic and Persian inscriptions on stone; a number of cannon in bronze and iron of the 16th Century A.D.; painted book covers and specimens of Persian calligraphy; large terra-cotta plaques, stamped with the figures of the Buddha and the Bodhisattvas, dating probably from the 7th-8th Century A.D.

The collections in the Natural History Section include a representative set of birds' eggs, butterflies, beetles and fishes, some snakes, leeches and moths and a number of animal heads.

The collections, both in the archæological section and in the natural history section, emanate from the Dacca and Chittagong Divisions of Bengal. There is an adequate modern library and 200 MSS of Bengali and Sanskrit works.

Publications.—1. Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum, Price Rs. 25/-. 2. Coins and chronology of the early independent Sultans of Bengal, Price Rs. 7/8. 3. Catalogues of various coin collections, each Rs. 2.

Educational Activities.—Used by post-graduate students, and organised visits are paid by boys and girls under teachers from the High Schools.

Staff.—Curator: Babu Nalini Kanta Bhattasali, M.A., Ph.D.

There is a Chaprasi-Bearer and a Durwan.

Finance.—Annual grant from the Government of Bengal of Rs. 3,000 and a supplementary grant of Rs. 1,000 against an equivalent grant of Rs. 1,000 from the Dacca University with a grant of Rs. 400 for compensation for duty on spirits, these grants being for the present subject to a reduction of 20 per cent., making a total income of Rs. 4,520.

DARJEELING, Bengal. Population 19,900.

NATURAL HISTORY MUSEUM.

Open from 9 a.m. to 1 p.m. and from 3 p.m. to 5 p.m. daily, except on Sunday. Free.

DARJEELING, Bengal.—continued.

General Description.—In 1902 a Committee was appointed by the Lieutenant Governor of Bengal to take charge of the Museum and its collections, which were then in private hands. In 1923 a Natural History Society was formed and Government sanction was obtained for the Committee of the Society "to maintain an Establishment for the running of the Museum."

Scope and Collections.—The collections, which are housed in a specially erected building 100 ft. by 40 ft. are confined to natural history specimens of Northern Bengal and the neighbouring countries. The exhibits include reptiles, birds, birds' eggs, small mammals, insects, game heads, a crocodile and a relief model of Mount Everest in the vestibule. Reserve collections are in the lower hall and include birds' skins, fishes, reptiles, small mammals and insects.

Educational Activities.—Visits by classes of school children and students from the Forest School to whom the collections are explained when desired.

Publications.—The Natural History Society publishes a Quarterly Journal devoted to the natural history of the Darjeeling area.

Staff: Curator: C. M. Inglis.
1 Clerk, 1 Collector, 1 Skinner, 1 Carpenter, 2 Chaukidars, 1 Sweeper.

Finance.—By a grant from the Local Government of Rs. 3,600 which is supplemented by grants from the Municipality of Rs. 1,250 and the Darjeeling Improvement Fund of Rs. 3,000, by subscriptions to the Natural History Society, and public donations. Annual expenditure Rs. 10,806/-.

DEHRA DUN, United Provinces. Population 40,409.

MUSEUMS OF THE FOREST RESEARCH INSTITUTE.

Open—Winter: 10 a.m. to 4 p.m. Summer: 10 a.m. to 4.30 p.m. Open until 6.30 p.m. on Thursdays and Saturdays during April and September, and until 7 p.m. from May to August. Free.

General Description.—The Forest Research Institute was opened in Dehra Dun in 1914, and was transferred to its present buildings, designed by Mr. C. G. Blomfield, F.R.I.B.A., in 1929. The Museums which originated in the early buildings found ample accommodation in the new buildings, and the present galleries, all in the main building, may be described as among the best Museum buildings in India. There are no less than

DEHRA DUN, United Provinces.—continued.

six Museums in this Institute, all of which, while under the general direction of the Inspector General of Forests, are in charge of the Departmental Heads.

Scope and Collections:—

(a) *Botanical Museum.*—This is housed in a gallery 69 ft. by 25 ft., and exhibits some of the families of Indian flowering plants and fungi, with examples of the injuries caused by the latter, and detailed paintings of Indian flowering trees and shrubs, painted by Ganga Singh. The Herbarium contains 210,000 sheets.

(b) *Silvicultural Museum.*—The Silvicultural Museum aims at illustrating these three main branches of work: regeneration, tending, and collection of growth statistics. The most important exhibits are a series of large models showing the chief methods practised for regulating the fellings and regeneration of a forest. Each model is supplemented by a diagram showing what is being aimed at and by photographs showing examples of the method in actual practice. To illustrate plantation work, this series of models includes one of a typical forest nursery and another of all the stages of the establishment of an irrigated plantation from desert land, as can be seen in the Punjab. A selection of tools is exhibited on two stands in the centre of the room and in the wall at the south end, where felling tools will also be seen.

(c) *Entomological Museum.*—The exhibited specimens are contained in a large hall and in a smaller room in the east side of the building. The main collection of insects, comprising about 15,500 species and a very large number of specimens, is kept on the upper floor and is purely for scientific study. The insectarium is an isolated building situated near the Chemical Branch where insect-attacked wood received from all parts of India is kept for rearing purposes in specially designed cages. Many thousands of insects emerge here annually.

This Museum provides an introduction to the science of zoology and entomology on which the work of the branch is based. The main features of insect classification are illustrated by examples, while cases are arranged to illustrate insect mimicry and its protective uses, metamorphosis, etc. There are scientifically accurate models of the house-fly, the honey-bee, and the heads of a beetle, a bug and a mosquito. This room also contains, in addition to a case showing appliances used in catching and mounting insects, numerous exhibits of general zoological interest, such as corals, shells, snakes, etc., heads of various mammals, etc. There is also a fine mounted specimen of the dugong, and also its skeleton, from the Andamans. The specimens shown in the main hall form one of the finest collections of " insect-attacked wood " in the world. Typical specimens,

DEHRA DUN, United Provinces.—continued.

arrayed alphabetically under host-trees, are arranged along the outer walls. The central cases in the main hall contain examples of damage to certain more important species such as sal, teak, pine, boxwoods, bamboos. In each case examples of the insect in its various stages are shown.

(d) *Timber Museum.*—This gallery, 100 ft. by 40 ft., contains specimens of the best known and most common commercial Indian woods. The lower halves of the planks on the walls have been left in the natural state, while the top halves are oiled with linseed oil to enhance the features of the timber. Hanging on or above the planks are found photographs of the trees in question, and small maps indicating their distribution in India. There are two rooms panelled, floored and furnished with Indian timbers to display their qualities. In the centre of the Museum are a pair of gun carriage wheels, a bank counter of sandan, sports articles, etc. There is a section of a deodar tree over 700 years old. There are also transparent photomicrographs in a separate case, timber testing machines, etc.

(e) *Minor Forest Products Museum.*—Here are exhibited in a gallery 100 ft. by 40 ft. the minor forest products such as oils, drugs, fibres, cutch, lac, gums, tanning materials, etc. A number of exhibits illustrate the manufacture of pulp and paper from bamboos and other raw materials, and the tapping of chir pine (Pinus longifolia) for resin which yields rosin (Colophony) and turpentine by distillation. A large range of bamboos, flosses and fibres and specimens of a number of gums and resins are on view, together with some edible products and some examples of Indian and Burmese lacquer. A collection of herbarium sheets for Indian medicinal plants completes the display.

Publications.—The Forest Research Institute, 3 annas.

Educational Activities.—The Museums are chiefly used by Forest Officers and students of the College, but are open to the public.

Staff: President: C. G. Trevor, C.I.E., I.F.S.

Mr. C. E. Parkinson, Forest Botanist. (Herbarium).

Mr. H. G. Champion, I.F.S., Silviculturist (Silvicultural Museum and Museum artist).

Dr. C. F. C. Beeson, I.F.S., Forest Entomologist.

Mr. J. C. M. Gardner, I.F.S., Systematic Entomologist.

Capt. H. Trotter, I.F.S., Forest Economist (Timber and Minor Forest Products Museum).

Finance.—Expenditure inseparable from grants made to branches. Special allocations have been made from time to time for cases and equipment. Probable expenditure Rs. 15,000, from funds provided by the Government of India.

DELHI, Delhi. Population 447,442.

DELHI FORT MUSEUM OF ARCHAEOLOGY.

Open:—16th October—15th April, 10 a.m.—1 p.m.; 3 p.m.—Retreat.

16th April—15th October, 7 a.m.—10 a.m.; 4 p.m.—Retreat.

Admission to the Archæological Area, Delhi Fort, is by ticket (2 annas) sold outside the Lahore Gate of the Delhi Fort. The Museum of Archæology is housed in the Mumtaz Mahal which is one of the buildings in the Archæological Area, and a visitor holding a ticket for the Fort is entitled to see the Museum as well.

General Description.—A Municipal Museum was started in Delhi in 1868 but becoming later a neglected collection of heterogeneous objects was closed. Certain of the exhibits form part of the present Museum which was founded in 1909 and housed in the Naubat Khana, Delhi Fort. In 1911 it was transferred to its present situation in the Mumtaz Mahal.

The Museum is maintained by the Archæological Department and the supervision of the work connected with it is carried out by the Gallery Assistant under the guidance of the Superintendent of the Archæological Survey, Northern Circle, Agra, who is the Honorary Curator of the Museum.

Scope and Collections.—The Museum is entirely devoted to historical collections, and consists of a verandah, and two halls known as the outer and inner halls, which measure 82 ft. by 31 ft., and 43 ft. by 21 ft.

In the outer hall are exhibited furniture and miscellaneous objects; old arms, seal-stones, and signets; engravings, drawings and photographs; maps; Mutiny relics; carpets, manuscripts and printed books, Mughal dresses, etc. The inner hall contains Mughal pictures, specimens of calligraphy, old documents such as Farmans and Sanads and maps of historic interest. Sculpture and inscriptions are displayed in the verandah.

Mughal Rooms.—Two of the western apartments of the Khwabgah (House of Dreams) of Delhi Fort have been furnished in the Mughal manner with contemporary fittings to enable visitors to the Palace to realize the interior arrangements of rooms during that period.

Publications.—Museum Catalogue, 1926. Annual Report included in the Annual Report of the Director General of Archæology.

Educational Activities.—Students from various Indian Universities occasionally visit the Museum to study History, Archæology and ancient Indian Art.

DELHI, Delhi.—continued.

Staff: Honorary Curator: Superintendent, Archæological Survey, Northern Circle, Agra.
Gallery Assistant: Maulvi Ashfaq Ali.
Clerk: Qazi Abdul Wahid.
4 Peons.

Finance.—Average annual expenditure Rs. 5,000 met from the budget grants of the Archæological Survey of India provided by the Government of India.

INDIAN WAR MEMORIAL MUSEUM (DELHI FORT).

Open:—Winter—10 a.m. to 1 p.m. and 3 p.m. to Retreat.
Summer—7 a.m. to 10 a.m. and 4 p.m. to Retreat.

Free (Admission to Fort 2 annas).

General Description.—This Museum, which was opened in 1919, is housed in the Delhi Fort on the top floor of the old Drum House (Naubat Khana).

Administered by a Committee consisting of the Secretary of the Department of Education, Health and Lands, Government of India, as President, and the Chief Commissioner, Delhi, together with the representatives of the Adjutant-General's and Quartermaster-General's Branches and the Foreign and Political Department.

Scope and Collections.—The largest hall is 85 ft. by 22 ft., and the smaller halls 35 ft. by 13 ft., and two, 21 ft. by 13 ft. There is also a corridor 85 ft. by 4 ft., containing only rifles and flint-locks. The Museum exhibits war trophies of every sort from the different Fronts, principally Mesopotamia, East Africa and the North-West Frontier, in the late war. There are also war pictures, photographs, publications, stamps, coins and currency notes, ammunition, regimental badges, etc.

Publications.—An MS. Catalogue has recently been prepared.

Staff.—Curator: Captain W. Whittaker.

Finance.—Average annual expenditure on salaries and contingencies is about Rs. 2,650 and is met from funds provided by the Government of India.

DELHI (New Delhi).—continued.

CENTRAL ASIAN ANTIQUITIES MUSEUM, QUEEN'S WAY.

Open.—1st April—31st August, 7 a.m.—10 a.m.; 4 p.m.—7 p.m.
1st September—31st March, 8 a.m.—12 noon; 3 p.m.—5.30 p.m.
Free.

General Description.—The Museum has been open to the public since November 1929, and it is administered by the Archæological Survey of India, and houses the antiquities recovered by Sir Aurel Stein in his three successive Central Asian explorations, and prehistoric pottery from Baluchistan and Kish.

Scope and Collections.—The collection is housed in two separate buildings, viz. (a) Main Museum building situated on the corner of Queen's Way and King Edward Road; (b) additional accommodation temporarily provided on the first floor of the Imperial Record building on Queen's Way, a few minutes' walk from the main building.

The three galleries in the main building, each 36 ft. by 29 ft. contain the large and smaller panels of mural paintings which Sir Aurel Stein succeeded in rescuing and bringing from the sand buried ruins of ancient Buddhist shrines in Eastern Turkestan and the western borders of China, and include a painted dome from Toyuk.

The two larger rooms and the corridors on the first floor of the Imperial Record building are also used as exhibition galleries. The Northern gallery exhibits a series of large and small Central Asian Buddhist paintings on silk and linen, dating from the 7th to 10th centuries A.D., together with representative types of pre-historic funerary and other pottery from Baluchistan and Kish in Mesopotamia.

The Southern gallery exhibits the Central Asian miscellaneous objects of wood, metal, stone, glass, terracotta, clay, paper and textiles, etc. and paper drawings, and include Astana grave animals. In the corridors are collections of pottery and other antiquities from Nal, Sind, and North and South Baluchistan.

Publications.—Catalogue of wall paintings from Ancient Shrines in Central Asia and Sistan, by F. H. Andrews, 1933, Rs. 5-6-0. Descriptive Catalogue of Antiquities, by F. H. Andrews, Rs. 6. See also Waley's Catalogue of Paintings recovered by Sir Aurel Stein. Reference is made to the Museum in the Annual Reports of the Archæological Survey of India.

Educational Activities.—Parties of students with their teachers occasionally visit the Museum, and the meaning of the Central Asian antiquities and their bearing on the cultural history of ancient India are explained.

DELHI (New Delhi).—continued.

Staff: Curator: M. A. Hamid, Ph.D. (Lon.), M.Sc., F.C.S.
Clerk: M. Sami Ullah.
Modeller, 6 peons, 1 farash.

Finance.—The annual expenditure of about Rs. 11,000 is met from the budget grants of the Archæological Survey of India provided by the Government of India.

LADY HARDINGE MEDICAL COLLEGE, PATHOLOGICAL MUSEUM.

Open on application.

General Description.—A collection of pathological specimens for the instruction of the students of the college.

Scope and Collections.—The collection is housed in a room (55 ft. by 40 ft.) in the upper storey of the college and the specimens are exhibited in glazed cases systematically numbered. Diagrams and photographs illustrating pathological conditions are displayed on the walls and one case is devoted to pestology.

Publications.—Nil.

Educational Activities.—In constant use by the professors and students.

Staff.—Curator: The Professor of Pathology, Mrs. L. S. Ghosh.
Assistant Curator: Clinical Assistant to the Professor of Pathology, Miss Alice Benjamin, M.B., B.S.

Finance.—There is no special grant for the Museum and at present expenditure is met from the allotment for the Pathological Department. A special grant of Rs. 500 was reserved for museum equipment when the museum was first established in 1927.

DHARAMPUR, Dharampur State, Bombay. Population 7,218.

THE LADY WILSON MUSEUM.

Open 9 a.m. to 12 noon, 3 p.m. to 6 p.m. daily, except on Thursdays. Reserved on Fridays from 3 p.m. to 6 p.m. for ladies. Admission free.

General Description.—The Museum was opened in 1928 with the object of encouraging industrial activity and stimulating the advance of cottage industries. Administered by the Dharampur State.

Scope and Collections.—The collections, housed in a hall with an upper gallery and having an area of 5220 sq. ft., comprise lacquer and inlay work of all descriptions, carvings in wood, stone and ivory, metal work, china

)HARAMPUR, Dharampur State, Bombay.—continued.

nd pottery, textiles, examples of the art of the goldsmith, forest and gricultural products, basket ware, coins, musical instruments, zoological pecimens, pictures and carpets.

Publications.—Nil.

Educational Activities.—Students and others interested are taken round nce a week and exhibits explained.

Staff: Honorary Curator: Dr. S. K. Pillai, Oec.D. (Munich).
Assistant Curator, Museum Assistant Clerk, and 7 peons.

Finance.—Average annual expenditure Rs. 4,130 from funds provided)y the Dharampur State.

ERNAKULAM, Cochin. Population 36,638.

MAHARAJA'S COLLEGE.

There is a Zoological Museum attached to the Natural Science Department of the College which contains both local and Indian specimens. It forms a part of the Natural Science Laboratory and is under the Professor of that Department. A Botanical Museum is also being started.

The Museum is intended for the use of students and is not open to the ublic except by special arrangement.

Publications.—Nil.

Finance.—Expenses are met from the allotment for Science materials nade by the Cochin State to the Natural Science Department.

FYZABAD, United Provinces. Population 60,000.

FYZABAD MUSEUM.

Open: Summer, 7 a.m. to 10 a.m.; 3 p.m. to 6 p.m.
Winter, 8 a.m. to 11 a.m.; 2 p.m. to 5 p.m.

General Description.—The Museum collection was originally started in 1867, and the present Museum building was completed in 1871. The Museum is administered by a Committee of Management consisting of eight members, of whom the Deputy Commissioner is one.

Scope and Collections.—The building contains three galleries approximately 56 ft. by 30 ft., which contain a miscellaneous series of specimens comprising sculptures, inscriptions, coins, natural history exhibits and curios. In an adjacent hall is the Fyzabad Museum Library which contains several thousand volumes.

FYZABAD, United Provinces.—continued.

Publications.—Library catalogue 1919, with addenda. Reports on the Lucknow Museum have occasional references to this Museum.

Educational Activities.—Nil.

Staff: Secretary, J. J. Shaw.

Museum clerk and librarian acts as Curator; one taxidermist, two chaukidars, one mali, one sweeper.

Finance.—The Museum receives a grant from the Government of the United Provinces, and the average annual expenditure is about Rs. 1,600/-.

GAUHATI, Assam. Population 21,797.

KAMARUPA ANUSANDHAN SAMITI OR ASSAM RESEARCH SOCIETY.

Open from 7.30 a.m. to 9.30 a.m., and 3 p.m. to 7 p.m. on working days. Sundays, 3 p.m. to 7 p.m.

Anyone can become an ordinary member of the Society by paying an admission fee of Rs. 1/-, and an annual subscription of Rs. 3. Admission to the Museum is free on application.

General Description.—The Society was formed in 1912. The Executive Committee is the governing body and consists of eleven members. The present building (57 ft. by 18 ft.) was erected in 1917, and extended in 1927, and consists of three rooms.

Scope and Collections.—There is a collection of old historical relics, such as inscribed and carved stones, images; cannon balls, swords, shields; potteries, specimens of workmanship in metal, wood and ivory; ancient manuscripts; Ahom royal costumes; old coins; a few specimens of anthropological articles. Valuable specimens are preserved in a strong room. Massive articles are exhibited in an open shed.

Publications: *Purani Assam Buranji* (The ancient chronicle of Assam), edited by Srijut Hem Chandra Goswami, 1922. *Padshah-Buranji* (an ancient Assamese chronicle dealing with the Badshahs of Delhi from the establishment of Muhammedan supremacy up to about the second half of the 17th century), edited by Professor S. K. Bhuyan, M.A., B.L., 1935.

Bibliography of the works of the late Pandit Hem Chandra Goswami, 1931. Quarterly *Journal* (since 1933) of the Assam Research Society, devoted to antiquity, history, ethnology, mumismatics, iconology. Annual subscription Rs. 4/- Annual Reports on the work of the Society.

Educational Activities.—Lantern lectures are delivered on antiquities of Assam at important meetings and conferences of the Province. The slides are prepared by the Society.

GAUHATI, Assam.—continued.

Staff: The Hon. Rai Bahadur K. L. Barua, B.L., President.
D. Goswami, M.A., B.L., Hon. Secretary.
S. Kataki, Hon. Assistant-Secretary.

Finance.—The Society is maintained by a contribution from the Government of Assam, subscriptions from members, and donations. The average annual expenditure is about Rs. 1,500/-.

Note.—It is proposed to transfer the collections of this Society to a building to be erected as a result of public donations, as they have outgrown the accommodation in the small building belonging to the Society. A Committee has been appointed by H. E. the Governor of Assam to receive the donations, to select a design for the building in consultation with the Public Works Department and to have it constructed under proper supervision. When the building is complete the Government expect to be in a financial position to maintain it as an institution for the Province as a whole. A properly qualified curator will be appointed under the control of a Board of Trustees, partly to be elected by the donors and partly by the Assam Government. The Kamarupa Anusandhan Samiti would also be represented on the Board. In 1936, the Government increased its annual grant by Rs. 900 to enable the Samiti to train a scholar under the Archæological Department at the Indian Museum, Calcutta, for one year. If satisfactory he will eventually be placed in charge of the collections. For 1937-8 the extra grant will be increased by Rs. 1,200 to meet his salary.

GWALIOR, Gwalior State (C.I.). Population 22,000.

GWALIOR STATE MUSEUM, KING GEORGE PARK.

Open: Summer, 9 a.m. —5 p.m. Winter, 9 a.m.—4 p.m.

Closed on Sundays. Admission free.

General Description.—The Museum was opened in 1910 and is situated in King George Park. Administered by the Lashkar Municipality through a Committee of five members but is directly under the charge of the Director of Gardens.

Scope and Collections.—The collections housed in a double storeyed building, comprise natural history and geological specimens, arms, examples of Indian arts and crafts, agricultural and forest products and miscellaneous curios. These are not arranged in any definite sequence.

