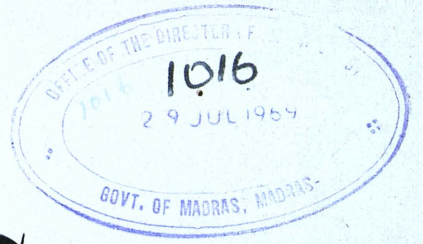


MUSEUMS AND ART GALLERIES



**MUSEUMS
AND ART
GALLERIES**



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THE PUBLICATIONS DIVISION
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There are over eighty museums in India, big and small, but compared with the countries of Europe and America and considering the size of India and its population this is a very small number. The majority of the museums are devoted to antiquities and art, though there are a few which contain exhibits on Natural History and other scientific subjects. There is no separate science museum of an all-India character but some technical institutions and medical, forest and agricultural colleges have small museums of their own which are not included here. At present there is no children's museum in India. Movable antiquities recovered during excavations are kept at the museums on the site so that they may be studied to better advantage. At some of the important groups of monuments, such as Khajuraho, Amaravati, Hampi and Konarak, there are collections of detached antiquities which could not be utilised for the purpose of conservation. Owing to the very limited scope of this survey, the descriptive account has been confined to the important museums only. A list of all the museums has, however, been added in the Appendix.



THE BULL CAPITAL OF
AN ASOKAN PILLAR. POL-
ISHED SANDSTONE, RAM-
PURA, BIHAR, 3RD CEN-
TURY B.C.



The National Museum was opened in 1949 and for want of a building of its own is at present housed in some of the State rooms of Rashtrapati Bhavan. It has a fine collection of antiquities belonging to the Harappa and allied cultures excavated at Mohenjo-Daro, Harappa and a few other sites in the Indus Valley and Baluchistan, and also some antiquities and jewellery from Taxila. The Darbar Hall and the corridors to the north and south of this hall contain sculptures of the early and medieval periods pertaining to all the three principal religions of India, Brahminical, Buddhist and Jaina. One wing is entirely devoted to sculptures in stone and stucco from the Gandhara region. A room to the west of the Darbar Hall is devoted to Indian miniature paintings where a fine collection of paintings of all the Indian Schools is exhibited. The National Museum of India is particularly rich in paintings of the Rajput and Pahari Schools, most of which are kept in the reserve collection. The rooms and a part of the corridors to the north and south of the Painting Gallery contain bronzes, textiles, antiquities and a few paintings and illuminated manuscripts. The Museum has a fine collection of gold and Sassanian coins. The Pre-historic and Anthropological Sections have not yet been properly organised and contain only a few specimens.

DELHI



DANCING GIRL, BRONZE,
MOHEN-JO-DARO, SIND,
C.3000—2000 B.C.



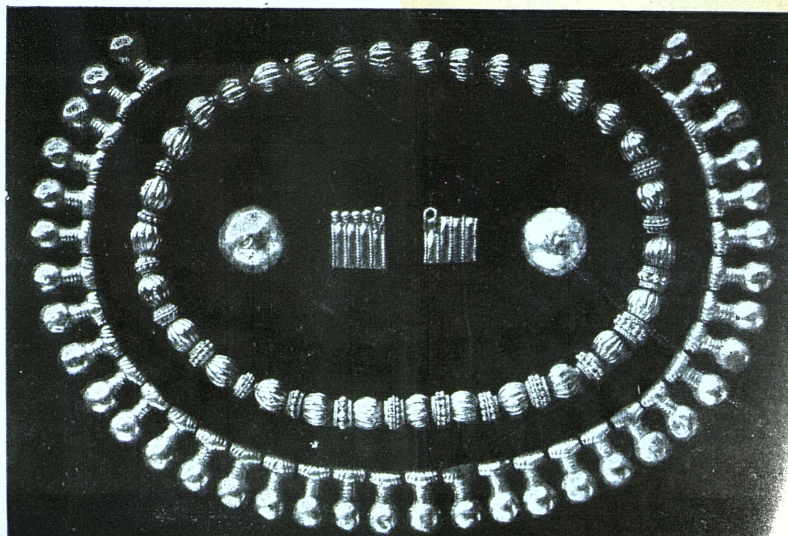


M. 5.
55" n.



PARVATI. TERRACOTTA,
AHICHHTRA, UTTAR
PRADESH, 5TH CENTURY
A.D.

JEWELLERY FROM TAXI-
LA, 1ST-2ND CENTURY
A.D.



HEAD OF THE BUDDHA,
STUCCO, GANDHARA, 3RD-
4TH CENTURY A.D.



The Central Asian Antiquities Museum, Queensway, New Delhi.—Situated on Queensway, this museum was opened to the public in 1929. The collection contains antiquities recovered by the late Sir Aurel Stein during his three successive explorations in Central Asia and the Western borders of China. The interesting mural paintings brought by him from the Buddhist shrines in these regions including a painted dome from Toyuk are exhibited in the three galleries and are the only examples of such paintings outside the countries of their origin. Some of the silk paintings and minor antiquities collected from the same region are also partly exhibited here and partly in the National Museum. A newly built wing in the Museum contains some stone sculptures which could not be exhibited in the National Museum.

The Delhi Fort Museum.—This small museum devoted to historical collections of the Mughal period is located in the Mumtaz Mahal at the Red Fort. The exhibits are of a miscellaneous nature and consist of old arms, seals and signets, Mughal dresses and documents, paintings and woodcuts, carpets and relics of India's War of Independence in 1857. There is also the War Memorial Museum located in the Naubat Khana of the Fort which exhibits various war trophies of the First World War, regimental badges, etc.

The Jaipur House Museum, near India Gate, New Delhi.—There is a small collection of contemporary paintings in Jaipur House forming a nucleus for the National Art Gallery.



EMPEROR FU-SI FACING
HIS CONSORT NU-WA



Fresco of a boy with
a skull cap, 6th-7th
century A.D.



The Prince of Wales Museum of Western India, Fort Bombay.—This is the principal museum in Bombay State. The Museum, which was recognised recently, has three main sections : Art, Archaeology and Natural History. The exhibits in the Archaeological Section are displayed in seven galleries and a few verandahs. The whole of the second floor in the main building, two galleries in the main building and two in the extension are allotted to the Art Section. The entire ground floor in the extension with four galleries is devoted to the Natural History Section. The Indian miniatures of the Rajasthani and Deccani Schools are exhibited in the circular gallery of the main building on the first floor. The sections of Archaeology and Art were initially formed by the transfer of archaeological exhibits from the defunct Poona Museum and exhibits obtained on loan from the Bombay Branch of the Royal Asiatic Society and the Director-General of Archaeology and by moving the collections of the late Sir Ratan Tata and the late Sir Dorab Tata, to which many new additions have been made from time to time. The Natural History Section was started with a gift,

BOMBAY STATE



RED STONE SLAB FROM
AIHOLE, BHAJAPUR DIST-
RICT, DEPICTING BRAH-
MA, THE LORD OF CREA-
TION, SURROUNDED BY
DEVOTEES, 6TH CENTURY
A.D.



JAHANGIR'S VISIT TO THE
MAUSOLEUM OF KHAWA-
JA MUINUDDIN CHISTI AT
AJMER, MUGHAL PAINT-
ING, 1613 A.D.



on certain conditions, of a part of the admirable collection of the Bombay Natural History Society. The picture galleries contain, in addition to ancient Indian paintings, some by European and contemporary Indian artists, copies of Chinese and Japanese paintings and Ajanta murals. There is also a large collection of jade, crystal, china, Venetian and cameo glass, lacquer and metal objects, both ancient and modern. There are some excellent dioramas in the Natural History Section. Besides the above, the Museum has an interesting collection of exhibits from the Maratha period.

The Victoria and Albert Museum, Victoria Gardens, Byculla, Bombay.—This is the oldest museum in Bombay. It has three principal sections—Natural History, Geology and Agriculture. There is also a small collection of miscellaneous art objects. Most of the exhibits in the Museum relate to Bombay and Western India.

Besides the above, there is a small museum at St. Xavier's College attached to the Historical Research Institute. The collections deal mainly with Indian art and archaeology. There are a few other museums in the State of which the *Museum and Picture Gallery of Baroda* ranks only second to the *Prince of Wales Museum*. It was founded by the Gaekwar of Baroda in 1894 and is now administered by the Government of Bombay after the merger of the former Baroda State with Bombay. It is located in an imposing building standing in a park, and has sections on Art and Archaeology, Ethnology, Natural History and Geology. The Art Section has, among others, metal and glass ware and pottery of various designs, ancient tiles and inlay work, wood carvings, objects of shell, mother of pearl, ivory, leather and lacquer, musical instruments, textiles, embroidery, carpets, etc., both foreign and Indian. The Archaeological and Ethnological Sections contain mostly exhibits from India and a few from Asia, Africa and Europe.

In an adjoining building is the Art Gallery which contains Indian as well as European paintings of masters, old and new, with a preponderance of English Schools.

Bombay State has also small local museums at Bijapur, Amreli and Kolhapur. There is also a Historical and an Industrial Museum in Poona.





WEST BENGAL

The Indian Museum, Chowringhee, Calcutta.—Calcutta is the seat of all the important museums in the State of which the Indian Museum is the largest and most comprehensive. The Museum was opened in 1878 in the present impressive building by the transfer of the collections of the Museum of the Asiatic Society of Bengal. It has six sections on Archaeology, Art, Ethnology, Geology, Industry and Zoology. The Archaeological Section has a large and representative collection of antiquities illustrating the cultural history of India from pre-historic times down to the Muslim period. On the ground floor, this section occupies the entrance hall and half the southern wing which includes the Bharhut and the Gandhara rooms, the Gupta and the Medieval gallery hall and the Muslim gallery, in addition to the corridors on the three sides of the central quadrangle. The long hall in extension from the Gandhara room contains pre-historic and miscellaneous antiquities. Specially interesting are the Bharhut and Gandhara galleries containing specimens of Indian art from the second century B. C. to the fifth century A. D. The coin room of the Museum, which can be seen by special permission, contains the largest collection of Indian coins in the world and also a fine collection of gems and jewellery. The Art Section is on the first floor above the Pre-historic gallery. The Indian *objects d'art* comprise among others a very good collection of Indian textiles, carpets, wood, papier mache and lacquer work, objects in metal, ivory and horn, stone and glass, and pottery. A hall on the third floor contains the picture gallery devoted to Persian and Indian paintings and a collection of Tibetan banners. The Anthropological Section on the first floor contains exhibits illustrating the life and habits of the primitive tribes of India and other aspects of Indian life and customs. The Geological Section in the northern wing and the corridor contains specimens of minerals and rocks and a collection of meteorites, which is the largest in Asia and one of the most important in the world. A long hall on the top floor is devoted to the collection of vertebrate and invertebrate fossils among which can be seen a skull of *Elephas Antiquos*, a restoration of Megatherium and a collection of fossil plants. The Industrial Section is on the top floor above the Anthropological Section and has specimens of commercial and industrial interest mostly belonging to the vegetable kingdom, such as gums, India rubber, oils, dyes, firs, drug plants, timbers, tea, coffee, etc. The Zoological Section has a long invertebrate Gallery on the ground floor on the eastern side and a room devoted to the insect collection. The collection of birds, reptiles, amphibians and fish are displayed in two galleries on the first floor.