GWALIOR, Gwalior State (C.I.).—continued.

Publications.—Nil.

Educational Activities.—Nil.

Staff: Officer in charge, P. B. Gurjar.

Clerk, three attendants.

Finance.—Average annual expenditure about Rs. 4,400/- from funds provided by the Gwalior State.

GWALIOR, Gwalior State (C.I.). Population 22,000.

ARCHAEOLOGICAL MUSEUM, GUJARI MAHAL, GWALIOR FORT.

Open: Summer, 7—10 a.m., 3—6 p.m. Winter, 8—11 a.m., 2—5 p.m. Closed on Mondays.

Admission to the Museum is free but 2 annas is charged for entrance to the Fort area within which it lies.

General Description.—The Museum is located in the Gwalior Fort, the collections being housed in the Gujari Mahal, itself an archæological monument of the 15th Century. It was opened in 1922 and consists of a spacious open courtyard surrounded by numerous small rooms in 22 of which the collections are accommodated. These rooms are open to the courtyard save in the case of Rooms 3 and 13 which contain pictures and small antiquities, and have been fitted with doors.

Scope and Collections.—The collections are almost entirely archæological and comprise inscriptions, capitals of pillars, pottery, terracottas, coins, beads, relic caskets, images, railings and architectural pieces ranging in date from the 2nd Century B.C. to the 17th Century A.D. The Sunga, Gupta and mediaeval periods are well represented and the exhibits are principally Brahmanical and Jain. Reproductions of nine of the Bagh frescoes occupy one room and another room contains a number of paintings of the Mughal and Rajput schools and large photographs of important archaeological monuments of the State.

Publications.—A Guide to the Archæological Museum at Gwalior, -/12/.

Educational Activities.—Occasional lantern lectures.

Staff.—Curator: Pandit S. R. Thakore.

Two attendants and a sweeper.

Finance.—Average annual expenditure about Rs. 2,400 from funds provided by the Archaeological Department of Gwalior State.

HARAPPA, Punjab. Population 2,500.

Harappa is a large village situated 4 miles from Harappa Road Station on the North Western Railway, but reached most conveniently from Montgomery (17 miles), the headquarter town of the district of the same name, which is 104 miles from Lahore.

ARCHAEOLOGICAL MUSEUM.

Open in Summer 7 a.m. to 10 a.m.; 3 p.m. to 6 p.m.; in Winter 10 a.m. to 4 p.m. Admission 2 annas, students and children under 12, 1 anna.

General Description.—The Museum was built in 1926-27 in accordance with the policy of the Government of India to house on the site the antiquities excavated here by the Archæological Survey of India. It consists of three rooms used for exhibition purposes, a dark room and a laboratory, the latter used at present as an office. A room at the west end is used as a Rest House for Archæological Officers visiting or excavating at the site.

Scope and Collections.—The collections are limited to the antiquities recovered at the site. *Room One* (22 ft. by 17 ft.). On open racks against the wall are placed hundreds of specimens of earthenware vessels, figurines and funerary pottery, very large vessels being placed on wooden stands in the body of the hall. A table case in the centre of the room exhibits pictographic seals and sealings, and objects of shell, stone and faience. Small and valuable objects are stored in the locked drawers below the case. *Room Two* (22 ft. by 17 ft.). This is furnished with similar wall racks on which are placed stone objects and terracottas. Heavy stone antiquities, ringstones, etc., are placed on the floor. *Room Three* (48 ft. by 17 ft.). The usual racks against the wall accommodate thousands of specimens of terracotta objects of all kinds, figurines, domestic and funerary pottery, lids, miniature vessels, inscribed and countless unidentified antiquities. Large earthenware vessels are placed on wooden stands. Down the centre of the room are three large glazed stands, each fitted with twelve drawers on either side in which small, duplicate and valuable articles are stored. The table cases contain objects of copper, bronze, faience, shell, stone, ivory and terracotta, figurines, beads, inlay, miniature vessels, weights, mace-heads and pottery.

Publications.—Nil.

Educational Activities.—Visited annually by about 1,000 persons, who come from all parts of India and abroad.

Staff.—Custodian, K. N. Sastri, M.A., 3 attendants.

Finance.—Average annual expenditure about Rs. 4,000, met from the budget of the Archæological Survey of India, from funds provided by the Government of India.

HIMATNAGAR, Idar State, Bombay Presidency. Population 4,000.

IDAR STATE ARCHAEOLOGICAL MUSEUM.

Open from 11 a.m. to 5 p.m. Admission free.

General Description.—The Museum was opened in 1933 to house the archaeological remains recovered by the State Archaeological Department at ancient sites in the State. Administered by the State Archæological Department.

Scope and Collections.—At present the collections which comprise about one hundred images, twenty four inscriptions and numerous architectural fragments from the ruined temples of the State which is particularly rich in such remains, are housed in four rooms having an exhibitional area of 720 sq. ft. A new building, when ready, will house these and all other sections of the Museum namely, coins, ivories, old Indian paintings, illuminated manuscripts and examples of Indian arts and crafts which are at present stored in different places.

Publications.—Nil. The work of the Museum is mentioned in the Annual Report of the State Archæological Department.

Educational Activities.—Nil.

Staff.—The Inspector of Archæology acts as Curator. Clerk and two peons.

Finance.—Average annual expenditure about Rs. 1,000 from funds provided by the Idar State.

HYDERABAD, Hyderabad State (Deccan). Population 346,093.

THE HYDERABAD MUSEUM.

Open (except Thursdays) from 8 a.m. to 12 p.m. and 2 p.m. to 5 p.m. Admission free.

General Description.—The Museum was established in 1931 and was opened by His Exalted Highness the Nizam in 1932. There is an Advisory Committee of five members which helps the Curator in the acquisition and arrangement of exhibits but the general administration is under the Archæological Department of His Exalted Highness the Nizam's Government.

Scope and Collections.—The collections are housed in a picturesque building situated in the Public Gardens. This is in two parts, a double storied structure faced by a semicircular open arcade. In the latter are displayed ancient images, reliefs and architectural pieces recovered in the State. Inscriptions are exhibited in the verandah of the main building which has a central hall with two side galleries on each floor.

HYDERABAD—continued.

Ground Floor.—Round the walls of the central hall and in glazed cases are arranged arms, the central cases exhibiting Bidri ware, the production of which has, during the last few years, been revived at Bidar. The gallery to the left is similarly arranged with arms and Bidri ware. The right gallery is devoted to china and other household ware used formerly by Indian Rulers and nobles, principally blue china and celadon, and enamel ware (on copper) in the form of aftabas, sailabchis, etc. On the walls are hung twenty-six copies of European masterpieces.

Upper Storey.—The central hall is devoted to Indian pictures of the Persian, Mughal, Rajput and local schools and to manuscripts and book covers. The Manuscripts include five copies of the Koran from Bibi-ka-Maqbara, the tomb of Aurangzeb's wife at Aurangabad, one of which was copied by Muhammad Salih the court calligrapher of Shah Jahan, an illuminated copy of the *Durude Mustaghath* in Naskh script and the *Diwani Be Khudi* written in 1024 A.H. by Nicmatullah at Hyderabad for the library of Sultan Muhammad Qutb Shah of Golconda. In the right gallery are copies of the Ellora paintings, Indian miniatures and worked jade. The gallery to the left is similarly arranged but with copies of the Ajanta paintings including the Herringham copies. Multileaf stands display photographs of the principal ancient monuments of the State. There is a collection of prehistoric antiquities and textiles not at present displayed for lack of accommodation. Proposals for the erection of a separate Art Gallery to remove this difficulty have received consideration and plans and elevations for the new building have been already prepared.

Publications.—Annual Report embodied in the Annual Report of the Director of Archæology.

Educational Activities.—Students and teachers visit the Museum and receive assistance from the Staff. Special exhibitions are held two or three times a year to which students as well as the general public are invited.

Staff: Curator: Khwaja M. Ahmad, M.A.; Gallery Assistant, Mr. R. M. Joshi, M.A., two clerks, mechanic, carpenter, mason and 12 peons. The Director of Archæology is responsible for the administration of the Museum.

Finance.—There is a fixed grant of Rs. 18,000 per annum. There is also at present a non-recurring grant of Rs. 35,000 per annum for the purchase of exhibits etc., which is being granted annually while the Museum is still under development.

INDORE, Indore State, C.I. Population 127,327.

THE MUSEUM, INDORE.

Open daily except on Gazetted Holidays from 11 a.m. to 5 p.m. in winter, and from 7 a.m. to 11.30 a.m. in summer. Admission free on application.

General Description.—The Museum was opened in October 1929 and is administered by the Member of Education of the Government of His Highness the Maharaja Holkar.

Scope and Collections.—The collections, which are mainly Archæological, comprise inscriptions on stone and brick, copper plates and seals, Brahmanical and Jain images of stone and metal, architectural fragments, coins, photographs of ancient monuments, Indian paintings of the various schools, ancient and rare manuscripts, ancient ornaments, arms and accoutrements, and other objects of historical importance. These occupy an exhibitional area of 3,500 sq. ft. in part of the building known as the Nara Ratna Mandir.

Publications.—A report published annually in the General Administration Report of the State.

Educational Activities.—Affords facilities for research to students of Archæology and Numismatics. Groups of students and teachers are taken round the Museum.

Staff: V. N. Singh, M.A., LL.B., Home Secretary, acts as part-time Curator, pending appointment of a permanent Curator; Head Clerk and a Mechanic Clerk.

Finance.—Annual Expenditure Rs. 2,400 from funds provided by the Indore State.

JAIPUR, Rajputana. Population 144,179.

ALBERT MUSEUM.

Open from 7.30 a.m. to half an hour before sunset.

Sundays 7.30 a.m. to 10 a.m., and 3 p.m. to half an hour before sunset. Admission between 10 a.m. and 3 p.m. on Sunday by arrangement.
Friday is Purdah day. Admission free.

General Description.—This Museum originated about 1875, but was in temporary quarters until 1881. The foundation stone of the new building was laid in 1876. The Museum was formally opened in 1887.

Administered by the Education Department. Controlling Officer:—W. Owens, B.A., M.B.E., Director of Public Instruction.

JAIPUR.—continued.

Scope and Collections.—The collections are housed in a two storied building of Indo-Saracenic style. The lower floor is arranged to show Jaipur art and products, and the upper floors form an educational museum of general scientific bearing. On the outer walls surrounding the ground floor are copies of famous wall paintings including two of the Ajanta frescoes. On entering the Museum the first room is assigned to metal work, especially arms and armour, damascened or otherwise ornamented, and in successive rooms on the ground floor are exhibited more and varied metal work, papier-maché, pottery, china and glass, both Oriental and European, textiles, articles of carved or inlaid stone and jewellery, prominence being given to those stones for which Jaipur is famous.

A small collection of Indian paintings of the Mughal and Rajput schools with some fine specimens of modern Jaipur repoussé, including a shield of gold, silver and bronze illustrating in eleven panels the great Horse Sacrifice of the Mahabharata, are displayed in the Great Hall and form the nucleus of the Art Section.

The Zoological, Geological, Botanical and Ethnological exhibits find at present a place in the upper galleries but a reorganization of these is contemplated.

Publications.—Catalogue, 2 parts Free on application.
Handbook, 3 Rs. 8 annas.
Memorials of the Jaipur Exhibition of 1883.

Educational Activities:—Occasional demonstrations to students.

Staff: Curator: Hanuman Pershad, M.A.; clerk, demonstrator, artist, carpenter, and nineteen attendants and menials. Female attendants on purdah day.

Finance.—By the Jaipur Durbar. Estimate for 1935-36 Rs. 13,342; which includes Rs. 1,500 for furniture, Rs. 1,500 for wood, Rs. 500 for uniforms. Other details are Establishment Rs. 1,320, Officers Rs. 1,800, Menials Rs. 2,574, Contingency Rs. 896, Purchases of Antiquities Rs. 2,300.

JODHPUR, Rajputana. Population 94,736.

THE SARDAR MUSEUM, WILLINGDON GARDENS.

Open: Summer: from 7.30 a.m. to 12 noon, 5 to 7 p.m.

Winter: from 11 a.m. to 5 p.m. Admission free.

JODHPUR,—continued.

General Description.—The Museum was started in 1909 as an "Industrial Museum," and in 1914 an archæological section was added to it. The Museum is administered by the Jodhpur Government, through the Public Works Minister. In 1917 the name was changed to "The Sardar Museum," and the Sumer Public Library was added. In 1935 the Museum was transferred to its present sandstone building which was specially designed to house both the Museum and the Library. Architect, G. A. Goldstraw. There are about 40,000 visitors annually.

Scope and Collections.—The building which is a single storey building, has about 7,000 sq. ft. devoted to exhibition purposes, and four rooms for records, work rooms and dark rooms. On entering the building the curator's room and the office are found immediately to the right and left. On passing the turnstile, gallery No. 6 (22 ft. sq.) is entered; this contains arms and armour. To the left is gallery No. 4 (60 ft. by 22 ft.) containing natural history specimens, and to the right, gallery No. 5 (60 ft. by 22 ft.) exhibits archæological material.

Straight ahead lies the main gallery (55 ft. by 30 ft.) which is devoted to pictures, and includes many interesting specimens of the Rajput school, and a collection of paintings illustrating Hindu religious works. The collection extends into adjacent galleries. To the left are galleries Nos. 2 and 7, the former (55 ft. by 30 ft.) containing Jodhpur arts and crafts including pottery, textiles, brass and leather exhibits and clay models, while the latter (23 ft. by 20 ft.) contains anatomical, geological and a few mechanical exhibits.

Two similar galleries extend from the right of the main gallery, the first (gallery No. 3) containing local manufactures in wood, lacquer, marble, salt and ivory, Indian postage stamps, etc., and the latter (gallery No. 8) painted stonework and miscellaneous objects.

A small coin collection is housed with the historical records in a small room off gallery No. 7.

Publications.—Annual Report of the Archæological Department. Various articles written by the Superintendent of the Jodhpur Archæological Department for journals of learned Societies and 6 historical books.

Educational Activities.—The Museum is visited by students from the local college and High Schools.

Staff: Superintendent: Pundit Bisheshwarnath Reu.
Artist, accountant, clerks, peons, etc.

Finance.—A total sum of about Rs. 30,000 is allocated yearly to the Archæological Department, of which possibly Rs. 15,000 is spent on and in the Museum.

JUNAGADH, Junagadh State, Kathiawar (S. W. I.) Population 39,890.

THE RASAULKHANJI MUSEUM.

Open 9 a.m. to 12 noon and 2 p.m. to 5 p.m. Free.

General Description.—Founded about 1925 in a room in the Old Palace and removed to its present situation in the old Rasaulkhanji Palace in 1932. Administered by the Principal of the Bahauddin College.

Scope and Collections.—The collections which are housed in four rooms in the upper storey of part of the old Rasaulkhanji Palace comprise antiquities of Junagadh, in the way of stone inscriptions and estampages, architectural fragments, coins, copper plates, excavated Buddhist relics from the Boria Stupa, and a variety of objects recovered in the excavations of Uparkot; objects manufactured in the State such as beadwork, durries, carpets, woodwork, textiles, embroidery and carved and worked stone; specimens of local timbers and rocks, natural history specimens, models of various kinds, stamps, photographs of the ancient monuments of Junagadh and curiosities. The coin collection includes many of the Kshtrapa dynasty.

Publications.—Annual Report.

Educational Activities.—Nil.

Staff: Officer in charge, Zuhuruddin Ahmad, M.A., LL.B., who is also Principal of the Bahauddin College, clerk, peon and sweeper.

Finance.—Average annual expenditure Rs. 780/- from a grant by the Junagadh State.

KARACHI, Sind. Population 263,565.

VICTORIA MUSEUM.

Open: Summer, 8 a.m. to 11.30 a.m. and 3 p.m. to 6.30 p.m.

Winter, 9 a.m. to 12 noon and 3 p.m. to 6 p.m.

Fridays are reserved for Purdah-Nishin ladies, and children under 12. The Museum is closed for cleaning on the 2nd and 4th Tuesdays of every month. Admission free.

General Description.—The Museum, established in 1851 by Sir Bartle Frere, was transferred in 1870 by the Government of Bombay to the Karachi Municipal Corporation, who were responsible for the construction of the present building in 1928. The Corporation is the governing body of the Museum, the Curator working directly under its Chief Officer.

KARACHI.—continued.

Scope and Collections.—The Museum is situated in the Burns Gardens, and consists of a Central Hall with three rooms and two large side wings, and has an exhibitional area of 15,000 sq. ft. On the northern side of the central hall are three rooms side by side, one of which is used as the office and Library. The room next to the office has been allocated to specimens of indigenous arts and industries, including embroidery, pottery, ivory and lacquer work, and the remaining room to the specimens of woods presented by the Sind Forest Department.

The Western Wing is entirely occupied by the Natural History specimens, i.e. Birds and Mammals, while the Eastern Wing is devoted to Botanical, Geological, Paleontological, Marine-Zoological and Entomological collections. The skeleton of a large whale, washed ashore in Karachi harbour has been placed in the centre of this wing.

The Central Hall contains anatomical, textile, archæological, numismatic, and economic seed collections. A valuable album in 18 volumes, of old textiles, presented by the Government is also placed in the hall. A few archæological specimens, among which is a rare and valuable image of Brahma Deva, found in Mirpurkhas, Sind, dating back to the 5th century A.D., have been placed near the entrance, pending the construction of a new wing.

Publications.—Annual Report on the working of the Museum. Catalogues.

Educational Activities.—The Museum is visited in large numbers by people from all parts of the province, and outside, and is also utilised by educational institutions and students.

Staff.—Curator, C. R. Roy, M.A., B.L., clerk, 1 Havildar, 5 peons, 1 night-chaukidar, 2 female attendants for purdah days.

Finance.—The Museum is maintained by the Karachi Municipal Corporation, which spends on it about Rs. 12,000/- annually.

KHAJRAHO, Chhatarpur, Bundelkhand, C.I.,

JARDINE MUSEUM.

Open from 8 a.m. to 12 noon and from 3 p.m. to 5 p.m. Admission free.

General Description.—The Museum was opened in 1910, and named after Mr. W. E. Jardine, the then Political Agent in Bundelkhand. Administered by the Tahsildar of Rajnagar.

Scope and Collections.—The Museum contains sixteen hundred sculptures and carved stones from around Khajraho and the neighbourhood. The sculptures, mainly specimens of Hindu mediaeval art of the 9-11th centuries A.D., are exhibited in the open air, inside a walled enclosure.

KHAJRAHO.—continued.

Publications.—Nil.

Educational Activities.—Nil.

Staff: Two Custodians in charge of the neighbouring temples and the Museum.

Finance.—The Museum is maintained by the Chhatarpur State. Details of administration and finance are not available.

KHICHING, Mayurbhanj State (Eastern States Agency).
Population 826.

KHICHING MUSEUM.

Open 10.30 a.m. to 5 p.m. daily. Admission free.

General Description.—Opened in 1929 to house the antiquities excavated since 1923 at this site which was the former capital of the State. Administered by the State Archæologist. The collections are exhibited in a small building erected specially for the purpose of a Museum and having an exhibitional area of 1,750 sq. ft.

Scope and Collections.—The collections which include Buddhist, Jain and Brahmanical stone images, architectural pieces, coins, pottery and minor antiquities are of importance as illustrating one of the local schools of later mediæval sculpture in Eastern India.

Publications.—" The Bhanja Dynasty of Mayurbhanj and their ancient capital Khiching " dealing with the history and excavations of the site and giving an account of the sculptures now in the Museum.

A short report appears in the Annual Administration Reports of the Mayurbhanj State.

Educational Activities.—Nil.

Staff: Curator, S. P. Bose, Clerk and two attendants.

Finance.—Maintained by the Mayurbhanj State; annual expenditure Rs. 1,800/-.

KOLHAPUR, Kolhapur State. Population 66,728.

IRWIN AGRICULTURAL MUSEUM.

Open 11 a.m. to 5 p.m. except on Saturdays when it is open from 7 a.m. to 10 a.m. Closed on Sundays and holidays. Admission free.

General Description.—The Museum was founded in 1927 and opened in 1929, the building costing Rs. 175,000. It is a double storied stone structure with a large hall and two small rooms on each floor. It is close to the Agricultural School and is administered by the Secretary of the School who is also the Inspector of Agriculture and in direct charge of the Agricultural Section of the Museum, while Art and Archæology are in charge of Professor K. G. Kundangar of the Rajaram College, Kolhapur.

KOLHAPUR.—continued.

Scope and Collections.—The Agricultural collections comprise sections dealing with Implements and Machinery, Field Produce, Forest Products, Cottage Industries, Marketing, Rocks, Soils and Fertilizers and numerous diagrams illustrating distribution of crops, rainfall, etc., while the Art and Archæology section deals with art objects, principally pottery from an Arts Exhibition held in 1880, sculptures, inscriptions on stone and metal and coins.

Publications.—Papers on Andhra coins in the Irwin Agricultural Museum published in the Journal of the Indian Numismatical Society, and on two inscriptions published in Indian Journals by Professor K. G. Kundangar.

Educational Activities.—S. G. Patel, B.Ag., the Agricultural Inspector shows round the Museum parties of farmers who visit the Demonstration Farm.

Professor K. G. Kundangar brings students of History to the Museum.

Staff.—No Curator. S. G. Patel, B.Ag., and Professor K. G. Kundangar M.A., manage their respective sections with the help of a servant.

Finance.—Average expenditure Rs. 200/- on contingencies and to replace exhibits and Rs. 96/- for sweeper from funds provided by the Kolhapur State.

LAHORE, Punjab. Population 429,747.

THE CENTRAL MUSEUM.