RAILING PILLARS, RED
STONE, BHARHUT, 2ND
CENTURY B.C.



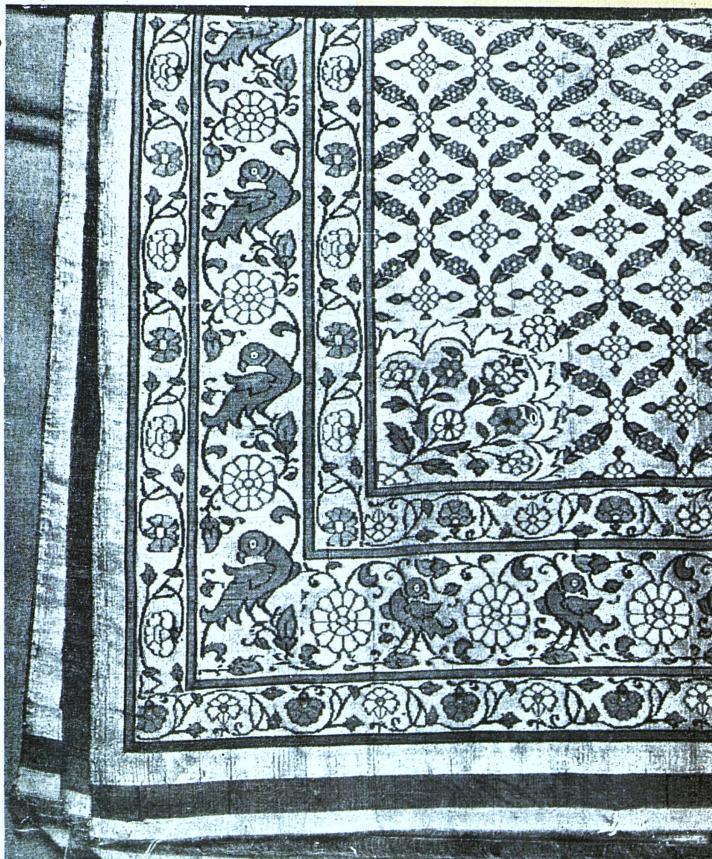
SILVER GILT DORMA FIG-
URE ON BRASS PEDESTAL
WITH BACK SHRINE EN-
CRUSTED WITH PRECIOUS
STONES, NEPAL, 17TH CEN-
TURY A.D.



The Victoria Memorial Hall, Chowringhee, Calcutta.—The attractive building, largely Renaissance in character and with traces of Saracenic influence, owes its origin to Lord Curzon. Its foundation stone was laid in 1906 by H. M. King George V when he visited India as Prince of Wales and it was opened in December 1921 by the Prince of Wales of that time. It is governed by a Board of Trustees of which the President of India is the President and the Governor of Bengal the Chairman of the Executive Committee. The collections comprise sculptures, oil paintings, engravings, prints, historical records and objects of art, mainly illustrating Britain's connection with India. It also contains a few Indian miniature paintings and Persian books.



KINKHAB SADDLE CLOTH FROM AHMEDABAD, WORKED IN GOLD AND SILVER WITH PARROT DESIGN ON THE BORDER. THE DESIGN IN THE BODY OF THE FABRIC IS CALLED "TARAMANDAL" OR CONSTELLATION OF STARS, 19TH CENTURY A.D.



STANDING FIGURE OF
TARA WITH HALO, SET
WITH STONES. NEPAL,
17TH CENTURY A.D.



The Ashutosh Museum of Indian Art, College Street, Calcutta.
—This small museum, located in the Senate House, is maintained by the University of Calcutta. It has a collection of architectural pieces, statues, terracottas, paintings and textiles, mostly illustrating the art of Bengal and Orissa.

Bangiya Sahitya Parishad, 243/1, Upper Circular Road, Calcutta.—The Parishad has a small museum which was opened in 1910. It has a collection of sculptures, paintings of the Bengal School and specimens of other schools, a small coin cabinet and a collection of rare manuscripts, mostly in Sanskrit and Bengali.