Open: Summer: from 9 a.m. to 5 p.m.; Winter: from 9.30 a.m. to 4.30 p.m. except on Sundays, when in Summer it is open from 3.30 p.m. to 6.30 p.m., and in Winter from 12 noon to 4 p.m. Closed on Christmas Day and on the 15th of each month for cleaning. The first Monday of every month is a Purdah day. Admission fee one anna for adults, except on Wednesday when it is four annas. Admission is free on Sunday to all, on Purdah days to ladies and on Wednesday to students only.

Visitors number about 260,000 annually.

General Description.—In 1864 a special building was erected to house the first Punjab Exhibition of local art and industries. On the close of the Exhibition a number of agricultural and forest products and examples of the arts and crafts of the Province were made over to the local authorities

LAHORE, Punjab.—continued.

to remain in the building. These soon assumed sufficient importance to be designated the Lahore Museum. For thirty years the collections, which grew rapidly, were maintained in the temporary building, but in 1894 were removed to the present Museum which had been erected (to the designs of Mr. Lockwood Kipling) as the result of a public subscription to commemorate the Jubilee of Her Majesty Queen Victoria. It is under the Ministry of Education of the Punjab Government and has a Museum Development Committee.

Scope and Collections.—The collections comprise Buddhist, Brahmanical and Jain sculptures, inscribed stones, stone implements, coins and other miscellaneous antiquities from excavations of the Archæological Department; Nepalese and Tibetan objects, i.e. copper and brass statuary, banners and ornaments; an industrial art collection of pottery, metal work, carpets, rugs, etc.; armour, and fine art exhibits, comprising old and modern paintings, manuscripts and specimens of calligraphy. These occupy 6 rooms. In a separate gallery is a scientific section of raw products, i.e. samples of woods, grains, oil seeds, clays and colours, salts and ores, cotton etc.; a forestry section and a number of models.

The vestibule, in which are exhibited some Mughal tiles, ornamental Indian stone work and models of a mosque and a temple, gives access to the first gallery, a long, fine, lofty hall lighted from above. In the forepart of this gallery are exhibited two beautiful specimens of ancient Indian domestic architecture in the form of Mughal doorways, built up with the original brickwork. The remainder of the gallery is devoted to a collection of Indian paintings exhibited on the walls in vertical glazed cases, and down the centre of the gallery on sloping glazed stands. Modern copies in oil of Sikh Rulers and Sikh notabilities hang on the walls.

Unused Gallery.—At the end of the Art Gallery and on the right hand side is a large hall, built in 1928 to house the paintings, but no money being at present available for fittings, this gallery, save for temporary exhibitions, has remained unused for seven years.

Gandhara Gallery.—The corresponding gallery to the left is devoted to the famous collection of Gandhara sculpture, the general arrangement of which is according to provenance. Group labels appear above some cases, and the various " scenes " of the life of the Buddha are well labelled in English and three vernaculars. Large images and architectural fragments are placed on a stand in the centre of the hall.

LAHORE, Punjab.—continued.

Brahmanical Gallery.—Running at right angles to the Gandhara Gallery is a long hall devoted principally to Brahmanical and Jain sculptures, lithic inscriptions, a few Gandhara sculptures, the Sikri stupa, the Harappa, the Shorkot and the prehistoric antiquities.

Tibetan Gallery.—Parallel to the Brahamical Gallery is a smaller room, having at one end, in glazed cases, fine Tibetan banners. In the centre of the room are cases containing Tibetan coloured, mud images, metal figures, South Indian bronzes, and Central Asian antiquities from one of Sir Aurel Stein's early expeditions.

A good collection of Tibetan and Nepalese bronzes is exhibited in wall cases, but the most striking object is a large seated Buddha image on a throne.

Applied Arts and Crafts.—On either side of the Art Gallery, and corresponding to the Gandhara and unused galleries, are halls devoted to Applied Arts and Crafts and Agriculture and Forestry respectively. Entering that to the left, we find on the right, wall and table cases containing textiles. The collection is extensive and representative and includes all classes of Indian work, and also carpets, many specimens being displayed on the walls.

Ceramics, etc.—The left of the hall is devoted to ceramics, stone work, lacquer work, painting on wood, metal work, gesso, ivory and horn objects, inlaid woodwork, papier-mâché, etc. Most of the exhibits are Indian, but there are porcelains from China, and objects from Turkestan. In several cases such as those illustrating tile-making, lacquer work and metal repoussé, there are specimens showing the different stages of manufacture and sometimes photographs of the different operations involved and specimens of the tools used by the craftsmen. Jewellery which used to be exhibited in this gallery suffered losses in 1922, 1926, 1930, 1932, and what is left is now kept in the Coin Room.

Agriculture, Forestry, Raw Products.—The gallery to the right of the Art Gallery is devoted to exhibits illustrating Agriculture, Forestry and Raw Products. Along the walls are cases displaying specimens of wood-carving, models of engines, looms, water-raising devices, and of modern ploughs and other agricultural implements, exhibits of cotton and silk and textiles, arms and armour, insect pests and sprays for their destruction and specimens of wheat with vernacular identification cards. The south-east corner of the gallery is devoted to forestry, and here is erected another fine carved deodar, 16th Century Mughal doorway. Part of the wall is panelled with some forty specimens of Indian timbers each bearing its name in Latin and three

LAHORE, Punjab.—continued.

vernaculars. In this section are shown specimens of bark, matches in all stages of manufacture, specimens of wood, ropes and twine, some mounted botanical specimens, photographs of forests, forest working, transport of timber, etc. Manufactures and economic products are also dealt with in this gallery, and illustrated by specimens or models. On the east side are table cases displaying jail manufactures, lacquer work on wood, plant diseases, specimens of raw cotton, models of fruits and vegetables, and two models illustrating village sanitation. Built round three pillars on the east side, and four on the west are cases containing bottles of seeds and drugs, and specimens of ores, colours, and models of famous diamonds. Down the centre of the room are models of weavers at work, lac workers and turners, glass blowers, Multan potters, etc. One case contains examples of Delhi miniature painting and book covers in papier-mâché and leather. On the west side of this gallery are large scale models of agricultural operations, and a sugar-cane mill, and small clay figures illustrating phases of Indian life, servants, workmen, Indian birds, etc.

Coins.—The coin collection is kept in a strong-room. In glazed cases in this room are the specimens of jewellery formerly exhibited in the gallery of Applied Arts.

Library.—There is a good library, one clerk acting also as Librarian.

Educational Activities.—The Museum is visited by students and scholars; courses of lectures are given in the winter and sets of lantern slides are lent on application.

Museum Publications:—

The Buddha Story in Stone by H. Hargreaves with 34 illustrations (3rd impression 1924).	Rs.	0.	8. 0.
Urdu translation of The Buddha Story in Stone with 34 illustrations by Maulvi Noor Bux, M.A. (1923).	Rs.	0.	8. 0.
Catalogue of Paintings in the Central Museum, Lahore, by S. N. Gupta with 23 plates (1922).	Rs.	15.	0. 0.
Catalogue of Coins in the Lahore Museum by C. J. Rogers, without illustrations, Part I. "Moghal Emperors of India" (1894).	Rs.	2.	8. 0.
C. J. Rogers "Moghal Emperors of India" (1894) Part II.			
C. J. Rogers "Miscellaneous Mohammedan Coins" (1894)	Rs.	1.	10. 0.
C. J. Rogers "Miscellaneous Mohammedan Coins" (1894), Part III.			
C. J. Rogers "Græco Bactrian and other Ancient Coins" (1895).	Rs.	1.	12. 0.

LAHORE, Punjab.—continued.

C. J. Rogers " Græco Bactrian and other Ancient Coins " (1895) Part IV. ... ...

C. J. Rogers Miscellaneous Coins (1895). ... ... Rs. 1. 6. 0.

C. J. Rogers Miscellaneous Coins Part I (1891) ... Rs. 2. 0. 0.

Six picture post cards of sculptures in a set ... ... Rs. 0. 8. 0.

Catalogue of Coins in the Lahore Museum, by R. B. Whitehead. Vol. I " Indo-Greek " (1914). ... Rs. 20/-

Catalogue of Coins in the Lahore Museum by R. B. Whitehead. Vol. II " Moghal " (1914). ... Rs. 50/-

Catalogue of Coins in the Lahore Museum, by R. B. Whitehead, Vol. III " Nadir Shah and the Durrani Dynasty " (1934) 32/-

Staff: Curator, Dr. K. N. Sita Ram. Art Curator, Mr. S. N. Gupta.

1 Darogha, 4 Clerks (including Ticket-seller), 2 Label-writers, 1 Carpenter, 1 Daftri, 1 Jamadar, 10 Peons, 2 Chaukidars and 7 menials, 1 Lady Superintendent, 5 female attendants.

Finance.—By a Punjab Government grant averaging Rs. 21,000. The Lahore Municipal Committee contributes Rs. 180 per annum. Admission fees produce about Rs. 8,000 per annum. Allotment for 1935-6 Rs. 23,510. Annual repairs are executed by the Public Works Department and are not charged against the Museum Budget.

LAHORE FORT MUSEUM.

Open: Summer, 7 a.m. to 11 a.m.; 4 p.m. to half an hour before sunset.

Winter, 9 a.m. to 1 p.m.; 4 p.m. to half an hour before sunset. Admission to the Fort:—2 annas, students 1 anna, children up to 12, 1 anna, soldiers in uniform free.

General Description.—When this Fort was transferred by the Government of the Punjab to the Government of India it was on condition that a small Museum should be maintained within it to contain exhibits connected with the Fort itself or with Lahore. Accordingly the collection of arms and armour of the Sikh period, then housed in the Shish Mahal of the Lahore Fort were made over to the Archæological Superintendent, Frontier Circle, at the end of March, 1928 to form the nucleus of the proposed Museum. These exhibits are now housed in the Bari Khwabgah in Jahangir's Quadrangle of the Fort, the accommodation consisting of three rooms and a verandah.

LAHORE, Punjab.—continued.

Administered by the Archæological Survey of India.

Scope and Collections.—The collections comprise specimens of arms and armour used formerly by Sikh soldiers, as well as drums, banners, daggers, quoits, chakras, etc., and also exhibits connected with the Fort or the history of Lahore and the Punjab.

Verandah.—On the floor of the verandah are exhibited cannons of various ages and types.

Central Room.—The principal and central room contains two glazed table cases of glazed and coloured Mughal tiles, and historical relics, and twelve wall cases in which are displayed weapons, musical instruments and Sikh uniforms.

In two window recesses are exhibited two small cannons, cannon balls and other projectiles. Resting on the deep cornice which runs round the room are brass and steel breastplates and rows of bugles. Above these on the wall are displayed old standards and chain armour.

By the entrance are plans and photographs of the Fort before conservation.

East Room.—On the walls are shields, pictures, engravings and coloured prints connected principally with Sikh history, the Lahore Fort and the monuments of Lahore, and in the centre of the room are coloured plates of the famous tile mosaics on the Fort wall.

In the corners of the room are exhibited collections of sponges for cannon and spears, and in a glazed window recess are exhibited fragments of worked and inlaid stone from the Mughal buildings.

West Room.—This is devoted to fire arms displayed in racks. Circular shields occupy the wall niches, and on the wall are historical engravings. In a glazed recess are small projectiles, flints for flintlocks and an old powder testing machine.

Publications.—The Annual Reports of the Archæological Survey of India contain references to this Museum.

Educational Activities.—Nil.

Staff.—The Archæological Superintendent acts as Curator in addition to his other duties which necessitate frequent absence from Lahore.

2 Attendants, 1 Arms cleaner (*sikligar*), 2 Chaukidars.

Finance.—Annual expenditure, Rs. 1,600 from the budget grants of the Archæological Survey of India, provided by the Government of India.

LAHORE, Punjab.—continued.

NATURAL HISTORY MUSEUM, GOVERNMENT COLLEGE.

Open:—On application, 10 a.m. to 4 p.m. in Winter. 7 a.m. to 12 noon in Summer. Free.

General Description.—This Museum, which was founded in 1910, is intended for students of the college. It is under the Education Department of the Punjab Government, but it is supervised by Dr. Matthai, Professor of Zoology, Government College. The collections are housed in the Zoology Block, in a room (50 ft. by 30 ft.), which has an upper gallery used for the small exhibits.

Scope and Collections.—The collections consist mainly of specimens required for the purpose of teaching Zoology up to the B.Sc. classes, and include birds, birds' eggs, reptiles, fishes, invertebrates, a few mammals, osteological specimens of larger mammals and anatomical models.

The Tytler collection of bird skins was transferred to this Museum from the Central Museum in 1930.

Publications.—Nil.

Staff:—Curator, D. R. Puri.

The Museum occasionally has the services of the Department's skeleton maker.

Finance.—This is met as required from the annual Government grant to the Zoology Department of the Government College. It is hoped to secure funds for additional staff and for the replacement of many of the old exhibits. Estimated annual expenditure about Rs. 3,000/-.

LUCKNOW, United Provinces. Population 274,659.

THE UNITED PROVINCES PROVINCIAL MUSEUM. LAL BARADARI.

Open:—From 9.30 a.m. to 4.30 p.m., except during May and June, when it is open from 7 a.m. to 10 a.m. and from 3 p.m. to 6 p.m. The Museum is closed on Wednesdays, and on the 15th of every month it is open from 12 noon to 4 p.m. to purdah-nashin ladies exclusively. Free.

General Description.—The Museum was started about 1863 as a Municipal institution; about twenty years later it developed into a Provincial Museum, absorbing and replacing the old institution. It was re-organised in 1911. The governing body is "The Committee of Management of the Provincial Museum," which meets twice yearly. President: The Commissioner, Lucknow Division, Mr. G. K. Darling, C.I.E., I.C.S.

LUCKNOW, United Provinces.—continued.

Scope and Collections.—The Museum is at present located in two buildings about a quarter of a mile apart. The main public collections are displayed in the Lal Baradari in a large hall (130 ft. by 75 ft.), which is architecturally divided into five large galleries and several smaller galleries. The larger galleries contain: (a) Natural History exhibits—mammals, birds, butterflies, moths and reptiles in three galleries; (b) Ethnographical exhibits-models of aboriginal tribes, their accoutrements, handicrafts and industries; ascetics with their respective caste marks and other distinctive features, objects of worship, sacrificial utensils, musical instruments, models showing different styles of head-dress; (c) Paintings, drawings, manuscripts etc. in two galleries; (d) Coins and medals. The collection is rich in the Punch-marked, Gupta and Mughal series. There are also collections of arms and armour and military relics, on this floor.

In the basement of the main building are displayed the fish collections and the bulk of the archæological material. Part of the reserve material is stored here.

The Kaisarbagh, which is about 400 yards away, contains the extensive archaeological reserve collections, and is open to students, etc., on application.

Publications.—Annual Report, catalogues.

Catalogue of Mughal coins, 2 vols., 1920, Rs. 40.

„ „ Coins of Guptas, Maukharis, etc., 1920, Rs. 2.

„ „ Coins of Sultans of Delhi, 1925, Rs. 7/8/-.

„ „ Archæological exhibits Part I Inscriptions, 1915, 6 annas.

Estampages of Inscriptions. Photographs of Sculptures.

Educational Activities.—Post-graduate students under Professors visit the Museum, and visits are paid by classes of school children. Electro-types of coins, photographs of sculptures, estampages of inscriptions and slides are lent to schools, colleges and exhibitions in the Province.

Staff:—Curator, Rai Bahadur Prayag Dayal. There are also a head clerk, a photographer, a marking clerk, a taxidermist, a carpenter, 19 peons, farash, sweepers, etc.

Finance.—A grant from the Government of the United Provinces. Average annual expenditure is about Rs. 16,000/-. Income from miscellaneous sources is about Rs. 310/-.

RESIDENCY MUSEUM.

Open: from 8 a.m. to 7 p.m. in Summer.

• from 8.30 a.m. to 5 p.m. in Winter. Free.

LUCKNOW, United Provinces.—continued.

General Description.—The Residency proper was originally an ornate building, with lofty rooms, wide verandahs and a porch, and was built by Nawab Saudat Ali Khan in 1800 for the British Resident at his court. One of the rooms (33 ft. by 22 ft.) is now used as a Museum. The exhibits refer solely to the Siege and Relief of Lucknow. In the centre of the room is an excellent copy of the original model, 12 ft. square, of the Lucknow Residency as it was before the Mutiny. The original model, made by the Rev. T. Moore who presented it to the Museum at Lucknow, was transferred to the Museum at Bristol in 1908.

There are also models of the Clock-tower Gateway and the Bailey Guard Gateway; a small collection of pictures showing different persons and positions during the siege, and a collection of cannon balls, guns and other arms used by the mutineers during the Mutiny, which are kept on the verandah of the room over the Tehkhana and on the roof of the Tehkhana itself. The rest of the articles are kept in the room over the Tehkhana.

Staff: Caretaker, A. Trow. One peon. The Archæological Survey exercises a general control.

Finance.—Average annual expenditure: Rs. 1,032/- from funds provided by the Government of India.

MUSEUMS OF THE UNIVERSITY OF LUCKNOW.

The University of Lucknow has several Museums administered and financed in the main by that Institution. Though intended primarily for the use of students they are open to the general public on application to the Head of the Department concerned. These are housed in various parts of the University buildings and will be described in the following order: Pathology Museum, Anatomy Museum, Zoological Museum, Botanical Museum, and the Forensic Medical Museum.

UNIVERSITY OF LUCKNOW, PATHOLOGY MUSEUM OF THE MEDICAL FACULTY.
Open to medical men with the permission of the Head of the Department.

General Description.—The collections are arranged in seven divisions (1) General Pathology, (2) Special Pathology, (3) Parasitology (4) Comparative Pathology, (5) Microscopic Pathology, (6) Microscopic specimens, (7) Pictorial Pathology, each division being divided into appropriate sections. The specimens numbering between four and five thousand have been collected from all over the world. There is a catalogue at Rs. 2.

Finance.—By University funds from the grants for the Medical Faculty.

LUCKNOW, United Provinces.—continued.

UNIVERSITY OF LUCKNOW, ANATOMY MUSEUM OF THE MEDICAL FACULTY.
Open from 10 a.m. to 4 p.m. on application.

General Description.—The collections comprise Human Embryology illustrated by systematic wax models from Europe and clay models prepared in the Anatomy Department, and Human Anatomy including osteological and dissected specimens.

Staff.—In charge of the Professor of Anatomy.

Finance.—By University funds from grants for the Medical Faculty.

UNIVERSITY OF LUCKNOW, ZOOLOGICAL MUSEUM OF THE SCIENCE FACULTY.
Open to the public during the working hours of the University.

General Description.—The Museum contains a representative collection of the animal kingdom arranged and labelled for teaching purposes.

Staff.—In charge of the Professor of Zoology.

Finance.—By University funds from the grants for the Science Faculty.

UNIVERSITY OF LUCKNOW, BOTANICAL MUSEUM OF THE SCIENCE FACULTY.
Open to the public during the working hours of the University.

General Description.—The collections comprise representative types of the plant kingdom and many rare specimens collected and presented by members of the Botanical Department.

Staff.—In charge of the Professor of Botany.

Finance.—By University funds from the grants for the Science Faculty.

UNIVERSITY OF LUCKNOW, FORENSIC MEDICAL MUSEUM OF THE MEDICAL FACULTY.
Open during working hours of the University on application to the Head of the Department.

General Description.—It is housed with the Pathological Museum but as a separate section. It is a medico-legal Museum and contains a considerable number of specimens of bones and soft parts of medico-legal interest. There is also a toxological section consisting of a collection of poisons in common use for criminal purposes. The specimens and photographs are taken from medico-legal post-mortems held in the Institution or other injury cases brought by the Police. Reference to some of these Museum specimens is made in the Textbook of Medical Jurisprudence and Toxicology in India by R. B. Dr. J. P. Modi the former head of the Department of Forensic Medicine. A list of the medico-legal specimens is given in the Catalogue of the King George's Medical College Pathology Museum.

Finance.—By University funds from grants for the Medical Faculty.

LUCKNOW, United Provinces.—continued.

MUSEUM OF THE PROVINCIAL HYGIENE INSTITUTE.

Open every day from 10 a.m. to 4 p.m., except on Government holidays.

General Description.—The Museum is intended primarily to help in the training of the personnel of the Health Services under the Government and Local Bodies and the undergraduate students of the Medical Faculty of the University of Lucknow. The collections comprise models, etc., illustrating (1) elementary anatomy and physiology (2) general sanitation (3) purification and protection of water supplies (4) the Hygiene of Food including milk (5) methods of the spread and means of preventing the more common preventable diseases. There are also statistical charts and maps. Many of the exhibits are so arranged as to require no technical knowledge for their understanding. Material is sometimes lent to Health Exhibitions held outside Lucknow.

Staff.—The Medical Officer in charge of the Institute.

Finance.—The Museum is a part of the Provincial Hygiene Institute and is financed by the Public Health Department of the Government of the United Provinces.

LYALLPUR, Punjab. Population 42,922.

PUNJAB AGRICULTURAL COLLEGE MUSEUM.

Open 8.30 a.m. to 4 p.m. in Winter, 6 a.m. to 1 p.m. in Summer.
Admission free.

General Description.—The Museum and herbarium were opened in 1909 and are administered by the Professor of Botany and maintained like the College by the Government of the Punjab.

Scope and Collections.—The collections which are housed in two rooms, (32 ft. by 21 ft. and 70 ft. by 30 ft.) in the Botany Wing of the College comprise the food grains, cotton, other fibres, drugs, spices, oil-seeds, pulses, fruits and other economic products of the Punjab, as well as their pests and parasites. There are also exhibits dealing with bee-keeping. Attached to the Museum is an herbarium of over 10,000 sheets including in particular plants of commercial importance.

Publications.—Nil.

Educational Activities.—Used by the College students for the study of economic plant products. Demonstration samples of improved types of cotton, wheat, barley, rice, grams, etc. and show cases of the more important crops and their diseases and parasites with full descriptive labels in English and two vernaculars are prepared in the Museum and sent to Provincial

LYALLPUR, Punjab.—continued.

and Local Cattle Fairs as well as to "Farmers' Weeks" which are held annually in the Spring at the several divisional headquarters. Many outside students and others visit the Museum to consult the herbarium sheets. Lantern slides illustrating approved agricultural methods and implements, diseases of crops, etc., are supplied by the Museum to Agricultural Officers for demonstration purposes, and to other Officers, and can be purchased by the public.

Staff:—The Professor of Botany acts as Curator. One part-time Assistant and one herbarium collector and keeper.

Finance.—Average annual expenditure about Rs. 1,200 met from the budget of the Botanical Section of the College from grants provided by the Government of the Punjab.

MADANAPALLE, Madras. Population 9,459.

MADANAPALLE COLLEGE MUSEUM.

Open all day except when the hall is in use for the morning assembly or some public function.

General Description.—This Museum was started in 1934 with the idea of developing a gallery of South Indian painting and sculpture. Administered by the College authorities.

Scope and Collections.—The collections are at present limited and consist mainly of a dozen pieces of ancient sculpture obtained from a neighbouring site. These comprise five bas-reliefs, seemingly portraits, and sculptures in high relief and in the round, including specimens of the Vijayanagar school. In addition are a number of direct copies of certain of the Ajanta frescoes and of recently recovered wall paintings from an old palace in Cochin State. The collections are housed in the large Assembly Hall of the College.

Publications.—Nil. The issue of a descriptive pamphlet is contemplated.

Educational Activities.—The collections form one of the extra-curricular activities of the College, in conjunction with a small gallery of oriental paintings.

Staff:—The Principal, Dr. J. H. Cousins acts as Curator.

Finance.—Expenditure is met from the general funds of the College.

MADRAS, Madras. Population 647,230.

GOVERNMENT MUSEUM.

Open from 7 a.m. to 5 p.m., except Fridays (the weekly holiday in place of Sundays). The first Saturday of each month, after 12 noon, is reserved for ladies. Free.

General Description.—Attempts to form a Museum in Madras were begun as far back as 1819 and continued for many years but it was not until the Hon. East India Company " impressed with the advantages of storing up in some one place the knowledge and materials which had been acquired by the investigators working in different parts of the peninsula and with the object of fostering scientific enquiries and pursuits " accepted the offer of the small collections of the Madras Literary Society and Branch of the Royal Asiatic Society which had been presented to the Madras Government in 1846 on condition that a Museum was formed, that a Government Central Museum was opened in 1851 at the College of Fort St. George. In 1854 it was removed to its present position in Pantheon Road. A special lecture theatre was added in 1896. The Museum is administered by the Superintendent who is directly responsible to the Government of Madras in the Education Department.

The Museum library forms part of the Connemara Public Library which is accommodated in the same block of buildings and of which the Superintendent is also Principal Librarian.

The Museum is well provided with offices, workrooms, laboratories and storerooms.

The number of visitors in 1934-35 was, *Rear Building* 527,707, *Front Building* 426,561.

Scope and Collections.—The small collection presented to the Madras Government in 1846 by the Literary Society consisted principally of geological specimens but when housed, in 1851, in the College of Fort St. George had grown to be a Museum of practical and economic geology and natural history. In 1885 it was decided to appoint a full time Superintendent, the first incumbent being Mr. E. Thurston who held charge until 1910. In his first annual report he enunciated a definite policy of limiting the collections to the natural history, arts, ethnology, manufacture and raw products of Southern India, a policy which has, in the main, been steadily pursued so that to-day the collections comprise sections devoted to the geology, botany, zoology, arts (pictorial and industrial), anthropology and

MADRAS, Madras.—continued.

archæology of the Madras Presidency. These collections are housed in two, large, double-storied buildings, the one containing all the natural history specimens, paintings and stone sculptures and the other the chief anthropological and prehistoric exhibits together with wood carvings, images, etc.

Rear Building.—In the first room of the rear building is a small collection of pictures including examples of the work of Raja Raja Varma and Ravi Varma, Travancore artists of the last fifteen years of the 19th century, and also of the much older Cuddapah, Kurnool and Tanjore schools of South Indian painting. This room leads to the Zoological galleries where on the ground floor, to the left, are three large and one small room devoted to the Vertebrates. Preceding these are three rooms assigned to Comparative Zoology. Special exhibits illustrate the means by which flight is accomplished by various creatures, also structures as scales, fur, feathers, teeth, horns and membranes derived from the skin of vertebrates. There are also skeletons of different animals and a series of skulls of buffaloes, cattle and goats illustrating variation in their horns. In the vertebrate gallery is an exhibit of the poisonous and harmless snakes of South India, the curious 'flying dragon,' the chameleon and various groups in natural surroundings. Three corresponding rooms on the first floor are devoted to the fishes and invertebrates. Corals, as dried specimens and photographed under natural conditions, with illustrations of the life history of certain parasites occupy a prominent place in the first of these rooms. In the next gallery are shells, lobsters, crabs, centipedes, spiders and insects, and in the third room are fishes. The two remaining rooms on the first floor contain the Botanical collections illustrating the morphology, taxonomy and economic importance of S. Indian plants. There is a herbarium collection and specimens of S. Indian timbers, fibres and medicinal plants. This gallery is in course of reorganization.

Behind the centre room on the ground floor is a small gallery with exhibits relating to elephants. This gallery gives access to the Geological Gallery where are examples of the principal rocks and minerals of S. India, fossils and exhibits of economic interest such as rocks from the Kolar Gold Fields, methods of gold extraction, mica from the Nellore mines and varieties of building stones. To the right of the central room and corresponding to the Zoological section on the ground floor are three rooms devoted to Archaeology. The second contains sculptures from ancient Buddhist sites, particularly from Amaravati, the first and third are devoted to images and architectural pieces from Jain and Brahmanical temples and a case of copper

MADRAS, Madras.—continued.

plates of the 2nd century A.D. recording grants. In a small gallery, under the stairs, are photographs illustrating the evolution of the Tamilian style of architecture.

Front Building.—Direct connection between the Museum galleries in the two Buildings is broken by the Connemara Library so that access to the galleries of the Front Building is by a separate entrance.

On the ground floor three rooms are devoted to arms and armour and two to prehistoric antiquities. The contents of the Arms Gallery came principally from the armouries of Tanjore and Fort St. George. Guns, cannon, armour and a number of weapons, many exquisitely ornamented, are included in the collection. In the prehistoric gallery, recently reorganized, are early stone and metal implements, pottery, beads, etc., and in the adjoining room the prehistoric antiquities from the Iron Age sites of Adichanallur and Perumbair, including funerary urns, pottery and iron antiquities, and a terracotta sarcophagus, in the form of a ram, from Cuddapah.

On the first floor, four rooms are assigned to Anthropology, three to Hindu and Buddhist images in metal, one to carvings in wood and ivory and one to metal work and china. Prominent among the anthropological exhibits is a collection of S. Indian musical instruments and numerous models of the types of huts used by primitive tribes. Writing implements and materials, some transparencies of Malayali devil-dancers and materials for primitive fire-making and sorcery are also shown. A human sacrifice post stands outside the prehistoric gallery on the ground floor.

The collection of S. Indian copper (bronze) images is pre-eminent because of their number, excellence and variety. Selected Hindu and Buddhist images occupy one gallery, Saivite and Vaishnavite images being each assigned a separate gallery. The Dancing Siva, at the top of the stairs, is one of the most famous examples of S. Indian plastic art. In the gallery of miscellaneous metal work are S. Indian lamps, articles used in household and temple worship, combs, boxes, trays, etc. For the purpose of comparison there are some Tibetan and Nepalese metal figures. Woodcarving is well represented not only by sandal-wood boxes and figures of Hindu deities from old temple cars but by beams, lintels, etc. from ancient houses. The large collection of coins is kept in safes in an upper room and is now being catalogued. In a shed, in the museum grounds, is a large number of inscribed stones.

Publications.—Annual Report.

A Handy Guide to the Principal Exhibits of the Madras Museum, 6 pies.

MADRAS, Madras.—continued.

Bulletins of the Madras Government Museum, 1929-34 and catalogues of the Collections of which the following are still on sale:—

GENERAL SECTION.

Volume & Number.	Description.	No. of pages.	No. of plates	Price. Rs. A. P.
I. pt. 1. 1929. ...	Buddhist Sculptures from a Stupa near Goli village, Guntur district, by T. N. Ramachandran, M.A. ...	44	4	1—8—0
I. pt. 2. 1932. ...	Catalogue of the South Indian Hindu Metal Images in the Madras Government Museum, by F. H. Gravely, D.Sc., and T. N. Ramachandran, M.A.	144	23	5—8—0
I. pt. 3. 1934. ...	Tiruparuttikunram and its Temples with appendices on Jaina Units of measurement and time, Cosmology and classification of souls, by T. N. Ramachandran, M.A.	260	37	11—4—0
II. pt. 1. 1930. ...	The Adichanallur skulls, by S. Zuckerman, M.A., M.R.C.S., L.R.C.P., with Notes by Prof. G. Elliot Smith.	24	3	1—6—0
II. pt. 2. 1931. ...	The Sri Vaishnava Brahamans, by Diwan Bahadur K. Rangachari, M.A., L.T.	158	12	5–12—0
II. pt. 3. 1931. ...	Catalogue of the Musical Instruments exhibited in the Government Museum, Madras, by P. Sambamurthi, B.A., B.A.	25	9	2—8—0
III. pt. 1. 1934 ...	The Three Main Styles of Temple Architecture recognised by the Silpasastras, by F. H. Gravely, D.Sc., and T. N. Ramachandran, M.A.	26	2	1—0—0
III. pt. 2. 1936. ...	Outline of Indian Temple Architecture, by F. H. Gravely, D.Sc.	27		12—0

MADRAS, Madras.—continued.

Government Museum Bulletin (New Series), 1929-34.

NATURAL HISTORY SECTION.

Vol. I, No. 1, 1927.	The Littoral Fauna of Krusadai Island in the Gulf of Mannar with appendices on the Vertebrates and plants, by various authors	196	26	8—0—0
Vol. I, No. 2, part 1, 1930.	Supplement to the Littoral Fauna of Krusadai Island in the Gulf of Mannar, by various authors	79	1	2—0—0
Vol. I, No. 2, part 2, 1931.	Supplement to the Littoral Fauna of Krusadai Island in the Gulf of Mannar, by Sydney J. Hickson, F.R.S. (with three text figures)....	9	Nil.	0—4—0
Vol. II, 1929.	The flowering plants of Madras City and its immediate neighbourhood, by P. V. Mayuranathan, B.A.	345	38	8—0—0
Vol. III, No. 1, 1930.	The Scyphomedusæ of Madras and the neighbouring coast, by M. G. K. Menon, M.A.	28	3	1—2—0
Vol. III, No. 2, 1932.	The Hydromedusæ of Madras (Same author).	32	3	1—2—0
Vol. III, No. 3, 1933.	The Life-Histories of Decapod Crustacea from Madras, by M. Krishna Menon, M.A.	45	10	—
Vol. III, No. 4, 1933.	Sagitta of the Madras Coast, by C. C. John, M.A., D.Sc.	10	1	2—6—0
Vol. IV, part 1, 1931.	The Indian Species of Genus Caralluma (Fam. Asclepiadacea), by F. H. Gravely, D.Sc., and P. V. Mayuranathan, B.A.	28	4	1—8—0

Gramophone records of the Languages and Dialects of the Madras Presidency, 1927, Rs. 1-4-0.

Educational Activities.—Demonstrations are given to teachers of secondary schools and 70 teachers attended in 1934-35. In the same period 4,516 pupils from some 130 schools in Madras and its suburbs were conducted over the Museum by their teachers; 118 students of local colleges were brought by their professors and 64 students of the Summer School of Indian Music were shown the collection of musical instruments by their instructor. A collection of lantern slides is being built up which it is hoped will be useful for school purposes. Special lectures are given by the Superintendent and some of his Assistants. Research students are given all available facilities to work on any special lines of study.

MADRAS, Madras.—continued.

Staff:—Superintendent and Principal Librarian, F. H. Gravely, D.Sc.
Personal Assistant, M. D. Raghavan, B.A.
H. Chennappayya, M.A., L.T., Zoological Assistant.
P. V. Mayuranathan, B.A., Botanical Assistant.
A. Aiyappan, M.A., Anthropological Assistant.
C. Sivaramamurthi, Archaeological Assistant.
T. G. Aravamuthan, M.A., B.L., L.T., Part time Numismatic Assistant.
S. Paramasivan, M.A., B.Sc., Archæological Chemist.
6 clerks, 2 taxidermists, photographer, caretaker, printer, 6 attendants and a large number of servants.

Finance.—Supported entirely by grants from the Government of Madras. In 1934-5 these amounted to Rs. 69,800. The average annual expenditure is Rs. 64,800 excluding overseas pay (about Rs. 4,000 p.a.).

NATURAL SCIENCE MUSEUM, QUEEN MARY'S COLLEGE.

General Description.—The College possesses a small collection of specimens for the use of students of the Botany and Zoology classes. It was started in 1923 when Natural Science was added to the curriculum. The collection comprises 6 cases of zoological specimens, 7 of botanical specimens, a multileaf frame of herbarium sheets and 2 cases of physiological exhibits all housed in a room (35 ft. by 25 ft.).

Staff:—In charge of the Professor of Natural Science, Miss C. K. Kausalya, B.Sc. (Hons.), Lond.

Finance.—Expenditure met from the College budget grants for Natural Science. Average annual expenditure about Rs. 100.

MADRAS CHRISTIAN COLLEGE ZOOLOGICAL MUSEUM.

Open during College working hours.

General Description.—The collections, intended primarily for teaching purposes for the Degree Course, are housed in the upper storey of the College in a large hall which has, at present, to be used occasionally as a lecture hall. They comprise all forms of animal life well displayed and labelled and exhibited in glazed cases. Many of the exhibits are local specimens. There are also exhibits of skulls, corals, bones, models and a collection of fossils, the last being the gift of the Indian Museum. The collection of slides, some imported, others made by the students, is noteworthy, all being in excellent condition and preserved in neat cases with a

MADRAS, Madras.—continued.

Government Museum Bulletin (New Series), 1929-34.

NATURAL HISTORY SECTION.

Vol. I, No. 1, 1927.	The Littoral Fauna of Krusadai Island in the Gulf of Mannar with appendices on the Vertebrates and plants, by various authors	196	26	8—0—0
Vol. I, No. 2, part 1, 1930.	Supplement to the Littoral Fauna of Krusadai Island in the Gulf of Mannar, by various authors	79	1	2—0—0
Vol. I, No. 2, part 2, 1931.	Supplement to the Littoral Fauna of Krusadai Island in the Gulf of Mannar, by Sydney J. Hickson, F.R.S. (with three text figures)....	9	Nil.	0—4—0
Vol. II, 1929.	The flowering plants of Madras City and its immediate neighbourhood, by P. V. Mayuranathan, B.A.	345	38	8—0—0
Vol. III, No. 1, 1930.	The Scyphomedusæ of Madras and the neighbouring coast, by M. G. K. Menon, M.A.	28	3	1—2—0
Vol. III, No. 2, 1932.	The Hydromedusæ of Madras (Same author).	32	3	1—2—0
Vol. III, No. 3, 1933.	The Life-Histories of Decapod Crustacea from Madras, by M. Krishna Menon, M.A.	45	10	—
Vol. III, No. 4, 1933.	Sagitta of the Madras Coast, by C. C. John, M.A., D.Sc.	10	1	2—6—0
Vol. IV, part 1, 1931.	The Indian Species of Genus Caralluma (Fam. Asclepiadacea), by F. H. Gravely, D.Sc., and P. V. Mayuranathan, B.A.	28	4	1—8—0

Gramophone records of the Languages and Dialects of the Madras Presidency, 1927, Rs. 1-4-0.

Educational Activities.—Demonstrations are given to teachers of secondary schools and 70 teachers attended in 1934-35. In the same period 4,516 pupils from some 130 schools in Madras and its suburbs were conducted over the Museum by their teachers; 118 students of local colleges were brought by their professors and 64 students of the Summer School of Indian Music were shown the collection of musical instruments by their instructor. A collection of lantern slides is being built up which it is hoped will be useful for school purposes. Special lectures are given by the Superintendent and some of his Assistants. Research students are given all available facilities to work on any special lines of study.

MADRAS, Madras.—continued.

Staff:—Superintendent and Principal Librarian, F. H. Gravely, D.Sc.
Personal Assistant, M. D. Raghavan, B.A.
H. Chennappayya, M.A., L.T., Zoological Assistant.
P. V. Mayuranathan, B.A., Botanical Assistant.
A. Aiyappan, M.A., Anthropological Assistant.
C. Sivaramamurthi, Archaeological Assistant.
T. G. Aravamuthan, M.A., B.L., L.T., Part time Numismatic Assistant.
S. Paramasivan, M.A., B.Sc., Archæological Chemist.
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MADRAS, Madras.—continued.

typed list and full record. In the new college now in course of erection provision has been made for a Natural History Museum not only for teaching purposes but to be so arranged as to interest students generally. At the same time a Herbarium with large cabinets is also being provided.

The Museum possesses a well-bound manuscript catalogue.

Staff.—In charge of the Professor of Zoology, C. Lakshminarayanan, M.A.

Finance.—From funds provided by the College.

MUSEUM OF THE COLLEGE OF ENGINEERING, GUINDY.

General Description.—The Museum is intended for the instruction of the students and is not open to the public. The principal collections are housed in a large hall some (200 ft. by 27 ft.) where on tables and stands are displayed several hundred fine models illustrating irrigation works, bridges, buildings, water works and mechanical appliances necessary for demonstration purposes. In the adjoining building in a room (40 ft. by 30 ft.) is a small Geological Museum in which is exhibited a well-labelled collection of such geological specimens as are necessary for the instruction of engineering students.

Staff.—No Curator.

Finance.—No special allotment. Expenditure met from the general College grant.

MEDICAL COLLEGE, ANATOMY MUSEUM.

Open to medical students and medical men between 10 a.m. and 4 p.m. on all working days.

Scope and Collections.—The present Museum is about five years old and the specimens are generally new. The collections are housed in a room about 48 ft. by 43 ft. and illustrate human and comparative anatomy and embryology and consist of about 700 specimens mostly dissections of the human body. The Embryology section contains a number of wax models. Other wax models have also been made in the Department by the wax reconstruction method from magnification of lantern projections. Wet specimens are neatly mounted on Plaster of Paris blocks and dry specimens in revolving cylindrical glass cases which permit inspection from all angles. There are two wooden models of the human body, one showing segmental distribution of cutaneous nerves, the other showing surface markings of organs, etc. Arrangements are in progress to double the accommodation of the Museum.

MADRAS, Madras.—continued.

Publications.—Catalogue now in the press.

Staff.—In charge of the Professor of Anatomy, Dr. P. K. Koshy, B.A., M.B., F.R.C.P. (Edin.).

Finance.—Expenditure met from College funds from grants by the Government of Madras.

MEDICAL COLLEGE, PATHOLOGY MUSEUM.

Open to the medical students and medical men between 10 a.m. and 4 p.m. on all working days.

Scope and Collections.—The collections consist of some 2,000 specimens of human pathological tissues and organs. These are now being rearranged in a recently erected hall (150 ft. by 30 ft.). There is also a good collection of slides. Specimens are occasionally supplied to other institutions. The collections are available for both teaching and research purposes. There are two good work rooms. Another room has just been acquired for a museum of special subjects.

Publications.—A descriptive catalogue in 2 volumes.

Staff.—In charge of the Professor of Pathology, Dr. A. Vasudevan, M.B., B.S. (Madras).

Finance.—Expenditure met from College funds from grants by the Government of Madras.

VICTORIA TECHNICAL INSTITUTE, PANTHEON ROAD, EGMORE, MADRAS.

Open from 8.30 a.m. to 5.30 p.m. Closed on Sundays and after 2 p.m. on Saturdays.

General Description.—The Institute was founded by money publicly subscribed on the occasion of the Jubilee of Queen Victoria in 1887. On the death of Queen Victoria further subscriptions were raised and, with assistance from Government, a building was erected wherein to display and expose for sale examples of the ancient art industries of the Presidency. It is thus a Museum of exhibits of South Indian products. The Institute is governed by a Council, partly elected by its Members and partly nominated by Government. In 1920 a Committee of ladies was formed to assist the Council in the encouragement of women's industries, chiefly embroidery and lace. Their show-room is on the right of the entrance to the main hall.

MADRAS, Madras.—continued.

Scope and Collections:—

Metal work.—Spoons, vases, trays and other vessels of brass, copper and silver; animals of brass or silver from Madura, mixed metal work from Tanjore, ornamented brass vessels from Quilandy, various articles composed of replicas of old silver coins from the Malabar coast, and silver images of Hindu gods from Mysore. *Ivory work.*—Images of Hindu gods, powder boxes, paper knives, etc., from Trivandrum, and boxes of sandal-wood overlaid with delicate designs in ivory from Vizagapatam. When work of good quality can be obtained, ivory inlaid work from Trivandrum and Mysore is also stocked. *Wood work.*—Sandal-wood carving from Mysore, carved furniture from Madras, Madura, etc., toys from Channapatna, Kondapalli and Palghat, and lacquer work from Kurnool. Cane furniture is also stocked.

Textiles.—Embroideries, cotton prints from Masulipatam, druggets and carpets.

The Institute maintains a Library at present located in the Connemara Public Library.

Publications.—Annual Reports. Price lists of furniture, ivory articles, wooden figures, toys, etc.

Educational Activities.—The Institute gives scholarships on technical subjects (Arts and Crafts). On 30/6/36 there were 10 scholarship holders.

Staff: President of the Council: Sir Charles Souter, Esq., K.C.I.E., C.S.I., I.C.S.