Mention may be made in this connection of two other Institutions in Calcutta, viz., the *Asiatic Society* and the *National Library*. The former is located at 1, Park Street. It was founded in 1784 and contains a rich and rare collection of Sanskrit manuscripts. The National Library is now housed at Belvedere, the former residence of the Lt. Governor of Bengal. The collections consist mainly of printed books, but among them can also be found manuscripts in European and Oriental languages, old prints, drawings and maps. Calcutta also has the Government Industrial Museum devoted to Industrial Art, and the Commercial Museum of Indian Arts and Crafts. There is, too, the Indian Institute of Art in Industry at 15, Park Street.





The Government Museum, Pantheon Road, Madras.—In 1851 a Central Museum comprising the small collections of the Madras Literary Society and the branch of the Royal Asiatic Society was opened at the College of Fort St. George by the East India Company. These were removed in 1854 to the present buildings on Pantheon Road. The Museum has sections devoted to Geology, Archaeology, Anthropology, Botany and Zoology, besides Numismatics, particularly relating to South India. The collections are housed in three two-storied buildings, the one in the rear containing some sculptures and specimens of Zoology, Geology and Botany. The front building contains the collection of arms and armour, pre-historic antiquities, specimens of anthropological interest, metal, wood, ivory work, and china, and Hindu and Jaina images. The sculpture gallery contains architectural pieces and Hindu, Buddhist and Jaina sculptures from the Tamil, Telugu and Kanarese districts. The most important is the collection of sculptures from the Buddhist site of Amaravati belonging to the first century B.C., the earliest surviving sculptures from the South. In the galleries devoted to metal work are to be found South Indian lamps, objects connected with household and temple worship and images in bronze among which are the most famous Nataraja from Tiruvelangadu and the beautiful set of Rama, Sita, Lakshmana and Hanuman. Among the wood work there is an interesting collection of carvings from temple cars. The contents of the Arms Gallery are mostly from the Palace at Tanjore and Fort St. George and those of the Pre-historic gallery are early stone and metal implements, beads, funerary urns, pottery, etc., including pre-historic antiquities from the Iron Age sites of Adichannallar and Perumbiar.

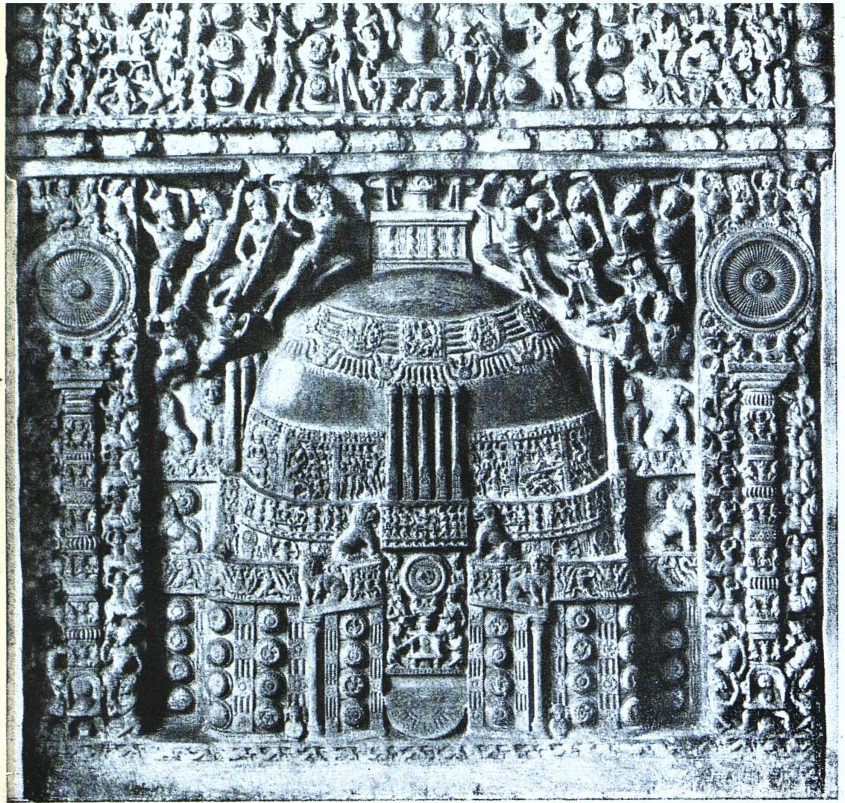
Recently an Art Gallery was added to the Madras Museum where outstanding art objects are exhibited. For the other paintings etc., it is proposed to open a new section in the Museum.

The Fort Museum.—This museum, opened in February 1948, is housed in a part of the office of the Archaeological Superintendent, Southern Circle, in Fort St. George. The exhibits belong mainly to the days of the East India Company and relate to the history of the Fort and St. Mary's Church.

The Pudukkottai Museum.—This is a small museum in the former state of Pudukkottai now merged with Madras State. It is a local museum and deals principally with the Art, Archaeology, Geology, Botany and Natural History of the State.



AMARAVATI SLAB DE-
PICTING A STUPA, LATE
11TH CENTURY A.D.



ANDHRA

The Nagarjunikonda Museum.—There is no State Museum yet in the newly-formed Andhra State. But the collection of detached sculptures in the site museum at Nagarjunikonda in the Guntur District, seen along with the remains of the Buddhist structures at the site, provide interesting examples of Indian art flourishing in Andhra in the 3rd-4th century A.D., during the reign of the southern Ikshvaku rulers. There is hardly anything left in the earlier site of Amaravati, which had once one of the earliest and most beautiful Buddhist stupas in India, excepting a few pieces of sculptures which are now preserved in the archaeological sculpture shed. The few outstanding sculptures which it was possible to recover from the site are mostly preserved in the British and the Madras Museums.