Secretary: J. R. Galloway.

Superintendent, Rao Bahadur B. Venkatappa. Attendants.

Finance.—The Institute has two endowments from private individuals, one for the Library, the other for scholarships. It also receives a small commission on the sale of goods.

MANDALAY, Burma. Population 147,932.

PALACE MUSEUM.

Open from 6 a.m. to 6 p.m. From the 15th March to the 14th September it is closed at 6.30 p.m. Free.

General Description.—The Museum was opened in 1905 with the object of preserving objects connected with the Mandalay Palace. It is in charge of the Superintendent, Archæological Survey, Burma Circle, Mandalay.

MANDALAY, Burma.—continued.

Scope and Collections.—The collections are housed in one of the buildings on the Palace platform and are exhibited in four rooms having an exhibitional area of 1780 sq. ft. They comprise models of the court robes of Burmese Royalty displayed on wooden figures, original court robes, head-dresses and military equipment of Burmese ministers and officials, wooden figures of the King, Queen, members of the Royal family and their entourage, insignia of Foreign Orders presented to the late Kinwun Mingyi, insignia of Burmese Royalty, insignia of Burmese official rank, a toilet box of King Mindon's Chief Queen, two sedan chairs, a wooden box for storing Burmese palm-leaf manuscripts, glazed plaques of the 17-18th century, a small table with glass top and a Saxony plate belonging originally to King Thibaw (1878-1885), the last of the Burmese kings, and a number of miscellaneous objects. A set of models of the Palace buildings is exhibited in a building outside and on the west of the Palace platform.

Publications.—A catalogue of the exhibits in the Pagan and Mandalay Museums was published in 1906, but is now out of print. Brief notices of the Museum appear in the Annual Report of the Archaeological Survey of India.

Educational Activities.—Nil.

Staff.—The Superintendent, Archæological Survey, Burma Circle acts as Curator. Two darwans.

Finance.—Annual expenditure of Rs. 390/- for the darwans from funds of the Archæological Survey of India.

MANGALORE, Madras. Population 66,756.

ST. ALOYSIUS' COLLEGE.

Visitors taken round during non-class hours.

General Description.—The Museum was started in January 1929 with the expansion of the College buildings. It consists of two rooms, both 24 ft. by 24 ft. Administered by the College Trust.

Scope and Collections.—The collections comprise eight books of sketches by the late Brother Moscheni, painter of the College chapel, 1320 Roman, South European, ancient Indian and miscellaneous coins, a herbarium of more than 2,000 specimens of plants, 1,800 specimens of minerals and rocks, a collection of conches (Mollusca) numbering 400 species, ten mounted skeletons of mammals, and an incompletely mounted skeleton of the Great Indian Fin Whale (*Balenoptera indica*) 45 feet in length, with one of the rare tympanic bones, and a small collection of corals mostly unidentified.

MANGALORE, Madras.—continued.

Publications.—No special publication; but the College Annual occasionally publishes articles in connection with it, and the College Supplement acknowledges any donation and addition made to the Museum during the year.

Finance.—By the College funds, Government grants and College fees.

MOHENJODARO, Sind.

The site is 8½ miles from Dokri Railway Station on the North Western Railway and 267 miles north of Karachi.

Archaeological Museum.

Open from 10 a.m. to 4 p.m. in Winter; 7 a.m. to 10 a.m. and 3 p.m. to 6 p.m. in Summer. Admission 2 annas, students and children 1 anna.

General Description.—The Museum was built in 1924-25 in accordance with the policy of the Government of India to house on excavated sites the antiquities discovered by the Archæological Survey of India. It consists of two large rooms (each 50 ft. by 15 ft.) with a connecting doorway. Two halls of similar size behind these are used at present to store the unexhibited and duplicate antiquities. At the north end are four small rooms used as laboratories, dark room and storeroom.

Scope and Collections.—The collections comprise antiquities of all kinds excavated at the site. In the first room are displayed the larger specimens of pottery on polished teak stands, and large ring-stands. Two table cases contain pictographic seals and sealings and copper and bronze tablets. These cases have drawers below used to store small and valuable unexhibited objects. Framed plans of the various excavated areas and an isometric sectional view of the Great Bath hang on the east wall. The second room contains eight large wall cases and four table cases each with drawers below. The exhibits in the wall cases are various antiquities comprising objects of stone, copper, bronze, faience, shell and ivory, pottery, statuary, inlays and terracotta. In the table cases are displayed, toys, dice, gamesmen, weights, jewellery. pottery, articles of shell, pedestals and miscellaneous minor objects. A large shallow earthenware vessel stands in the centre of the room and near the wall, stone objects such as rubbing stones, rollers and pestles and a large earthen vessel on a teak wood stand.

Publications.—" Mohenjodaro and the Indus Civilization."

MOHENJODARO, Sind.—continued.

Educational Activities.—The Museum is visited by people from all parts of the World and by students of schools and colleges in Sind and the neighbouring provinces who are brought by their professors and teachers to see the excavations and Museum.

Staff: Custodian, K. N. Puri, B.Sc., one peon, 2 chaukidars.

Finance.—Average annual expenditure Rs. 4,000 provided by the Government of India and met from the budget grants of the Archæological Survey of India.

MUTTRA, United Provinces. Population 58,183.

CURZON MUSEUM OF ARCHAEOLOGY.

Open: April 15th to July 15th, 8 a.m. to 11 a.m., and 4 p.m. to 7p.m.
July 16th to April 14th, 10 a.m. to 5 p.m. Closed on Wednesdays.
Admission free.

General Description.—The Museum was started in 1874 by Mr. F. S. Growse, I.C.S., and the collections were first housed in a small building near the Civil Courts. After certain structural alterations had been carried out the Museum was opened to the public in 1881. In 1900 the control was made over to the Muttra Municipal Board. At the request of the Collector of Muttra, Dr. J. Ph. Vogel, Superintendent, Archæological Survey of India undertook in 1905 to catalogue the sculptures. As a result of his interest in these antiquities and of the untiring efforts of the Hon. Curator, Rai Bahadur Radha Krishna backed by the generosity of the Government of India in financing excavations and purchasing antiquities the collections were enriched by a series of most valuable acquisitions. The issue of Dr. Vogel's scholarly catalogue in 1910 directed widespread attention to the collections and revealed its supreme value and importance. As a result the Government of the United Provinces assumed responsibility for the Museum and in order to meet the needs of the rapidly growing collections erected a new building to which the exhibits were removed in 1930. For the history and art of the Kushan period the museum ranks as the foremost in India or elsewhere. It is administered by a Managing Committee appointed by the Government of the United Provinces, with the Collector of Muttra as Chairman.

Scope and Collections.—The Museum is a building of unusual plan, consisting of a continuous octagonal gallery 34 feet wide arranged around an octagonal courtyard. There is a verandah 9 ft. 3 ins. on the side facing the courtyard and exteriorly at the corners of the octagon small hexagonal

MUTTRA, United Provinces.—continued.

bays. Only five eighths of the planned building has so far been erected and the collections are at present housed in four galleries, four hexagonal bays and in the verandah, the remaining portion of the structure providing ample accommodation for offices, workrooms and stores. The collections comprise some 4,000 antiquities ranging in date from the 3rd Century B.C. to 1,000 A.D. The larger objects are placed on wall benches or pedestals, the smaller in table and wall cases. In the northern half of the first court are displayed Mauryan and Sunga antiquities while the southern half of this court and the whole of the next two courts and their adjoining bays are devoted to the Kushan collection, consisting of Buddhist and other images, stupas, inscribed royal Kushan statues, railings, umbrellas of stupas, floor tiles, inscriptions and miscellaneous antiquities. Gupta and mediæval antiquities occupy the fourth court and two bays and these include images of the Buddha, Tirthankaras, Brahmanical deities, architectural pieces and terracottas. There is an uncatalogued collection of ancient coins.

Publications.—Catalogue of the Archæological Museum at Mathura by Dr. J. Ph. Vogel, 1910, Illustrated, Rs. 3/8/-.

Handbook of the Sculptures in the Curzon Museum of Archæology at Muttra by V. S. Agrawala, 1933, Illustrated, annas 8. Post cards.

Educational Activities.—The Curator invites Headmasters of schools to send scholars in groups. These are taken round and the Curator explains the antiquities. A dozen groups were taken round last year.

Staff.—Curator, V. S. Agrawala, M.A., LL.B., clerk, chaukidar, 3 attendants, sweeper, waterman and gardener.

Finance.—Average annual expenditure Rs. 6,700 provided by the Government of the United Provinces.

MYSORE, Mysore State. Population 107,142.

UNIVERSITY OF MYSORE. MUSEUM OF THE ARCHAEOLOGICAL DEPARTMENT.

Open on working days between 11 a.m. and 5 p.m. Free.

General Description.—The Museum is attached to the Archæological Department of the University, and is in charge of the Director of Archæological Researches in Mysore.

Scope and Collections.—The collections housed in part of a small room (40 ft. by 25 ft.) in the Victoria Jubilee Building, comprise ancient inscriptions, coins, photographs of architectural monuments in the Mysore State and estampages of ancient inscriptions, copper plates, sculptures, Indian stamps and prehistoric and other antiquities, such as beads and pottery from the excavated sites of Chandravalli and Brahmagiri.

MYSORE, Mysore State.—continued.

Educational Activities.—Research students from the Maharaja's College visit the Museum occasionally.

Publications.—Annual Report of the Archæological Department which contains occasionally a note on the Museum and on new finds.

Staff.—The Director of Archæological Researches in Mysore, Dr. Krishna, acts as Curator.

Finance.—Attendants salary, Rs. 180/- per annum. There is an annual grant of Rs. 300/- for the purchase of coins, copper plates, and other antiquities.

NAGPUR, Central Provinces. Population 215,165.

CENTRAL MUSEUM.

Open from an hour after sunrise to half an hour before sunset. Closed on the 1st and 15th of every month, on Christmas Day, New Year's Day and a half day for Muharrum. Reserved on Wednesday afternoon for women.

General Description.—The Museum, established in A.D. 1863, is maintained by the Government of the Central Provinces, the Controlling Officer being the Director of Industries, Central Provinces.

Scope and Collections.—The collections are housed in a Central Hall, two wings and two connecting galleries having an exhibitional area of 10,440 sq. ft. The East Wing is divided into two rooms, the West into three, one being used as the Library and Curator's Office.

Of the Central Hall the northern half is devoted to Art and Industry the southern to an Emporium of Central Provinces village products, these being principally textiles, bell-metal, brass and silver ware, jewellery, fans, locks, wooden toys, clay figures, thread buttons, soap and articles of soapstone, the Emporium acting as a medium between manufacturers and buyers. In the remainder of the hall are displayed pottery, woodwork, Bidri ware, bell-metal ware, brocades, silk and tussore, jewellery, inlaid stone, gold and silver work, leather and local fabrics. In the West Gallery are the Ethnological Collections and a part of the Archæological Section. On the walls are displayed arms, bird-traps, snares, waterproof coverings made of grass, bamboo headdresses, etc., used by one or other of the many local aboriginal tribes while in cases are their musical instruments, hunting appliances, agricultural implements, domestic utensils, jewellery, snuff boxes, combs, ornaments, fire-drills and amulets, as well as photographs illustrating Gond life and customs. The Archæological Section in this gallery comprises prehistoric antiquities consisting of pottery and beads from megalithic sites,

NAGPUR, Central Provinces.—continued.

part of the copper age implements and silver bulls' heads and silver discs from the Gungeria hoard and some inscribed copper plates, together with Buddhist, Jain and Gond sculptures. The first room of the West Wing is devoted to Archaeology, the exhibits consisting of Brahmanical sculptures and stone inscriptions, while the second room contains the Economic Section, the exhibits dealing with local products, tobacco, cotton, edible substances, cereals, pulses, oil-seeds, and fruits, local pottery, forest products, timber, gums, lac, tans, dyes, textiles, fibres and soap.

The Natural History collections are exhibited in the East Gallery and East Wing, the former being given up to the local birds and reptiles. Nests and eggs are also exhibited, the latter representing 166 varieties. The Geological collection comprising specimens of the local rocks, minerals, ores and fossils and local minerals of economic importance occupies part of the smaller room of the East Wing, the remainder of the room being given over to the Invertebrates and the vertebrate class of the Amphibia. The large room contains the Mammals, all the local species being well represented and there are three cases of fishes. Besides the collections in the exhibition galleries are entomological, ornithological, and mammalian reserve collections available for students on application to the Curator.

Publications.—The Museum publishes a brief triennial report and the following Records and Bulletins:—

1. The Snakes of Nagpur, by E. A. D'Abreu.
2. The food of Birds in the Central Provinces, being a list of the contents of 600 stomachs, by E. A. D'Abreu.
3. A Hand-list of the birds of the Central Provinces, by E. A. D'Abreu.
4. A Survey of the Fish Fauna in the Ambajheri Tank at Nagpur, by E. A. D'Abreu.
5. A Hand-list of Mammals of the Central Provinces, by E. A. D'Abreu.
6. A List of the Reptiles of the Central Provinces, by E. A. D'Abreu.
7. The Central Provinces Butterfly List, by E. A. D'Abreu.
8. The Amphibian Fauna of the Central Provinces, by E. A. D'Abreu.
9. Descriptive list of exhibits in the Archæological Section of the Nagpur Museum, by V. Natesa Aiyer, B.A.
10. Introduction to the Descriptive list of exhibits, by V. Natesa Aiyer, B.A.
11. A Historical Sketch of the Central Provinces and Berar, by V. Natesa Aiyer, B.A.

NAGPUR, Central Provinces.—continued.

12. The Ashti Inscriptions, by M. A. Suboor.
13. The Hoshangabad Rock Paintings, by E. A. D'Abreu.

A general guide book has also been published both in English and Marathi.

Educational Activities.—Students of Schools and Colleges visit the Museum and rooms are reserved for lectures. The Science College sends specimens for identification, and material from the cabinet collections of the Natural History Section is borrowed by experts in England for study and return.

Staff: Curator, E. A. D'Abreu, F.Z.S. (about to retire).

Coin Expert, M. A. Suboor.

A Clerk, Taxidermist and Fieldman, Custodian and 13 menials.

Finance.—Average annual expenditure about Rs. 14,000, from an annual grant provided by the Government of the Central Provinces.

NALANDA, Bihar. Population of adjacent villages, 2,000.

ARCHAEOLOGICAL MUSEUM.

Open 10 a.m. to 5 p.m. Admission to the ancient site and Museum 2 annas.

General Description.—Opened in 1917 in accordance with the policy of the Government of India to house on the spot the antiquities excavated at the site.

Scope and Collections.—The collections are housed in three rooms each 20 ft. by 16 ft in a building of which the remaining part is used as a Rest House for Archæological Officers visiting or working at the site.

Room I contains two table cases in which are exhibited clay sealings, small stone images, terracotta plaques, objects of iron and fragmentary stucco heads. Round the room against the wall are racks on which are arranged pottery, terracotta plaques, carved bricks and architectural fragments in stone, lithic inscriptions and stone images being displayed in the blank wall spaces. *Room II* contains four table and four wall cases. In the former are bronze images and stone antiquities, terracottas, sealings, carved bricks, an ancient ivory sandal and inscriptions, while in the wall cases are small images of bronze and stone, terracotta sealings, iron objects in the form of spoons, ladles, incense burners, bells, padlocks, etc., miniature bronze stupas, terracotta plaques, pottery and a unique heavy bronze quiver. Against the wall is a *sal* wood post from a monastic site, stone images and a large jar. In *Room III* are exhibited large stone images, architectural fragments, pottery, carved bricks, bronzes and steatite objects.

NALANDA, Bihar.—continued.

The present arrangement is according to find spot, but rearrangement is in progress to facilitate the inclusion of the Rajgir antiquities.

Coins and Copper Plates together with two dozen bronze and stone images and some seals have been sent on temporary loan to the Indian Museum, Calcutta, and some 200 bronze images after treatment by the Archaeological Chemist have just been returned to the Museum. The collection of antiquities of the Late Gupta and Pala periods is, on account of its extent and unique character, of the utmost importance for the history of Indian Art and iconography and it is to this collection that students must have recourse, for in the directions named it is unrivalled.

Publications.—Guide, out of print, but being revised.

Educational Activities.—Custodian explains exhibits to interested visitors and parties of school and college children.

Staff: Honorary Curator, G. C. Chandra, A.I.I.A., Superintendent, Archaeological Survey, Central Circle, Patna.
Custodian, J. K. Roy, B.A.

Finance.—Maintained by the Archæological Survey of India, from the budget grants of the Government of India. Exclusive of pay of Custodian, who is also in charge of the site and of excavations, annual expenditure is Rs. 480/-.

PAGAN, Burma. Population 6,000.

THE PAGAN MUSEUM.

Open from 6 a.m. to 6 p.m. Free.

General Description.—The Museum was opened in 1904 to house the antiquities recovered at the site which could not be preserved *in situ.* Administered by the Superintendent, Archæological Survey, Burma Circle.

Scope and Collections.—The exhibits are housed in a small, two-roomed brick building erected close to the north wall of the enclosure wall of the Ananda Temple. The exhibits displayed in the north room, 39½ ft. by 20 ft., comprises relics (corporal remains) of the Buddha and *Arhats*, images of the Buddha, Bodhisattva, *devas*, etc., reliefs illustrating scenes from the life of the Buddha, terracotta votive tablets and plaques, vessels of porcelain and earthenware, wooden boxes for storing palm-leaf manuscripts and miscellaneous objects. In the vedandahs are stone inscriptions in Burmese, Talaing, Pali, Pyu, Chinese, and Tamil, and in the north porch images of Brahmanical deities, two stone lions and several Buddha-pads. The south room, 20½ ft. by 19 ft., is used to store duplicate antiquities. Two gold images of the Buddha are kept in the Superintendent's office at Mandalay.

PAGAN, Burma.—continued.

Publications.—Catalogue of Exhibits in the Pagan and Mandalay Museums, 1906, but now out of print.

Brief notices in the Annual Report of the Archæological Survey, of India.

Educational Activities.—Nil.

Staff.—The Superintendent, Archaeological Survey, Mandalay, acts as Curator. Two darwans.

Finance.—Annual expenditure Rs. 480 for the pay of the darwans met from the budget grants of the Archæological Survey of India.

PATNA, Bihar. Population 159,690.

PATNA MUSEUM.

Open from October to March from 10 a.m. to 5 p.m.

April to September from 8 a.m. to 11 a.m. and 2 p.m. to 6 p.m. Free, except on Fridays, when a fee of 4 annas is charged. The Museum is closed 5 days in the year on some of the more important festivals and gazetted holidays.

General Description.—The Museum was started in 1917 and the collections were kept in rooms in the local High Court building. The New Museum building, a large and impressive double storied structure, was opened in 1929. It is governed by a managing committee with a President and seven members, the Curator acting as Secretary to the Committee.

Owing to damage sustained in the earthquake the Museum was closed from the 16th January 1934, and re-opened on May 20th, 1934.

Scope and Collections.—The collections comprise archæology, geology, ethnology, natural history, art (both pictorial and industrial), arms and war trophies, coins and miscellaneous objects. These are displayed in six rooms and the verandah of the lower storey and in five rooms on the first floor. The collections on the ground floor are arranged as follows:—
Hall 1.—Casts of ancient images and minor antiquities.
Hall 2.—Sculptures. Hall 3.—Antiquities excavated in Patna by the Archæological Survey of India from funds provided by the late Sir Ratan Tata. Hall 4.—Antiquities excavated in Patna from funds provided by the Government of India, and antiquities excavated at Buxar. Hall 5.—Geological collections and meteorites. Among the striking exhibits is a large and well preserved fossil tree. Hall 6.—Arms and war trophies. In the Verandah are kept ancient sculptures and the loan collection of the Health Museum.

PATNA, Bihar & Orissa.—continued.

On the first floor the arrangement is as follows:—Hall 9.—Antiquities from three sites, viz., bronze images from Kurikihar, miscellaneous antiquities from Kausambi and antiquities from the Patna sewerage operations. Hall 10.—Ethnological and Industrial objects, principally from the provinces of Bihar and Orissa. Hall 11.—Paintings, Natural History and minor arts. The paintings include examples of the Mughal and Rajput schools and an unusually fine collection of Tibetan paintings. The Patna Museum collection of Tibetan paintings claims to be the richest outside Tibet. They number 134 among which are 24 block prints on cloth, the remainder original paintings. Thirty four of outstanding merit are exhibited in the Art Gallery. Twelve inscribed paintings and nine of Indian Buddhist philosophers with Buddha in the centre are of the 17th century and were acquired from the Tashilumpo monastery, while 13 paintings of historical Tibetan personages and dating from the early part of the 18th century were acquired from an " incarnate " lama of Lhasa. All these paintings together with a collection of Tibetan cult objects, coins and manuscripts are exhibited in the Patna Museum on the condition that if the owner is unable to build for them a private Museum at Nalanda within 20 years they are to become the absolute property of the Patna Museum. Hall 12 is the Coin Room and Hall 13 is devoted to epigraphy. The coin collection is extensive. Of this no catalogue has yet been published, but the Annual Reports give details of recent acquisitions. The Museum possesses a valuable collection of terracotta figurines from a number of ancient sites, Pataliputra, Buxar, Basarh, Belwa and Mathura.

In 1933-34 the visitors to the Museum numbered 109,233 some 20,000 less than in the previous year, the fall in numbers being due to the closing of the Museum for several months on account of the earthquake.

Publications.—Annual Report with descriptive list of the recent acquisitions. Picture postcards and photographs. Plaster casts of two ancient terracotta heads are on sale.

Educational Activities.—Articles on the collections are published from time to time by the President and the Curator.

Staff: Officiating Curator, Babu Adhar Chandra Ghosh, B.Sc. Modeller and painter, photographer, 2 clerks, marksman, peons and gardeners.

Finance.—Grant from the Government of Bihar, occasional grants from the Government of India, donations. Average annual expenditure Rs. 23,000.

PESHAWAR, North West Frontier Province. Population 121,866.

PESHAWAR MUSEUM.

Open: April 16th to September 30th, 7 a.m. to 11 a.m. and 3 p.m. to 6.30 p.m. October 1st to April 15th, 9 a.m. to 5 p.m. Closed on Sundays. On Thursdays the Museum is open to ladies only during the following hours:—Summer 7 a.m. to 11 a.m., Winter 2 p.m. to 5 p.m.

General Description.—The Museum was opened in November, 1907 in the Victoria Memorial Hall on the completion of the building and was maintained by the Peshawar Municipality until April 1910 when the Museum building and collections were transferred to the Local Government, the Municipality still maintaining the garden. In 1917 the Local Government assumed responsibility for the maintenance of the garden also.

Scope and Collections.—The collections, devoted almost entirely to the sculptures of the Gandhara School are housed in the vestibule, side galleries and upper galleries, which have an exhibitional area of 4,850 sq. ft. They comprise an unrivalled collection of images of the Buddha, Bodhisattvas and Buddhist deities, reliefs illustrating the life of the Buddha and Jataka stories, architectural pieces and minor antiquities excavated at Charsada, Sahribahlol, Shah-ji-ki-dheri, Takht-i-Bahli and Jamalgarhi, including engraved gems, pottery, relic caskets, stone, ivory, shell and metal objects. In the upper gallery are exhibited lithic inscriptions in Kharoshthi, Sarada, Gupta, Kufic and Persian characters and photographs of the excavated sites yielding the antiquities. Electrotypes of the early coins of the North West Frontier Province are exhibited in the hall but the coin collections, jewellery and more valuable metal antiquities including the Kanishka relic casket are preserved in safes in the Library. Five cases of arms are found in the lower gallery and portraits of Sikh and Afghan rulers of the Province are hung in the hall and specimens of Kashmir papier-mâché, fine needlework and Persian and Sanskrit manuscripts are exhibited in the upper right gallery.

Publications.—Annual Report. Handbook to the sculptures, 1929.

Educational Activities.—Help is given to students of Gandhara history and art, who are permitted to avail themselves of the excellent Archæological Library of 800 volumes. The large hall of the Museum is used occasionally for meetings of the Legislative Council, lectures, examinations, exhibitions, tea parties, etc.

Staff: Curator, M. Dilawar Khan, 2 caretakers and 2 chaukidars.

Finance.—Average annual expenditure Rs. 6,000/- from funds provided by the Government of the North West Frontier Province.

PESHAWAR, North West Frontier Province—continued.

ISLAMIA COLLEGE MUSEUM.

Open on application.

General Description.—The College possesses a collection of Zoological specimens which was started in 1934. It is not yet open to the public.

Scope and Collections.—The collections are housed in a room (30 ft. by 35 ft.) on the upper floor of the Science Block, and comprise mounted mammals, birds and fishes, skeletons of mammals and German and French anatomical models. It is intended to create a systematic collection for the use of the general public.

Publications.—Nil.

Educational Activities.—Is the working collection for the students of Zoology, as well as for the general body of students.

Staff.—The Professor of Zoology, Mr. Mohammad Fazil, M.Sc., acts as Curator.

Finance.—From the general funds of the Institution. Rs. 20,000 was allotted for Museum purposes of which Rs. 8,000 were spent in 1934 and Rs. 11,000 in 1935.

POONA, Bombay. Population 250,187.

LORD REAY INDUSTRIAL MUSEUM (REAY MARKET TOWER).

Open daily from 8 a.m.—11 a.m. and from 3 p.m.—6 p.m. Free.

General Description.—This Museum, founded in the year 1890 by the Industrial Association of Western India resulted from the large-scale Inter-provincial Industrial Exhibition of the year 1888, and is a memorial to His Excellency the late Lord Reay. The Association was dissolved in 1896 and all the funds and exhibits were handed over by that Body, to the Poona City Municipality. The Museum and the activities of the Association were defunct for nearly forty years. Since 1930, however, the Poona City Municipality has revived and reorganized the Institution. The Board of seven Trustees consists of four ex-officio members of the Municipality, and three others elected from donors to the Museum Fund. No. of visitors in 1934, 97,081.

Scope and Collections.—The object of the Museum is to demonstrate industrial processes and manufactured products. It occupies the first floor of the Central Hall of the Reay Market in Poona City. It consists of an octagonal centre room and seven small rooms on the sides of the octagon, the eighth side being taken up by the staircase.

POONA, Bombay.—continued.

From the staircase one enters the first of the seven outer small rooms which are devoted to the following:—

1. Forest products.

2. Textiles.

3. Paper industry (local), abrasives, tin plates and pipes, Bidi (native cigarettes) manufacture, an important cottage industry.

4. Mineral oils, supported by photographs and models (supplied by the Burma Oil Co.).

5. Vegetable Oil industry—exhibit by the Tata Oil Mills of Tatapuram, S. India.

6. Sales room, where are exhibited articles for sale—United Provinces Arts and Crafts,, inlay work from Mysore, ivory work from Vizagapatam.

7. Iron and Steel, from the Mysore Iron Works, and from Tatanagar. On the walls are coloured diagrams showing the development of the Coke Oven plant. There are also a few examples of German stainless steel.

Round the walls of the main hall are glazed show cases containing exhibits illustrating Hyderabad cottage industries, textiles, etc. from Sind, grass mats from Madras, mathematical instruments and woodwork from Mysore, the pencil and leather industry, soft coke; there are trade samples of celluloid, brass and copper fittings, inks, advertising tapes, medicines, glass ware, toys, artificial eyes for taxidermy, crayons and celluloid combs. There is also a full size Gomati automatic hand loom.

In the centre of the hall are specimens of glass ware from Calcutta, Aundh and the United Provinces, artificial flowers from Poona, and a case given by the Crown Brand Aluminium Co. containing examples of their products. In two wall cases are brass cookers from Madras and a collection of Indian arms. Some of the exhibits are illustrated by photographs in folding frames.

There is a Library attached to the Museum on the upper floor, in which may be seen literature of commercial, manufacturing and scientific interest.

Publications.—A pamphlet entitled " Lord Reay Industrial Museum," being the Prospectus of the Poona Industrial Exhibition of 1933, and a similar Prospectus for the Exhibition 1935-36. Also a Swadeshi Directory, 1936.

Educational Activities.—Parties of students are taken round the Museum by appointment.

POONA, Bombay.—continued.

Staff: Curator, B. V. Gharpure.
One mechanic, one clerk, one assistant, three peons.

Finance.—There is a grant of Rs. 5,000 from the Municipality, but Rs. 1,500 is returned as rent. Interest from an Endowment Fund yields about Rs. 1,500. The Exhibition of 1933-34 yielded Rs. 4,000 which sum has been invested and earmarked for the organisation of future exhibitions. Average annual expenditure about Rs. 6,500.

BHARATA ITIHASA SAMSHODHAKA MANDALA, 313 SADASHIV, POONA, 2.

Open 8 a.m. to 11 a.m. and 4 p.m. to 8 p.m. except Mondays and holidays. Members admitted free; others on obtaining the permission of the authorities.

Fees charged for special exhibitions.

General Description.—The Museum was opened in 1915, and is administered by a Managing Committee, whose aims are to collect and conserve historical material relating to India, and to publish the results of their researches. It was transferred to the present building in 1920. The Eastern Wing was erected in 1935. The Institution recently received a bequest of $30,000 from the late Dr. J. E. Abbott, of New Jersey, U.S.A.

Scope and Collections.—The main hall (63 ft. by 30 ft.) of the Society's building known as the Assembly Hall contains many cases in which are exhibited pictures, manuscripts, arms and coins. In the upper gallery are Raga and Tala paintings, ancient maps, Peshwari paintings on glass, and mythological pictures. In the Eastern Wing are exhibited a collection of Indian paintings, textiles, including the court dress of Nana Farnavis, charts, maps, and photographs. Historical documents are kept in room four of the Western Wing, which is otherwise used as offices and store rooms. Archæological specimens are exhibited outside the Eastern Wing.

Publications.—A Guide in Marathi (out of date), -/4/-. "Our Coin Cabinet" (with charts and plates) 1/-/-, besides about 70 other literary publications.

Educational Activities.—Public lectures, literary gatherings, exhibitions and special conferences. Visits by students from the Training College and High Schools in and outside Poona.

Staff: Daftardar (in charge of Manuscript Records), Shankar Narayan Joshi. Curator, Ganesh Hari Khare. Part-time staff:—Librarian, Vithal Mahadeo Kolhatkar; a caretaker, a clerk and a Persian Assistant.

POONA, Bombay.—continued.

Finance.—The Museum is maintained as a department of the Bharat Itihasa Samshodhak Mandal, a registered research institution. Out of an annual income of between Rs. 3,000 to Rs. 4,000 about Rs. 2,000 are spent on the staff.

MUSEUM OF THE GANESHKIND FRUIT EXPERIMENT STATION, KIRKEE.

Open 8 a.m. to 12 noon, 2 p.m. to 5 p.m. every day including Sundays. Free.

General Description.—Opened in 1927 for the instruction of students of the College of Agriculture, Poona, and to supply information to fruit cultivators and the general public. Administered by the Horticulturist to the Government of Bombay.

Scope and Collections.—The collections are housed in a small building of two rooms (31 ft. by 15 ft. and 29 ft. by 15 ft.), in the grounds of the Fruit Experiment Station. In the larger room are displayed coloured wood models, with sections, of all the Indian tropical fruits. In each of the cases of individual fruits, Mangoes, Limes, Guavas, Grapes, etc., are also shown their particular insect and animal pests, by means of coloured pictures, models or by the creature itself. There are displays of tropical fruits in formalin with full descriptive and dated labels, exhibits of dried fruits from Northern India, models of water-raising devices and relief maps of the Bombay Presidency showing the distribution and the acreage of the different fruit crops. In the second room are exhibits showing the root growth of citrus plants in various soil conditions, coloured diagrams, and specimens of boxes and packing material suitable for the fruit trade.

Publications.—Leaflets giving instruction on fruit packing, marketing conditions, etc.

Educational Activities—Visited by students of the Agricultural College, cultivators and the general public.

Staff.—The Horticulturist to the Government of Bombay controls the Museum and the Superintendent of the Fruit Experiment Station is Curator *ex-officio.* Menials.

Finance.—No separate budget, the expenditure being met from the grants made to the Horticulturist to the Bombay Government by the Government of Bombav.

PUDUKKOTTAI, Pudukkottai State. Population 28,776.

STATE MUSEUM.

Open from 7.30 a.m. to 11 a.m. and from 2 p.m. to 5 p.m. Closed on Sundays. On Monday afternoon, only Gosha ladies are admitted.

Admission free.

General Description.—The Museum which is situated in the village of Tirugokarnam a mile and a half distant from Pudukkottai was opened in 1910. Administered by the Durbar.

Scope and Collections.—The collections housed in nine rooms of two contiguous State buildings deal principally but not solely with the art, industries, ethnology, archæology, economic products, geology, botany and natural history of the Pudukkottai State. There is also a general numismatic collection of 797 coins.

Publications.—Annual Report on the administration of the Museum.

Bulletin 1. *The Prehistoric Tombs of the Pudukkottai State* 1917.

Educational Activities.—Curator encourages the visits of students of the local schools and acts as guide.

Staff.—Curator, K. Venkatarangam Raju, clerk, taxidermist, 7 peons.

Finance.—Average annual expenditure about 4,000 Rs. met from funds provided by the Pudukkottai State.

QUETTA, Baluchistan. Population (1931) 60,272.

McMAHON MUSEUM.

This Museum was severely damaged in the devastating earthquake of 1935, and is not at present open to the public. The present building will probably be pulled down and the contents distributed.

General Description.—This Museum was begun about 1900 and formally opened in the present building in 1906, but prior to this a large and useful collection of works of reference and specimens of local arts and crafts, economic products, agricultural implements and objects of archæological interest had been collected by Mr. Hughes Buller. The collections were later enriched by gifts of natural history specimens and by part of the antiquities recovered during excavations at Nal, Mastung, etc. by the Archæological Survey of India. It is administered by a Committee appointed by the Hon'ble the Agent to the Governor General.

Scope and Collections.—The Museum contains zoological, archæological and ethnological collections which deal only with Baluchistan, Afghanistan, Persia and Arabia as far as Aden.

QUETTA, Baluchistan.—continued.

Publications.—Nil.

Educational Activities.—Lectures were formerly given, and school classes visited the Museum from time to time.

Staff: Curator: J. Clinton Bond. Chaprasis.

Finance.—By the Baluchistan Administration. No specific allocation has been made for the present year.

RAIPUR, Central Provinces. Population 45,390.

RAIPUR MUSEUM.

Open from 7 a.m. to 5 p.m. except on Sundays. Admission free.

General Description.—The Museum, a small octagonal structure, was erected in 1875 A.D. being the gift of Mahant Ghasidass, the Chief of Nandgaon. Administered by the Museum Fund Committee which is a Sub-Committee of the District Council of the Raipur District.

Scope and Collections.—The collections comprise archæological objects, namely images, inscriptions, architectural fragments, coins and Copper Age implements; specimens of economic products, especially rice; textiles, arms, Poona clay figures, models of Indian fruits and vegetables, ivory and metal wares, pottery, agricultural implements, specimens of Indian woods, two cases of birds and small mammals and curiosities of various kinds.

Publications.—Nil.

Educational Activities.—Nil.

Staff.—A Museum clerk and a chaukidar.

Finance.—Average annual expenditure Rs. 400/- viz., Rs. 250/- from the Raipur District Council and Rs. 150/- from the Raipur Municipal Committee.

RAJAHMUNDRY, Madras. Population 63,526.

RAJAHMUNDRY MUSEUM.

Open from 7 a.m. to 11 a.m.; 2 p.m. to 6 p.m. Admission free.

General Description.—The Museum was established in 1854 by a committee of Europeans and Indians and the building completed in 1862. It was at first maintained by the assistance of the Government and public subscriptions, but in 1875 was taken over by the Municipality. Structural alterations costing Rs. 11,500 were carried out by the Council in 1923. Administered by the Municipal Council.

RAJAHMUNDRY, Madras.—continued.

Scope and Collections.—The collections are housed in a hall (70 ft. by 40 ft.), and comprise birds, geological specimens, economic products including food grains, cereals, pulses, oil seeds and timbers, miscellaneous arms used by Hill Tribes, biological charts, archæological exhibits and a collection of Ayurvedic herbs.

Publications.—Nil.

Educational Activities.—Nil.

Staff.—Honorary Curator (appointment in abeyance) watcher (maistry, 5 gardeners for the maintenance of the gardens attached to the Museum).

Finance.—By the Municipal Council. Average annual expenditure on the Botanical Garden and Museum Rs. 2,012, of which the Museum's share is probably Rs. 300.

RAJKOT, Kathiawar (S.W.I.). Population 59,000.

WATSON MUSEUM OF ANTIQUITIES.

Open 7 a.m. to 6 p.m. (1st March to 30th September).
8 a.m. to 5 p.m. (1st October to 28th February).

Admission free. Children under 12 unaccompanied by an adult not admitted.

General Description.—The Museum was founded in 1888 in memory of Colonel John W. Watson, the then Political Agent of Kathiawar. It is situated in the Jubilee Victoria Memorial Institute Buildings, built with funds subscribed by the Princes and people of Kathiawar. The Museum is administered by a Managing Committee composed of the representatives of the Kathiawar States with the Agent to the Governor General as President, and the Principal, Rajkumar College, as a member ex-officio. The collections are housed in the northern wing of the Memorial Institute.

Scope and Collections.—The main collections are archæological, geological, botanical and zoological and comprise stone images, copper plates, stone inscriptions, rubbings of inscriptions, coins, particularly of the Gupta and Kshatrapa kings and early Muhammadan rulers in Gujarat, antiquities from Vala, ancient manuscripts, specimens of rocks, minerals and fossils, timbers, herbarium and other botanical specimens, cases of insects, birds' skins, birds' eggs, shells, snakes in spirits and skins of various mammals. There are also exhibits of Indian arts and crafts in the way of textiles, wood carvings, inlaid wood and stone, ivory work, leather ware, articles of cane, metal ware, models of Indian fruits, musical instruments, models of

RAJKOT, Kathiawar (S.W.I.)—continued.

water-raising and other mechanical devices, plaster anatomical models, models of country craft and carts, etc., and a collection of African curiosities. Several plaster casts of famous classical statues are exhibited in the main hall, and in the verandah are images and sculptures mounted on stands. The total exhibitional area is 5,500 sq. ft.

Publications.—Annual Report. Catalogue in Gujarati, 1910.

Educational Activities.—Nil.

Staff.—Curator, A. L. Swadia, B.A.; clerk, Chhotalal Kanji, 3 peons.

Finance.—By proceeds of the fund raised in memory of Colonel J. W. Watson by the States of Kathiawar. Annual expenditure about Rs. 2,500.

RAJSHAHI, Bengal. Population 27,064.

MUSEUM OF THE VARENDRA RESEARCH SOCIETY.

Open, except Thursdays and public holidays, from 12 noon to 5 p.m. Free. Permission may be obtained to copy or photograph objects in the collection from the Council of Management.

General Description.—Kumar Saratkumar Ray of Dighapatiya organised a Research Party in 1910 for collecting material for a History of Bengal. This party subsequently grew into the Varendra Research Society, and their finds were preserved at Rajshahi in the hope that the town would grow up as a centre of archæological research in North Bengal. The Museum in its present building was opened by His Excellency Lord Ronaldshay in 1919. The Museum is managed by a Council of Management of the Varendra Research Society. In 1935 the Society asked the Provincial Government to take over the Museum, and to administer the Trust Fund of Rs. 30,000. The Provincial Government agreed to accept partial responsibility for its management in accordance with a scheme proposed by them.

Annual number of visitors about 7,000.

Scope and Collections.—The collections, housed in one block, divided into two large galleries and a vestibule, consist of pieces of sculpture, casts, inscriptions, coins, antiquities of a miscellaneous nature and ancient manuscripts. The bulk of the sculpture is Brahmanical in character, belonging chiefly to the Pala period (800-1200 A.D.) and the later Sena School.

The Library of the Society is in the same building, and some of the smaller exhibits are shown in cases in this room.

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RAJSHAHI, Bengal.—continued.

Publications.—These relate mainly to material for the reconstruction of the political and cultural history of Bengal. They also include publications of unpublished literature bearing on the history of Bengal. Those that deal chiefly with specimens in the museum are:—

A Catalogue of the Archæological Relics in the Museum of the Varendra Research Society, Rajshahi, by Radha Govinda Basak and Dinesh Chandra Bhattacharyya. 1919. Rs. 1.

A Descriptive List of Inscriptions in the Museum of the Varendra Research Society, Rajshahi, by Niradbandhu Sanyal. 1928. Rs. 1.

Varendra Research Society's Monographs:—

1. The Antiquities of Khari. A new type of Vishnu from North Bengal. The 'Mother and Child' images of Bengal. Arabic and Persian Inscriptions in the Varendra Research Society's Museum. Adi Buddha in the Eastern School of Art. Rs. 3.

2. The Antiquities of Sundarbans. Mainamati Copper-plate of Ranavankamalla Harikeladeva 1141. A short catalogue of some aboriginal rites and customs from Chutia Nagpur A very rare work on Sanskrit Prosody, not found elsewhere, but imperfectly preserved in the Library of the Varendra Research Society. Somapura—an ancient Buddhist monastery in Varendra. Aghora-Rudra. The Vrndavanakavya and its author. 1934. Rs. 2.

3. Biral Inscription of Sayfuddin Firoz Shah: A.H. 880. Rajshahi Inscription of Jalaluddin Fath Shah: A.H. 887. A note on the Baigram Copper-plate: year 128 (Gupta). Siva and Sakti. A note on the reign of Alauddin Firuz Shah. III of Gaud. Rajshahi Inscription of Ghiyathuddin Bahadur Shah: A.H. 966. Mahalakshmi. 1935. Rs. 2.

There are other publications of historical or archaeological interest.

Annual Reports since 1925.

Educational Activities.—Lectures are delivered by members of the Society. Occasionally gallery talks are arranged.

Staff: President, Kumar Saratkumar Ray, M.A., M.R.A.S., M.L.C.
Hon. Sec., Prof. Girijasankar Bhattacharyya, M.A.
Hon. Treasurer, Librarian and Keeper.
Curator: Niradbandhu Sanyal, M.A., B.L., Office Assistant.

Finance.—The income is derived from donations, subscriptions, sale of publications, land rent, and a Government grant. Average annual expenditure Rs. 4,700/-.

RANGOON.—Burma. Population 400,415.

PHAYRE PROVINCIAL MUSEUM.

The museum has not been open to the public since 1904.

General Description.—The museum was established in 1870 and is controlled by the Phayre Provincial Museum Committee, the President of which is a senior officer of Government and at present the Chairman, Rangoon Development Trust. The building in which the collections were formerly housed was demolished in 1904 and for thirty-two years the museum has been in abeyance.

Scope and Collections.—The collections, said to comprise Art, Archæology, Numismatics, Ethnology, Natural History and Economics are unexhibited and stored in the local offices of the Geological Survey of India, save six inscriptions and eleven sculptures which have been sent on loan to the University of Rangoon and are exhibited in the entrance hall of the University Library There is little likelihood of the Museum being open to the public in the near future.

Publications.—Report on the Phayre Provincial Museum, Rangoon, 1923. Report on Museums and the designing of Museum Buildings, 1928.

Educational Activities.—Nil.

Staff.—A watchman and sweeper.

Finance.—Annual Grant of approximately Rs. 350 from the Government of Burma.

RAWALPINDI, Punjab. Population 119,284.