There are also small local museums at Vijayawada, Rajahmundry and Timapati in the Chittur district.

UTTAR PRADESH

The State Museum, Lucknow.—Starting as Municipal Museum in 1863, it gained provincial status in 1883. The collections are now preserved in two separate buildings. The main collections devoted to Natural History, Ethnology, paintings, drawings, manuscripts, coins and medals, arms and armour and Archaeology are exhibited in the several galleries of the Lal Baradari. Extensive archaeological reserve collections are housed at Kaisarbagh, about a quarter of a mile away from Lal Baradari. Among other antiquities, a fine collection of Jaina images of the Kushana period recovered from the Kankali Tila in Mathura can be seen here.

The Archaeological Museum, Mathura.—It was originally started in 1874 but its control was taken over by the Municipal Board in 1900. The U.P. Government assumed responsibility for it in 1912. In 1930, the Museum moved into a magnificent new building provided by the Provincial Government and was brought under their own administration. Though a local museum, it has the finest collection of antiquities ranging from the 3rd century B.C. to 1000 A.D. belonging to the Maurya, Sunga, Kushana, Gupta and Medieval periods of Indian history. For a glimpse of the history and art of the Kushana period this museum is the foremost in the world and should not be missed. It is easily accessible to tourists going to Agra by road.



FRAGMENT OF BAS-RELIEF, MATHURA, 2ND CENTURY A.D.



STATUE OF KANISHKA,
MATHURA, 1ST CENTURY
A.D.



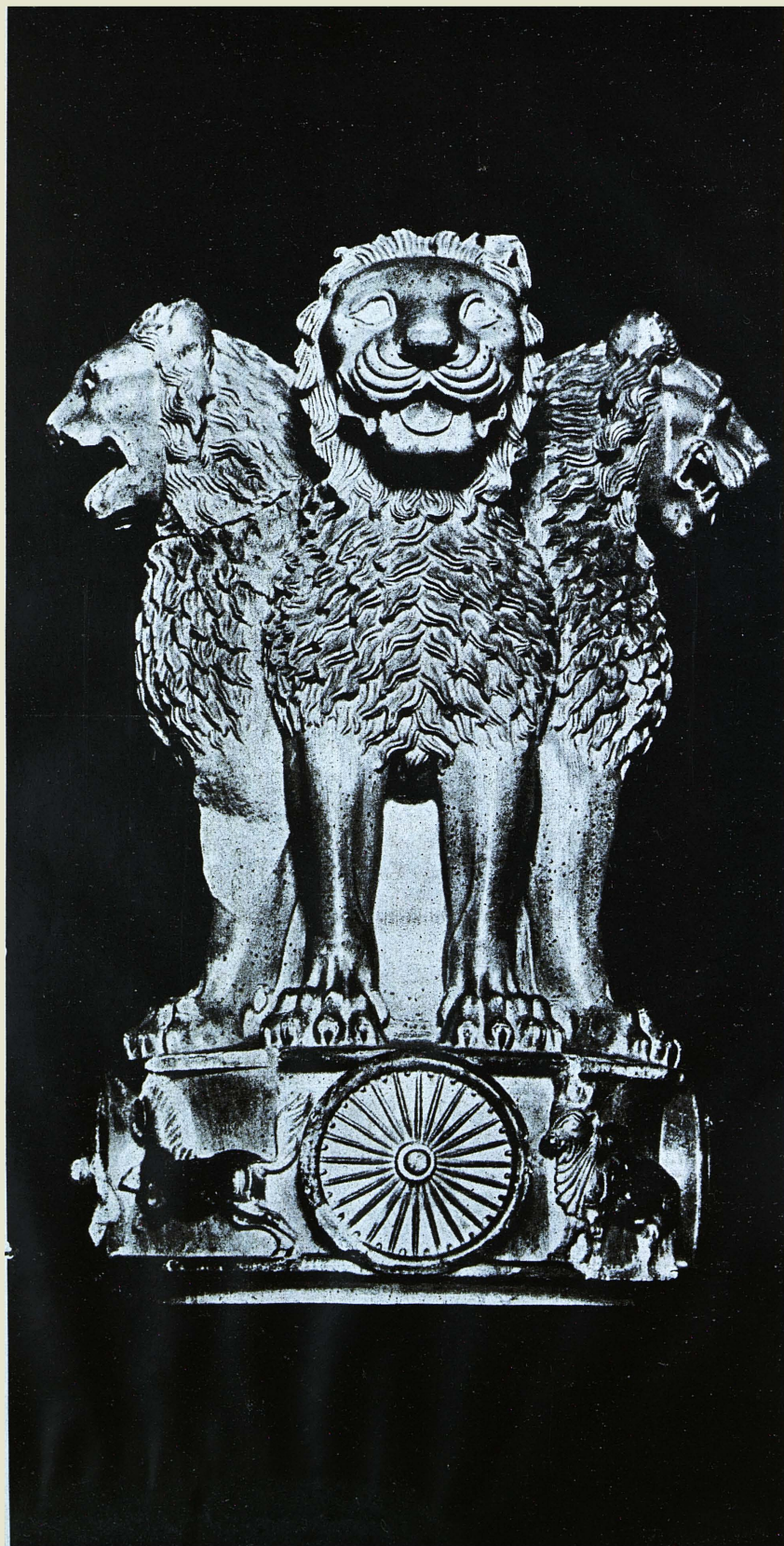
The Municipal Museum, Allahabad.—Opened in 1931 in a wing of the Municipal Office, it has a mixed collection of antiquities, musical instruments, clay models, art objects, some zoological specimens, textiles, pottery, coins, etc. Among the antiquities are to be found some interesting images from Khajuraho, Nagor and Kaushambi. In a separate hall are displayed a number of paintings by the Russian painter Nicholas Roerich.