GORDON COLLEGE, BOTANICAL MUSEUM.

Open during the College working hours.

Scope and Collections.—This is a collection of 15,000 Himalayan plants mounted in folders for the use of research scholars as well as for students of the College. The specimens are in excellent condition and the folders are carefully preserved in cabinets. Specimens are exchanged with other institutions. There is also an unusual collection of fossils plants recently obtained from two sites in Kashmir. Administered by Dr. Stewart, the Principal of the College.

Finance.—Expenditure is met from the general funds of the College.

SANCHI, Bhopal State. Population 263.

MUSEUM OF ARCHAEOLOGY.

Open from half an hour after sunrise to half an hour before sunset.

Admission free to those having access to the ancient site for which a fee of one rupee is charged.

General Description.—The Museum was built, furnished and the exhibits arranged under the personal supervision of Sir John Marshall, Director General of Archæology in India and made over to the Bhopal State which had borne the cost thereof in March, 1919, its purpose being to house on the spot the smaller antiquities recovered during the excavation and conservation of the site, and the sculptures and architectural remains which could not be preserved *in situ*.

Scope and Collections.—The collections comprise images ranging from the Mauryan to the late Mediæval Period, the Sanchi Asoka Capital, architectural, gateway and railing fragments, casts of the Sanchi Relic Caskets, pottery, agricultural implements, household and monastic utensils of iron, bronze and copper, terracottas, coins and reproductions of many of the Sanchi monuments. These are housed in a high roofed open-fronted hall, two small rooms and in an open courtyard (78 ft. by 70 ft.), facing these.

Publications.—A detailed, illustrated Catalogue, Rs.1.8.0.

Educational Activities.—Visited by students and scholars from all parts of India and abroad.

Staff.—Curator, Mohammad Hamid, B.A., Superintendent of Archaeology in Bhopal, a guide and attendants.

Finance.—Maintained from the grant of Rs. 2,925 by the Bhopal Durbar for the general maintenance of the monuments on the site.

SARNATH, United Provinces. A small hamlet about four miles north of Benares.

ARCHAEOLOGICAL MUSEUM.

Open 16th March to 15th October, 7 to 11 a.m. and 3 to 6 p.m.

16th October to 15th March, 8 a.m. to 5 p.m.

Admission 2 annas, children between 3 and 12, 1 anna.

SARNATH, United Provinces.—continued.

General Description.—The Museum was started in 1904 in accordance with the policy of the Government of India to house on excavated sites the removable antiquities which cannot be preserved *in situ*. The building, finished in 1908, forms only half of the complete design which is that of the general arrangement of a Buddhist monastery and consists of one long side and two wings of the projected structure. There are ample store rooms, offices and workrooms. It is administered by the Archæological Survey of India, with the Superintendent of Archæology, Northern Circle, Agra, as the controlling officer.

Scope and Collections.—The collections which comprise some 12,000 antiquities ranging in date from the 3rd century B.C. to the 12th century A.D. consist of images, bas-reliefs, architectural pieces, inscribed slabs, domestic objects of stone, terracotta and stucco figures, and pottery. These are exhibited in four rooms. *Room* 1, the Central Hall (50 ft. by 40 ft.) contains the Mauryan, Sunga, Andhra, Kushan and early Gupta antiquities, among which are the famous Lion Capital of Asoka, Mauryan portrait heads, the colossal Bodhisattva of the Mathura School with its carved stone umbrella, railings of the Sunga period, inscribed Gupta images and pottery and terracottas of the Mauryan periods. In the Southern Gallery, *Room* 2 (100 ft. by 18 ft.) on benches, pedestals and in cases are other antiquities of the Gupta and Early Mediæval periods including steles depicting the chief scenes from the life of the Buddha, while in the facing verandah are some of the finest specimens of Gupta decorative sculpture among which is the large lintel with scenes from the Kshantivadin Jataka. *Room* 3 (100 ft. by 18 ft.) contains objects of the Mediæval and Late Periods including the inscription of Queen Kumaradevi, wife of the King Govindachandra of Kanauj (1114-1154 A.D.). *Room* 4 (100 ft. by 18 ft.) contains duplicates and antiquities of lesser importance.

Publications.—A Catalogue, Rs. 3 as 12 (now out of print) and a Guide to the Buddhist Ruins of Sarnath in both English and Bengali, 10 annas. Annual Reports appear in the Annual Reports of the Archaeological Survey of India.

Educational Activities.—Facilities are given to students who are admitted at half price by permission of the Superintendent of Archæology. The Museum attracts many foreign visitors and Sarnath being one of the four great holy places of Buddhism it is visited by pilgrims from all parts of the Buddhist world.

SARNATH, United Provinces.—continued.

Staff.—Curator, M. M. Nagar, M.A., and three peons.

Finance.—Average annual expenditure Rs. 3,100 met from the budget of the Archæological Survey of India from grants made by the Government of India.

SATARA, Bombay. Population 23,000.

HISTORICAL MUSEUM.

Open from 8—11 a.m. and 2—6 p.m. except on Thursdays. Admission free, but a scholar wishing to make use of the material in the Museum must obtain permission from the Chairman, and present two copies of any book or thesis based on this material, when published.

General Description.—The Museum was opened in 1930 and is governed by a Board of Trustees appointed by the Government of Bombay.

Scope and Collections.—The collections comprise Marathi *rumals* (bundles) containing loose M.S. papers, 1774-1796, procured in the main from the Daftar of Nana Fadnavis, original letters and despatches of military officers and statesmen who actually made Maratha history, and others written by the Peshwa's Vakils and correspondents attached to different courts; Marathi MSS.; Marathi autograph letters; English MSS. (the majority consisting of letters written to and by Lord Macartney, Governor of Madras, 1781-85); English autograph letters (of prominent persons connected with the British history of India); Persian MSS.; Persian *Farmans*, letters, etc. (among which are those of the Emperor Aurangzeb and of the Kings of Bijapur); miscellaneous letters in Sanskrit, etc., a few miscellaneous antiquities, coins, old maps and plans (among which is a map of India by a French Geographer, Sanson d'Abbeville, dated 1654, showing the Empire of the Grand Mughal and a plan of the City of Paris, dated 1739); paintings and photographs of Indian cities and monuments and rare editions of printed English and Marathi books. There is a library of about 2,600 books on history, biography, early travels and archæology.

Publications.—The Curator publishes articles in Indian journals on the material in the Museum. Under the auspices of the Satara Historical Research Society a volume of Mahadji Sindhia's letters (in Marathi) has recently been published.

Educational Activities.—The Museum is used by research workers, and lectures on Indian History are arranged.

Staff.—Curator, D. B. Diskalkar, M.A., a clerk and two peons.

Finance.—An annual grant of Rs. 3,000/- from the Government of Bombay.

SERAMPORE, Bengal. Population 39,056.

SERAMPORE COLLEGE.

Open on all college working days or at other times by arrangement.

Scope and Collections.—The Museum is attached to the Library of the College, but the collection which is housed in a single room, is confined to objects of interest connected with the history of Christian Missions in India, particularly with the founders: Carey, Marshman and Ward.

Staff.—The Principal of the College, the Rev. G. H. C. Angus, answers correspondence.

Finance.—From College funds as required.

SHILLONG, Assam. Population 21,300.

GOVERNMENT COIN COLLECTION.

Open on application. Free.

General Description.—This collection was started about 1904 and is managed by a Committee of both officials and non-officials. It consists principally of local coins and has recently been enriched by the purchase of the Countess Amherst Collection of Assamese coins consisting of 12 gold and 72 silver pieces, which was probably made shortly after the first Burmese War, 1824-26. Until the project for the establishment of a Provincial Museum materializes it is not possible to stimulate public interest in the collections or to connect them with public education.

Publications.—Provincial catalogue of coins.

Staff: An Hon. Secretary and a clerk.

Finance.—By the Government of Assam.

SIBPUR, Bengal. Part of Sibpur is included in Howrah City, the population of which is 224,873.

ROYAL BOTANIC GARDEN.

Open from sunrise to sunset. Free.

General Description.—The Garden was founded by Lt.-Col. Robert Kyd of the Bengal Infantry in 1787. The present area is about 273 acres. It is administered by the Agriculture and Industries Department of the Government of Bengal.

The Herbarium building was erected by the late Sir George King in 1883 and contains a collection of dried specimens of the plants of the Indian Empire, a fair collection of those of Asia, outside India, and Europe and Australia, and some plants of Africa and America. The approximate number of specimens is about two and a half millions.

SIBPUR, Bengal.—continued.

The Garden is divided into different geographical areas and contains representatives of the tropical plants of the world.

The Library contains about 25,000 volumes, which are used for reference work, and books are sent on loan to recognised botanists throughout India.

Publications.—The Annals of the Royal Botanic Garden (consisting of monographs of families and genera, with full size illustrations).

Short accounts of the botany of India, published in the Records of the Botanical Survey of India.

Annual Reports on Cinchona Cultivation in Bengal and the Botanical Survey of India are published at the end of each year.

Educational Activities.—Instruction in arboriculture is given free by the members of the staff to the officers of the Municipalities and Public Works and other Departments.

Staff.—Officer-in-charge of the Garden is the Superintendent, C. C. Calder, B.Sc., etc., who is also ex-officio Director of the Botanical Survey.

Curator: (Industrial Section, Indian Museum, which is a museum of economic and applied botanical specimens, and is under the Director, Botanical Survey of India), S.N. Bal, M.Sc., Ph.C.

Curator of the Garden: N. Mitra, B.Sc., N.D.H., R.D.H., F.R.H.S., F.L.S.

Curator of Herbarium: K. Biswas, M.A.

Finance.—The total amount of the budget for the Garden, Botanical Survey of India, Cinchona Cultivation (Government of Bengal and Government of India) is Rs. 695,531.

TANJORE, Madras. Population 66,582.

THE RAJA RAJA CHOLA MUSEUM.

Open daily from 8 a.m. to 11 a.m.; 5 p.m. to 7 p.m. Free.

General Description.—The Museum was opened on November 6th, 1935 on the occasion of the celebration of the birthday of Raja Raja the Great (985—1014 A.D.) and of the 926th year of the foundation of the Great Temple at Tanjore in the courtyard of which it is situated, being housed in the Mandapa of the Subramanya Temple. It was organized by the authorities of the Tanjore Palace Devastanams and the Senior Prince and Hereditary Trustee, Rajasri Rajaram Raja Saheb and Mr. J. M. Somasundram, B.A., B.L., and by whom it is administered.

TANJORE, Madras.—continued.

Scope and Collections.—The collections consist of objects connected with the Great Temple and Chola, Nayak and Maratha history, and occupy a hall (48 ft. by 45 ft.) broken by four lines of columns, five in each line. The front and back of the hall are open but protected by iron grilles. The collections comprise weapons, jewellery, ivories, bronzes of the Chola and Nayak period, images of gods and goddesses and a number of vahanas of wood and silver. On the walls are some inferior modern paintings of Maratha Rajas. The beautiful and valuable temple jewellery is displayed in the museum on great occasions only.

Publications.—Nil.

Educational Activities.—Nil.

Finance.—By the Temple authorities.

TAXILA, Punjab. A village about 20 miles north-west of Rawalpindi.

TAXILA MUSEUM.

Open from 10 a.m. to 5 p.m. on weekdays and Sundays, except on the first Monday in each month when it is closed for cleaning. Admission 2 annas. Students and children under 12, one anna.

General Description.—The Museum, opened to the public on April 5th, 1928, was built in accordance with the policy of the Government of India to house on excavated sites the antiquities, recovered by the Archæological Survey of India which cannot be preserved *in situ.* Its plan is that of a Buddhist monastery, a range of buildings round a rectangular courtyard. Only half of the planned structure has been erected, namely one long hall (80 ft. by 28 ft.) and two side wings each (72 ft. by 24 ft.). It is built of the local stone in simple design, is well lit and admirably finished and furnished. Administered by the Archæological Survey of India.

Scope and Collections.—The collections comprise antiquities of every description recovered during the excavation of the adjacent city sites and monastic areas in the last 25 years. They are exceptionally rich and varied and cover a period of more than a thousand years—from the sixth or seventh century B.C. to the fifth century A.D. and illustrate the cosmopolitan culture that prevailed during most of that period in the North West of India. It is the only collection in India containing a representative display of the utensils, implements, arms and other objects in daily use among the people of India in historic times. From the monastic area have come principally the sculptures in stone, stucco reliefs, pottery, reliquaries, relics, inscriptions

TAXILA, Punjab.—continued.

and coins and from the city sites the clay figurines, pottery and terracottas, seals, engraved gems, beads, jewellery, coins, and objects of copper, bronze and iron. Exclusive of coins the exhibits number about 9,000. The coins of which many are unique specimens, the gems, jewellery and articles of the more precious metals are kept in a strong room which is open on application between 11 a.m. and 12 noon and 3 p.m. and 4 p.m. except on Tuesdays. Among the many striking exhibits are the stupa 12 ft. high, complete in every detail which was found in a cell in the Mohra Moradu monastery and the stucco reliefs of about the fourth century A.D. which formerly adorned the monastries at Jaulian and Mohra Moradu and have been ingeniously removed from their original walls and set up along the east and west walls of the museum. A card catalogue of the exhibits has been prepared. There is ample office accommodation, a laboratory and storage rooms.

Publications.—A report on the museum is published in the Annual Report of the Archæological Survey of India. A Guide is in the press.

Educational Activities.—Parties of college students are brought to the site and museum by their professors.

Staff: Curator, M. N. Datta Gupta. Clerk, four attendants and one laboratory peon. There is also a permanent Police Guard of six men.

Finance.—The expenditure in 1934-35 was Rs. 8,530 met from the budget of the Archæological Survey of India from grants provided by the Government of India. This does not include the pay of the Police Guard, Rs. 1,800 per annum.

TRICHINOPOLY, Madras. Population 142,843.

ST. JOSEPH'S COLLEGE, TEPPAKULAM P.O.

Open, on request, betwen 8 a.m. and 5 p.m. on weekdays. Open to College Students on the weekly holidays. A private Museum. Free.

General Description.—Members of the staff of the College started the collections 40 years ago, and have been helped by friends. There is no governing body.

Scope and Collections.—The collections housed in a hall (75 ft. by 30 ft.) comprise stamps on screens, geological specimens, birds and birds' eggs, reptiles, butterflies, beetles, mounted heads and skulls of Indian animals, skeletons of the *Sambhur* deer and Indian bison (*gaur*), ancient and modern arms and armour, and miscellaneous objects including a number of architectural models made of *sola* pith. There is also a collection of live snakes.

TRICHINOPOLY, Madras.—continued.

Publications.—Sixteen articles on snakes (with photographs) have been published in the "Madras Mail"; these may be printed in book form when funds are available.

Educational Activities.—Classes are taken to the Museum by the staff, and students are brought from local schools.

Staff: Curator, Rev. R. Masters, S.J., one taxidermist.

Finance.—Annual Expenditure about Rs. 500/-, from the funds of the College.

TRICHUR, Cochin State. Population 45,658.

THE STATE MUSEUM, MUSEUM ROAD.

Open 8—11.30 a.m., 3—6 p.m. The Archæological Section (South Wing) is open from 11 a.m. to 5 p.m., except Sundays.

General Description.—This institution, which comprises a Museum, a Zoo, and Gardens was started in Sankariah's Park in Viyyur in 1885, and in 1912 the Museum was transferred to the Krishna Vilas Palace, Ernakulam. In 1914 it was transferred to the present site, and in 1918 the Industrial Section was added. The institution is now under the direct control of the Honorary Superintendent. There are approximately 300,000 visitors yearly. The " Krishna-Kalliani Free Reading Room and Library," named after the donors, contains rare and valuable books.

Scope and Collections.—The *Zoo* is stocked with specimens representative of almost all the important and interesting animals found in the State, both carnivorous and herbivorous. The most interesting part is the Reptile Section, and special mention may be made to the King Cobra or Hamadryad. The *Gardens* contain specimens of forest trees. *The Museum* is housed in a long building (250 ft. by 30 ft.) divided into three rooms with two projecting wings. On the verandah are displayed images and other archæological specimens. On entering the Museum the first room exhibits zoological specimens, while the room to the right contains further zoological specimens, geological specimens, and agricultural products. The coin collection is occasionally exhibited in this room, but at other times is kept in the office. The room to the left of the first room contains images, ornaments, lamps, arms, turbans, boat models and other objects of local art. The North Wing contains the *Industrial Section*, added in 1918 with the object of developing the cottage industries of the State by stimulating the production of articles and creating a demand for them by advertisement. Here are ex-

TRICHUR, Cochin State.—continued.

hibited bell-metal, brass ware, grass-mats, wood-carving, furniture; ivory, horn and sandal-wood carving, coir mats, leather ware, rattan goods, cutlery, and textiles. A workshop has recently been started where young artisans are trained in carving. The South Wing contains the main archæological collections under the charge of the Government Archæologist.

State barges are exhibited in an annexe.

Publications.—Catalogue of Industrial Section, 1922.
General Catalogue (undated).
Annual Report of the State Archæological Department.

Staff: Honorary Superintendent, Rao Sahib K. G. Marar.
3 clerks, 6 keepers, 5 peons, 5 gardeners and a chaukidar.
Government Archæologist—P. Anujan Achan.

Finance.—By the Cochin Government. Average expenditure on Museum and Zoo, Rs. 13,000, of which possibly Rs. 2,000 is spent on the Museum. The Archæological Department receives about Rs. 3,000 p.a.

TRIVANDRUM, Travancore State. Population 96,016.

THE GOVERNMENT (NAPIER) MUSEUM.

Open from 7 a.m. to 5.30 p.m., except on Mondays. On Wednesdays it is closed until 2 p.m., and from 2 p.m. to 5.30 p.m. it is open to ladies only. Admission free.

General Description.—The Museum was opened in 1857 but the building was pulled down in 1873 to make room for the present structure (situated in the Public Gardens), which was opened to the public in 1880. It is an interesting and unusual building but not particularly well adapted for the purposes of a Museum, much space being wasted, the galleries being too small and too difficult of access to be of use for exhibitional purposes. It is administered by the Superintendent of Archaeology.

Scope and Collections.—The collections are housed in a Central Hall (70 ft. by 40 ft.), two wings each 50 ft. by 30 ft. and two connecting galleries (45 ft. by 30 ft.). The *Central Hall* is devoted to Ethnology, Arts and Crafts, Miniatures and Archæology represented by a variety of exhibits including life size enthnological figures, gems, jewellery, ivory objects, miniature models illustrating tribes and castes of Travancore, metal ware, bronze images, large relief maps of Travancore State and Travancore City, a large scale model of a Nair House, musical instruments, prehistoric pottery, agricultural implements, pictures and stamps, inscribed copper plates and coins. In the *South Corridor* are exhibited fishes, reptiles and amphibians and in the *South Wing* reptiles, the invertebrates, geological specimens and

TRIVANDRUM, Travancore State.—continued.

economic products. The ornithological collection in the *North Corridor* represents about 350 species of Travancore birds and comprises some 2,000 specimens, each species being represented by about fifteen to twenty specimens so that seasonal variations, sexual differences, immature and mature specimens etc., are all illustrated. The North Wing is devoted to mammals which include not only mounted specimens but skeletons of the monkey, bison, horse, elephant, man, etc. There is a Herbarium collection of the Flora of Travancore and in the south verandah three ancient stone images and some inscriptions.

Publications.—Annual Administrative Report of the Museum and Public Gardens.

Educational Activities.—Parties of students are taken round by the Curator and his Assistant and use is made of the Natural History section by students of Zoology.

Staff: Curator, N. G. Pillai, B.A., Museum Assistant, Mr. E. S. Simon, B.A., Specimen Collector, 2 Laboratory Assistants, Draftsman-Modeller.

Finance.—Average annual expenditure about Rs. 2,500/- from funds provided by the Travancore State.

TRIVANDRUM. Population 96,016.

RANGAVILAS PALACE COLLECTIONS.

Not open at present to the public but may be seen on application.

General Description.—At the suggestion of H. H. the Maharaja Seti Parvati Bayi the portraits of the past rulers of the State and other members of the ruling family, which were then housed in various palaces in Trivandrum were collected and exhibited in the old Rangavilas Palace. Dr. J. H. Cousins was consulted and his proposals for the proper display of these state portraits and other *objets d'art*, ceramics, sacred images, bronzes, royal costumes, western pictures and arms and armour were adopted, and these are now exhibited in five rooms specially adapted for their display.

Scope and Collections.—Room 1. In cases and on stands are arranged specimens of Chinese ceramics, presentation caskets in inlaid wood, ivory and silver, bidri and damascened ware. On the walls are a number of European paintings, some being excellent copies of famous works, two crayon drawings, three modern pictures of the Impressonist school and a Tibetan painted banner. In one corner is a fine Chinese cabinet with lacquer and mother of pearl inlay. Room 2, contains arms and shields on racks and in glazed cases and in the inner wall are contrived four glazed cases with glass

TRIVANDRUM.—continued.

shelves and having strip lighting at the top and bottom, and in which on occasion are displayed the State jewels. Room 3, is on the first floor and is a long narrow gallery (80 ft. by 18 ft.) on the walls of which are hung twenty oil paintings of the Maharajas and other members of the ruling family of Travancore, some by European artists. Off the picture gallery is a long corridor used to display small sacred images. In Room 4, are displayed royal costumes and headdresses and more sacred images on neat wooden pedestals. Room 5 which is next to the picture gallery by the staircase has images on stands, paintings on glass, a gem-encrusted painting on copper and an early 19th century painting illustrating the Bhagavad Gita and some musical instruments.

Staff.—The collections are in charge of W. M. Irvine, Superintendent of State Guest Houses.

Finance.—By the Palace.

TRIVANDRUM, Travancore State. Population 96,016.

SRI CHITRALAYAM (GALLERY OF PAINTINGS).