Bharat Kala Bhavan, Banaras.—This Museum of Indian Arts and Archaeology, founded by Rai Krishnadasa in 1920, is now attached to the Banaras Hindu University and housed in a magnificent newly constructed building. Besides gold and other coins of the Gupta period, the archaeological exhibits and rare specimens of arts, crafts and sculpture, it has an extremely fine and representative collection of Indian pictorial art.



KARTTIKEYA SANDSTONE,
UNITED PROVINCES, 7TH
CENTURY A.D.





The Sarnath Museum.—This is an archaeological site museum four miles to the north of Banaras. Sarnath is now a small hamlet but it was once an important centre of Buddhism from its rise in the 5th century B.C. and marks the ancient site of the Deer Park where Buddha preached his first sermon after his enlightenment. The Museum was started in 1904 and the present building was ready in 1908 to house the antiquities recovered from excavations at the site. The collections range in date from the 3rd century B.C. to the time of its destruction in the 12th century A.D. and consist of images, stucco figures, bas reliefs, inscriptions, domestic objects of stone and terracotta, pottery and architectural pieces belonging to the Maurya, Sunga, Andhra, Kushana, Gupta and Medieval periods of Indian history. Here are preserved the famous Lion Capital of Asoka which has been adopted as the crest of the Republic of India and the statue of the preaching Buddha of the Gupta period, besides other fine images of the Mathura School.



KRISHNA KILLING BULL
DEMONS, BHARAT, KALA
BHAVAN, 18TH CENTURY
A.D.



BIHAR

The Patna Museum.—Starting in 1917 the collections were moved to the present imposing building in 1920. Besides coins, arms, specimens of pictorial and industrial art and other miscellaneous objects, the collections comprise exhibits relating to Archaeology, Ethnology, Geology and Natural History. In the Archaeological Section, of special interest are the antiquities excavated from the ancient sites of Patliputra, the capital of the Maurya rulers, and Buxar, terracotta figurines, bronze images specially from Kurkihar and the superb Yakshi statue from Didarganj. The Museum has a collection of Tibetan paintings, the richest outside Tibet, and also a valuable collection of coins. There is also a good private collection of art objects at the bungalow of Diwan Bahadur Jalan on the bank of the river Ganga. The Khudabux Library in Patna contains a number of rare manuscripts in Arabic and Persian many of which are illuminated.



A BRONZE, KURKI HAR,
9TH CENTURY A.D.





The Nalanda Museum.—This is a site museum opened in 1917. The antiquities were all recovered from excavations at the site of the famous ancient Buddhist University of Nalanda and comprise bronze and stone images, terracotta figurines and plaques, clay seals of great historical importance, pottery and miscellaneous iron and bronze objects. There are also a few objects from the neighbouring ancient site of Rajgir, famous in the time of Buddha. The collection at Nalanda is of very great importance for the history of Indian art and iconography of the later Gupta and Pala periods. A new museum has recently been opened at Vaisali in the Muzaffarpur District which played an important part in the history of Jainism and Buddhism.



RAHU, THE DEMON OF
ECLIPSES, A SCULPTURE
FROM THE SUN TEMPLE,
KONARAK, ORISSA, 13TH
CENTURY A.D.



The State Museum, Bhuvaneswar.—The Archaeological Museum in Cuttack has now been transferred to Bhuvaneswar, the new capital of the State. The antiquities have been collected from different parts of Orissa including Bhuvaneswar. There is also a collection of images in the sculpture shed at Konarak in the compound of the famous Sun temple about 40 miles from Bhuvaneswar and 20 miles from the seaside town of Puri.

The Baripada and Khiching Museums.—Both the museums are in the former Mayurbhanj State now integrated with Orissa State. They are purely archaeological in character. While the Baripada Museum contains pre-historic tools, sculptures, copper plate inscriptions and historical documents from the State, the museum at Khiching has Buddhist, Jaina and Brahminical images and other antiquities excavated since 1923 at the site on which stood the earlier capital of the State.



A FEMALE MUSICIAN, A
SCULPTURE FROM THE
SUN TEMPLE, KONARAK,
13TH CENTURY A.D.



MADHYA PRADESH

The Central Museum, Nagpur.—Established in 1863, the Museum contains a miscellaneous collection of objects relating to Archaeology, Art, Ethnology, cottage industry, Natural Sciences and Geology, etc., mostly obtained in the State. The Archaeological Section comprises, among other things, antiquities from megalithic sites, Copper Age implements and silver bulls, heads and discs from the Gungeria hoard, Buddhist, Jaina and Gond sculptures and some interesting inscriptions including an early one on a sacrificial wooden pillar. In the Ethnological Section, of special interest are objects used by many aboriginal tribes of the State.