Open daily from 8 a.m. to 11 a.m. and from 4 p.m. to 6 p.m.
Admission 2 *chukrams* (1 anna 2 pies).

General Description.—The gallery was opened on September 25th, 1935 by His Highness the Maharaja of Travancore in order " to provide for the enjoyment, education and the development of the artistic taste of the people of Travancore by means of a collection of pictures representing the various eras of painting in India, along with some indication of the art in other parts of Asia that have been influenced by Indian culture." It was organised by Dr. J. H. Cousins of Madanappalle.

Scope and Collections.—The collections, housed in eleven rooms in two connected buildings, one of which is double-storied, range from the ancient Indian Cave Temple paintings of the first six centuries of the Christian era down through the era of the Mughal and Rajput miniatures and of South Indian mural paintings to the revival in the present century of painting in the distinctively Indian style, a revival begun forty years ago in Bengal and which has influenced the art of painting all over the country. The paintings are arranged as follows:—

Rooms A-C, Modern Indian Painting; *Rooms D-G,* Indo-European Painting; *Room H,* Mughal, Persian, Rajput and Transitional Painting; *Room I,* Chinese Painting; *Room J,* Japanese Kakemonos and Colour Prints and Tibetan banners; *Room K,* Buddhist and Hindu Mural Paintings, i.e. copies of paintings from the Ajanta and Bagh Cave Temples and from the temples and palaces of Kerala, Travancore and Cochin.

TRIVANDRUM, Travancore State.—continued.

Publications.—Catalogue of the Paintings.

Educational Activities.—Visited by teachers and students who are taken round by the Curator.

Staff: R. V. Poduval, Superintendent of Archaeology, is in charge.

Finance.—Rs. 13,500/- were expended in 1935-36 for the setting up of the gallery but the allotment for future years will be about Rs. 4,000/- from funds provided by the Travancore State.

UDAIPUR, Rajputana (Mewar State). Population 44,035.

VICTORIA HALL MUSEUM.

Open from sunrise to 10 a.m. and from 3 p.m. to sunset. Free.

General Description.—The Museum was opened in 1887 on the occasion of Queen Victoria's Jubilee. It is under the direct jurisdiction of Mahakmei-khas, Mewar State. It consists of an " L " shape gallery (60 ft. by 25 ft. and 40 ft. by 30 ft.), and the verandah is utilised for archæological sculptures, etc.

Scope and Collections.—The Museum contains exhibits of dyed, stamped and embroidered cloths, electrotypes of old coins, ivory and wood-carving, Indian head-dresses and caste marks, pottery, brass-work, stone-work, fossils, musical and astronomical instruments, arms, anatomical models, natural history exhibits and the bust of a fine bronze (or copper) Buddha or Tirthankara image. Along the surrounding verandah are displayed archæological specimens from different parts of Mewar, dating from 3rd century B.C., to the 18th century A.D.

Publications.—Nil.

Educational Activities.—The Library and Reading Room attached to the Museum are used occasionally by the public.

Staff: Curator: A. K. Vyas, M.A., a clerk and 5 servants.

Finance.—Maintained by the Udaipur State. Average annual expenditure Rs. 2,300, which includes expenditure on books and papers of about Rs. 500 p.a.

ADEN. Population 37,347.

Aden Museum.

Open usually from 4 p.m. to 6 p.m., but opened also for the convenience of passengers whenever a passenger steamer is in port. Admission free to residents, but others pay eight annas for admission to the Museum and Tanks to which the Museum is in close proximity.

General Description.—The idea of an Aden Museum originated with the formation in 1923 of the Aden Historical Society, its chief object being to collect and preserve for Aden the relics of Arabia Felix which had hitherto found their way to European and American Museums. The collections are housed in a new building opened in 1930 and consisting of a single room 40 ft. by 25 ft. situated at Crater some four miles from Steamer Point.

Scope and Collections.—The collection consists of miscellaneous weapons, a few examples of local handicrafts, natural history specimens, coins, prehistoric and South Arabian antiquities, principally Himyaritic and Sabean inscriptions and images, Arab jewellery and photographs and pictures of local interest, curios, etc.

Publications.—Nil.

Educational Activities.—Nil.

Staff.—One peon who acts as Caretaker.

Finance.—Rs. 400 from funds provided by the Aden Settlement (Municipality).

APPENDIX I.

Description of the Government Museums at Colombo and Singapore.

These two Directory entries, revised up to 1936, are included to permit the Indian reader to make a direct comparison between the museums of these cities and of cities of comparable population or importance in India.

COLOMBO, Ceylon. Population 287,729.

THE COLOMBO MUSEUM.

Open 10 a.m. to 6 p.m. daily except Fridays. Free.

History.—This Museum was founded in 1877 by Sir William Gregory, then Governor of Ceylon, and owes its existence primarily to the efforts of the Ceylon Branch of the Royal Asiatic Society founded in 1845. This Society, which is affiliated to the parent Society of Great Britain, has as its general aim the institution and promotion of enquiries into the history, religion, languages, literature, arts and sciences and social conditions of the past and present peoples of Ceylon. In 1853 it appointed a paid librarian and taxidermist, and in 1862 took over the Military Museum at Colombo. Although a proposal to found a public Museum in Colombo was made as early as 1852 by Dr. E. F. Kelaart, Ceylon's first naturalist of note, it was not until 1872 that a definite scheme was formulated and a deputation headed by the President of the Society waited on Sir William Gregory. The proposal was warmly supported by Sir William Gregory, who, in the course of an address to the Ceylon Legislative Council, outlined the aim and purpose of the proposed Museum and stressed the fact that its scope would be strictly confined to the products of Ceylon. In 1873 Sir William Gregory announced to the Asiatic Society the definite intention of Government to establish a public Museum, and in the same year a governing Ordinance (The Colombo Museum Ordinance, 1873) was enacted. The building designed in the Italian style of architecture, was completed in 1876.

The new Museum, to which the library and collection of the Asiatic Society were transferred, was opened in 1877, and became the permanent home of the Society, which, under the Museum Ordinance, is entitled to special privileges. The library of the Society is maintained as a separate library. A small collection of books belonging to the Government Oriental Society was also transferred to the new Museum, and became the nucleus of the existing library. A statue of the founder, Sir William Gregory, erected by public subscription, stands in the Museum grounds.

COLOMBO, Ceylon.—continued.

Administration.—The Museum is administered by a Committee consisting of the Governor, President, the Chief Justice, and Chief Secretary, Vice-Presidents, four senior officials of Government including the Director of the Museum, the President of the Ceylon Branch of the Royal Asiatic Society, and such other persons as the Governor may nominate, of whom at least three shall be persons not holding Government office. Nominated members are appointed for a term of three years. The Committee is appointed under the Museum Ordinance of 1873 and is responsible for the policy of the Museum. To the Director is assigned the control of the staff, the care of the buildings and the custody, identification, cataloguing and labelling of the collections and their extension by purchase, exchange, etc., and the supervision of the Library.

General Description.—The original building consisted of a single double-storey block standing in ground of about seven acres extent, with a small one-storey building in the centre rear which housed the taxidermist, office and other Museum staff. In 1909 a west wing was added and in 1931 the building was further enlarged by the addition of an east wing. A new semi-open archæological gallery to the north and a new two-storey building to the west, equipped with laboratories for entomological research and with a large store-room for preserved zoological material, were also provided. At the same time, the office and taxidermy workshops were transferred to a vacant building outside the Museum grounds. The Museum grounds were also extended by an addition of five acres to the north, reserved for future extension, namely the provision of a north block to complete the quadrangle.

Scope and Collections.—The Museum is mainly devoted to Ceylon specimens and contains collections in archæology, ethnology, anthropology, zoology, mineralogy, local arts and crafts, etc. The *building* is ⌊‾⌋ shaped with the two wings directed to the north.

The collections are disposed as follows:—*Ground floor:* (a) *West wing* devoted to the Museum and Asiatic Society's libraries and public reading room; (b) *main block* devoted to ethnological and anthropological collections comprising, jewellery, domestic appliances and games, coins, devil dancers' accessories, brass ware, musical instruments, arms, pottery, wood carvings and archæological finds, such as beads, metal images and metal utensils; (c) west wing devoted to Hindu bronzes from the ancient Sinhalese sites of Anuradhapura, Polonnaruva, etc., Dutch furniture of the 17th and 18th centuries, china and glass. *Upper floor;* (a) east wing, terrestrial and marine mammals including a skeleton of a large fin whale (*Balænoptera*

COLOMBO, Ceylon.—continued.

indica); (b) main block, marine vertebrates and invertebrates, birds insects, minerals and gems; (c) east wing, costumes, and painted cloths, copies of frescoes at Sigiriya (6th century) and Polonnaruva (12th century) and other ancient sites, old maps, prints and drawings. Copies of old Sinhalese flags and banners of the ancient provinces of Ceylon are displayed in the Central Hall. An important recent acquisition, also exhibited in the Central Hall, is a unique gun from the armoury of the last King of Kandy, Sri Wickrama Raja Sinha, deposed by the British in 1815. This gun is a beautiful example of early Sinhalese craftsmanship. It is cased in silver, ornamented with silver gilt, filigree work and Ceylon gems. A collection of ivories is exhibited on the landing of the main staircase. The Museum also contains large study collections, especially in ethnology and zoology, the latter including 98,000 insects, 20,000 marine vertebrates, 5,300 fishes, 3,000 reptiles and amphibians, 3,000 birds and 3,000 mammals. These are available to students and research workers.

Arrangements are now being made to exhibit the crown, throne and footstool of the last King of Kandy, restored to the people of Ceylon by King George V, through the Duke of Gloucester in September, 1934.

Towards the north of the Museum, and apart from it, is the semi-open stone gallery, containing important archæological remains taken from various ancient sites throughout the Island, but mainly from Anuradhapura, Mihintale, and Polonnaruva. In a separate part of the Museum grounds is a small collection of living animals.

Library.—The library, one of the Museum's special features, is the largest and oldest in the Island. It is the national repository of all Ceylonese literature published since 1885, and contains important works on archæology, ethnology, history, etc., as well as unique collections of palm-leaf Manuscripts, including the Neville, Parker and Bell collections, written in Sinhalese, Pali and Sanskrit, old maps and prints of Ceylon and other works. The zoological section of the library is one of the finest in the East and has been built up mostly by publications received in exchange for Museum publications, from scientific institutions in all parts of the world. The library of the Ceylon Branch of the Royal Asiatic Society, which, under the provisions of Museum Ordinance, 1873, must be housed in the Museum building, forms a valuable supplement to the Museum Library. This collection specializes in works bearing on the history, religions, languages, literature, arts, sciences and social conditions of the present and former people of Ceylon.

COLOMBO, Ceylon.—continued.

Publications.—Annual Reports, Spolia Zeylanica (12 Vols. 1903-24) now embodied in the Ceylon Journal of Science (Sections A-E) as Section B; Memoirs of the Colombo Museum Series A, No. 1. Bronzes from Ceylon, No. 2 Sinhalese Banners and Standards and No. 3 Ceylon Coins and Currency; Snakes of Ceylon; Birds of Ceylon (2nd Edition); Coloured Plates of Birds of Ceylon (Parts 1-4); Mammals of Ceylon; Museum Guides and Catalogues; Postcards of Exhibits (58).

Educational Activities.—Special facilities are afforded to parties of School children under the guidance of their teachers and occasional public lectures are given by members of the Museum staff. The average number of visitors annually is about 264,000.

Staff.—Director, A. H. Malpas, F.L.S., F.Z.S.; Entomologist, G.M.R. Henry, F.R.E.S.; Ethnologist (Vacant); Probationer in Ethnology, (Vacant); Secretary and Librarian, A. N. Weinman; Taxidermist, E. C. Fernando, three assistant librarians, three clerks, two assistant taxidermists, one draughtsman, two laboratory assistants, two preparation assistants, one book-binder and book-repairer, one gardener, one Inspector of Watchers and thirty-one watchers, labourers, etc.

Finance.—Maintained from Government funds. The expenditure in the financial year 1935-36 amounted to Rs. 106,552, the principal items being, salaries Rs. 75,878, Library Rs. 10,000, purchase and preparation of specimens Rs. 6,500, showcases Rs. 2,500, cages and food for live animals Rs. 3,500.

STRAITS SETTLEMENTS, Singapore. Population 500,000.

RAFFLES MUSEUM AND LIBRARY.

Open 9 a.m. to 5.30 p.m. (Sundays excepted). Free.

General Description.—The Raffles Museum and Library were originally founded in 1844, but the nucleus of the present building was opened in 1887. Administered by a small Committee of official and unofficial members appointed by His Excellency the Governor. The Under Secretary to Government is Chairman (*ex officio*) and the Director of the Museum and Library, vice-Chairman. The Director of Education has a seat on the Committee. The other members are prominent Asiatic or European residents of Singapore.



Introductory ethnological and anthropological case in the Singapore Museum.

STRAITS SETTLEMENTS, Singapore.—continued.

The total floor space in the Museum is about 39,000 sq. ft., of which approximately one-third is taken up by offices, reference-collections, store-rooms, etc., and two-thirds by exhibition galleries.

Scope and Collections.—This is a regional museum and it is devoted to the zoology, ethnography, etc., of the Malaysian area (i.e., The Malay Peninsula, Sumatra, Borneo, Java and the adjacent small islands). The reference collections of animals are extensive and in some groups probably the most complete extant. Outstanding features of the exhibition galleries are the synoptical series of stone implements, association of cultural and regional cases in the ethnographical galleries, a section devoted to early local history, big game, and collections illustrating Indonesian art. For many years past the museum has had a biological bias. It has organized and carried out many collecting expeditions in the East and in addition to their routine and general museum functions members of the staff conduct research work. The most recent appointment to the staff, however, was that of a trained archæologist and prehistorian and a survey and investigation of the prehistoric sites in the Malay Peninsula is now an important item on the departmental agenda.

Broadly speaking, the Museum consists of two blocks, the front block of two floors being devoted to Ethnography and allied subjects, and the back block to Zoology. Just inside the main front entrance is a plan of the museum, and small cases filled with departmental publications, post-cards for sale, etc. Prominent in the circular entrance hall is a bust of the Colony's founder, Sir Thomas Stamford Raffles, and a complete series of photographs of the local Governors. The first room on the left is devoted to the early history of Malaysia (Buddhist, Hindu, Malay, Portuguese and Dutch periods). Beyond this are two large galleries containing ethnographical collections relating to the pagan tribes of the region and the Malays proper. A smaller room in association follows the logical sequence of the arrangement and contains collections from Java. Returning to the entrance hall and bearing to the right the main theme is cultural, as against geographical, ethnography. The first two rooms contain a large collection of model houses and boats; the third, musical instruments, pottery, metal-work, traps, etc. Of two small associated rooms in this wing, one contains a small fresh-water aquarium of lighted tanks and the other Chinese trade-porcelain. On the first floor of the front block the geographical arrangement of the ethnographical collections is continued on the large balcony surrounding the entrance hall. Here are the collctions from Sumatra, Borneo and the adjacent islands, those from the deep-water islands off the

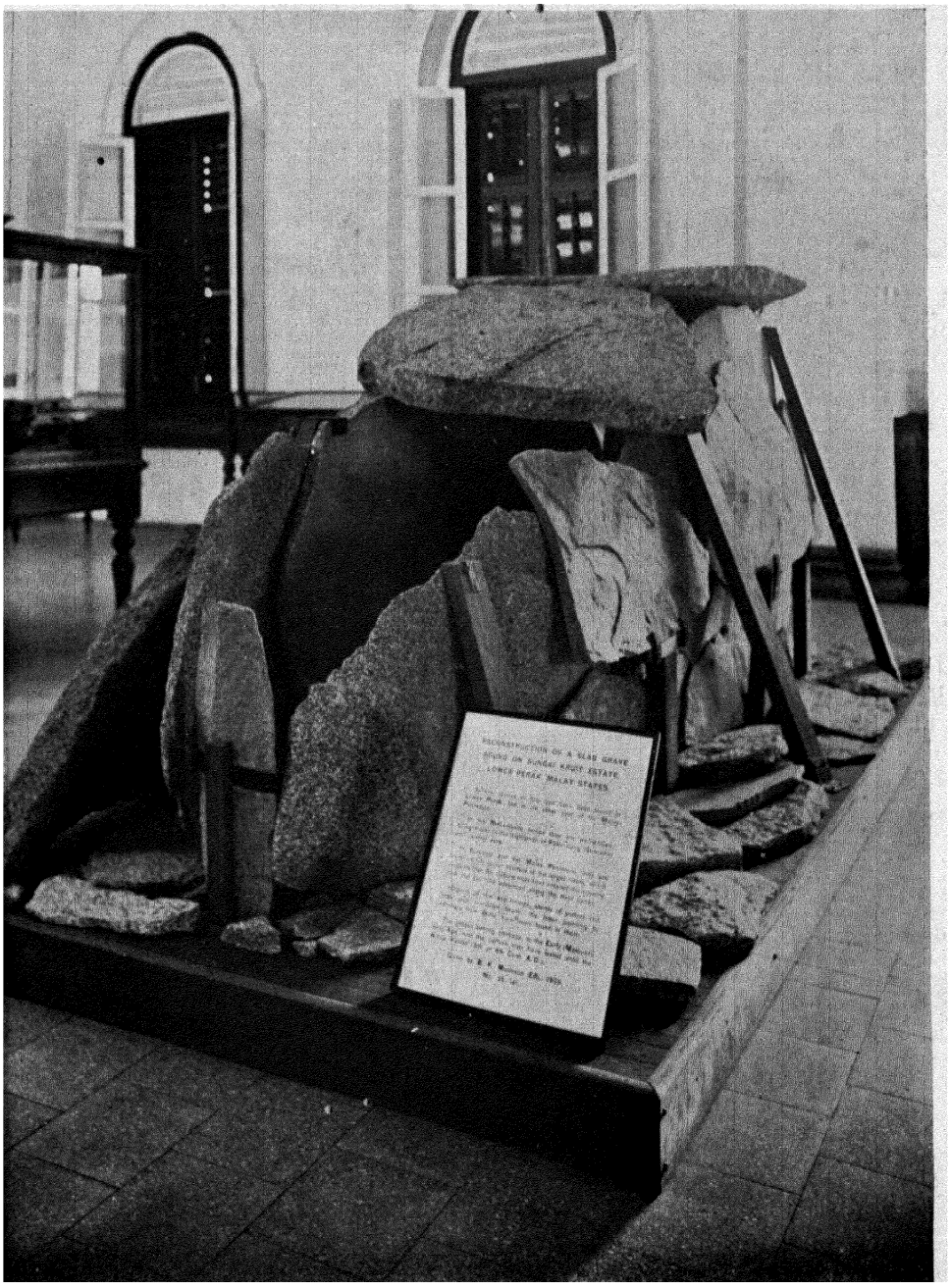
STRAITS SETTLEMENTS, Singapore.—continued.

west coast of Sumatra being specially interesting and valuable. Galleries leading from this balcony continue the cultural collections. One contains a large collection of weapons and the other silver and gold work and the beautiful embroidered and gold-thread cloths so characteristic of Malaysia. Beyond the silver-room is a newly-opened wing, bridging the front and back blocks. It is a "Hall of Asiatic Prehistory" and is the only case in which the Museum departs from its regional function, for here there are synoptical series of stone implements, etc., from many regions in East and South-east Asia. This is a deliberate effort to conform to the resolutions of the several Congresses of the Prehistorians of the Far-East.

Returning to the balcony, a swing door marked "Reference Collections" leads to the skin-room, the Curator's office and the Director's office. All these rooms contain a large series of cabinets in which are unrivalled collections of Malaysian mammal and bird-skins. The Director's office also contains a selected library, regional and biological in scope. Crossing the bridge to the back block the exhibition space consists of one very large gallery divided by half walls into permanently opened rooms. Starting from the right there are sections devoted to models of the local edible fruits and vegetables, geology, invertebrate zoology, birds, reptiles, fishes and mammals. Below this long gallery, i.e., on the ground floor of the back block are, in order, the headquarters of the Malayan Branch of the Royal Asiatic Society and lecture room; a store-room; the office and work-room of the Assistant Curator (Archæology and Ethnography); another store-room; the workshop; the spirit-room, containing large reference collections of reptiles, fishes, etc.; and the Curator's laboratory (chiefly invertebrate zoology).

Publications.—Bulletin of the Raffles Museum (two series); Annual Report; special guide books; postcards. The Journal of the Malayan Branch, Royal Asiatic Society (three or four times yearly) is also issued from the museum, the permanent officials of the Museum being the honorary administrative officers of the Society.

Educational Activities.—Large parties of school children regularly visit the galleries. Drawing classes are also held. The present scheme is that an official of the museum gives a preliminary teachers' course, and the teachers then conduct the classes of children. Temporary exhibitions are arranged in connection with topical events and the Director is a member of a committee for the development of village industries ("Malayan Arts and Crafts"). Average number of visitors annually, 200,000.



Reconstruction (only partially completed) of a slab grave, exhibited in the Singapore Museum.

STRAITS SETTLEMENTS, Singapore.—continued.

Staff.—Director, F. N. Chasen; Curator, M. W. F. Tweedie; Assistant Curator, H. D. Collings; Taxidermist, P. M. de Fontaine. The clerks are Chinese; the collectors, Dyaks; the attendants, Malays; the gardeners, Javanese. The Director is also Director of the Raffles Library which, otherwise, has a separate establishment.

Finance.—Expenditure and income balance. The income is provided from Government funds. Approximate expenditure in 1935, an average year, is as follows:—Three European appointments, £2,370; salaries of locally engaged staff, £1,300; maintenance and overheads, £280; publication of "Bulletin," £40 (excluding printing); acquisition of specimens by purchase and collection, materials, tools, furniture, labels, postages and sundries, £780; Museum library, £20 (a very variable figure). Total, £4,790. The above figures are for the Museum and do not include the Raffles Library.

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