There are also two small museums at Raipur in the same State. The one known as the *Janapada Sabha Museum* is maintained by the District Council and comprises objects of archaeological and industrial interest. The other is of recent origin and is known as the *Mahant Ghasidas Smarak Sangrahalaya*.

ASSAM

The Assam State Museum, Gauhati.—Provincialised in 1953, the Museum's collections comprise images, inscriptions and carved stones, arms, potteries, specimens of work in metal, wood and ivory, ancient manuscripts, coins, costumes of the Ahom Kings, and the Mohenjo-Daro and Harappa antiquities.

EAST PUNJAB

There is no regular museum in the State though it is proposed to have one in the new capital at Chandigarh. The State's share of the Lahore Museum collections after the partition are in Simla for the present.

The Central Museum, Jaipur.—The Museum was founded in 1876 but the collections were transferred in 1887 to the present magnificent building made of white marble, which is known as the Albert Hall. The collections are miscellaneous in character and comprise archaeological exhibits, paintings, textiles, pottery, china and glass (both Oriental and European), metal work, arms and jewellery and ivory work for which Jaipur is famous. The outer walls surrounding the ground floor exhibit famous wall paintings, both foreign and Indian, and the main hall, plaster casts of some eminent statesmen, scholars and philosophers from Greece and Rome and Babylonian gods and goddesses. Among the paintings on the walls are to be found large size copies of scenes from the illuminated Jaipur manuscript of Razamnamah, a Persian translation of the famous Indian epics made during the reign of Akbar which are also reproduced in repousse work on silver plated shields made by Jaipur artists. Specially interesting among the exhibits in the Hall are the carpets among which is to be found a big Persian garden carpet over 300 years old. In the corridor outside are to be found a number of stone statues and architectural pieces among which is a beautiful Jaina gateway of the 15th century from Amber. The metal room contains some

RAJASTHAN



MARBLE SARASWATI,
BIKANER, 13TH CENTURY
A.D.



beautiful specimens of damascene in gold and brassware and enamel works mainly of Indian origin including those from Jaipur.

The upper storey contains specimens of zoological, botanical and ethnological interest and textiles.

The City Palace, Jaipur.—In the armoury here is to be found perhaps the finest collection of old arms and armour in India. In this building is housed an invaluable collection of ancient manuscripts, which include the world famous illuminated manuscript of Razamnamah of the time of the Mughal Emperor Akbar. The upper storey contains a collection of Indian paintings of different schools including the Jaipur School. Of special interest are the large paintings of the dancing Radha and Krishna.

There is also a small archaeological museum at Amber containing antiquities recovered from excavations and collected from the ancient sites in the former Jaipur State.

Rajasthan has seven other museums at Alwar, Bharatpur, Jodhpur, Jhalawar, Kotah, Udaipur and Bikaner. The Alwar Museum is rich in paintings, illuminated manuscripts and old arms. The Sardar Museum (April 1909) in Jodhpur has a good collection of Indian paintings, mainly of the Rajasthani School in addition to archaeological exhibits, coins and historical records. It also contains specimens of the arts and crafts of Jodhpur. The Victoria Hall Museum in Udaipur has archaeological exhibits from different parts of Mewar, beginning from the 3rd century B.C. It also has some Natural History and ethnological specimens, arms and objects of arts and crafts. The Manuscript Library at Udaipur has a collection of illuminated manuscripts and paintings. The museum at Bikaner is general in character. The remaining museums in Rajasthan are mainly archaeological and are of local importance only.



There are two archaeological museums in the State, one at Gwalior and the other at Indore. The museum at Gwalior is located in the Gujari Mahal, a palace built towards the end of the 15th century by Man Singh, the Tomara ruler of Gwalior, for his favourite queen who was a Gujari by caste. The collections comprise sculptures, inscriptions, metal images, terracotta objects and architectural pieces including those recovered from the excavations at the ancient sites of Besnagar, Pawaya and Ujjain. It has also collections of coins and paintings among which are to be found copies of frescoes from the Bagh caves.

The collections in the Indore Museum consist of Brahminical and Jaina images of stone and metal, architectural fragments, inscriptions and seals, pottery, coins, paintings, ancient manuscripts, ornaments and arms and historical documents. There is also a small archaeological museum at Dhar, an important city in ancient Malwa, containing exhibits collected locally.



FEMALE BUST, SAND-
STONE, FROM GWALIOR
FORT 8TH-9TH CENTURY
A.D.





HYDERABAD (Deccan)

The Hyderabad Museum.—The Museum is located in a picturesque two-storeyed building faced by a semi-circular open arcade and situated in the pleasant surroundings of a public garden. Ancient stone images and architectural pieces are arranged in the arcade and other exhibits in the main building. On the ground floor are exhibited the famous Bidri work of Hyderabad, arms, china and enamel ware and copies of some European paintings. The upper storey is devoted to Indian paintings of the Persian, Mughal, Rajput and Deccani Schools, book covers and manuscripts, some of which are rare and historically interesting.

There are two site museums in the State, one at Maski and the other at Kondapur, housing the antiquities recovered during excavations, the more important of which are exhibited in the Hyderabad Museum.

A collection of rare manuscripts and paintings is also preserved in the State Library and in the private collection of the Sayyidiya Library. The collection of the late Nawab Salarjung, containing paintings (both Indian and European), manuscripts, objects in lacquer, metal, wood and jade are exhibited in the Nawab's City Palace which is now open to the public.



The Government Museum, Bangalore.—Established first in 1865 for the exhibition of natural and artificial products of Mysore State, the Museum was transferred to the present building in the Cubbon Park in 1878 and its scope was enlarged. The collections now comprise objects of archaeological and artistic interest, such as sculpture, pottery, inscriptions, pre-historic implements, ancient documents, arms, jewellery, textiles, metal ware, carvings on ivory, mother of pearl, and sandalwood, etc. There are also collections of indigenous products of the State, gipsy costumes, mammals, fishes, corals, reptiles, birds, etc. In the vestibule is shown a large model of Seringapatam in 1800 A.D.

**THE HUNTRESS. HOYSALA,
MYSORE, 12TH CENTURY
A.D.**



TRAVANCORE AND COCHIN

The Government Museum, Trivandrum.—The scope of the Museum is general, comprising objects of archaeological and ethnological interest, such as pre-historic pottery, images in bronze, inscriptions, coins, ivory objects, gems and jewellery, models of castes and tribes of Travancore, musical instruments, etc. There are also an Indonesian Gallery and a Museum of Eastern Arts and Crafts and a collection of mammals and birds, etc.

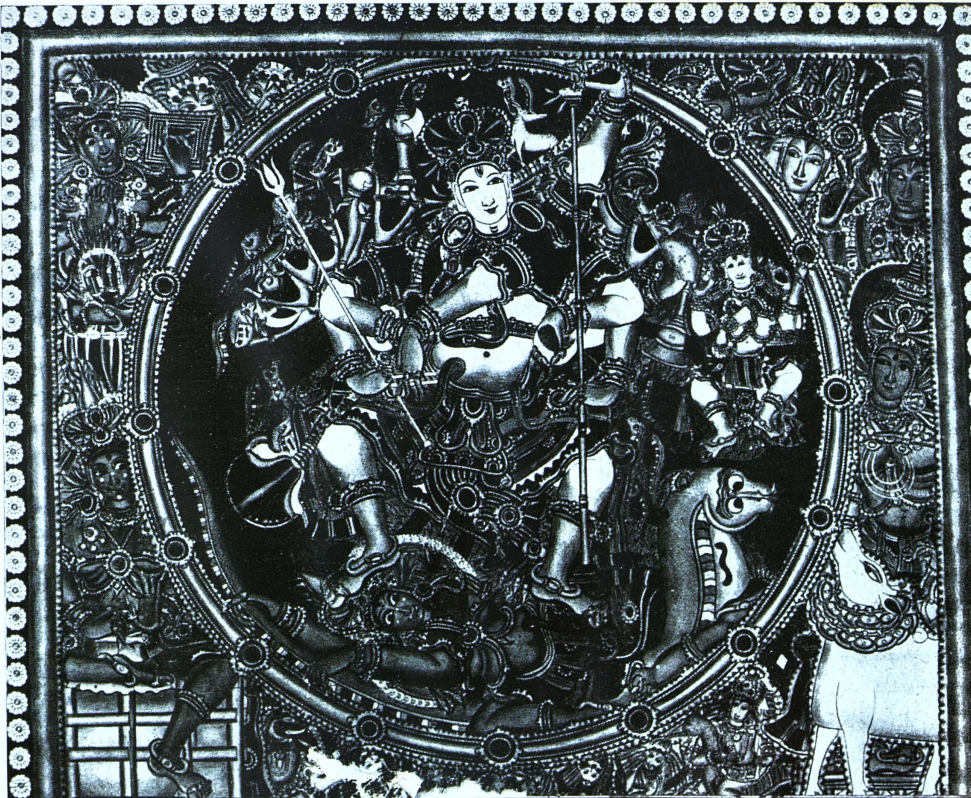
Sri Chitralayam (The Gallery of Paintings), Trivandrum.—This Gallery was opened only in 1935 and the collections comprise copies of frescoes from the Ajanta and Bagh Caves, paintings of the Persian, Mughal and Rajput Schools, Tibetan banners, copies of paintings from the temples and palaces in Kerala, Travancore and Cochin as also some Chinese and Japanese paintings and contemporary Indian paintings.

Padmanabhapuram.—At the ancient seat of the Travancore rulers there is a small museum of antiquities in the old palace where some old mural paintings can also be seen.

The State Museum, Trichur.—The collections here are miscellaneous in character and comprise specimens of archaeological, zoological, geological and agricultural interest. There are also exhibits of local art, cottage industry and forest produce. At Ernakulam, the ancient palace has a series of old mural paintings.

The Archaeological Museum and Picture Gallery, Trichur.—Adjacent to the State Museum, on the first floor of the Town Hall, are housed an Archaeological Museum and an Art Gallery exhibiting copies of mural paintings from temples and old palaces in the Cochin area.

DANCE OF NATARAJA
PADMANABHAPURAM,
16TH CENTURY A.D.



SIVA-PARVATI, STONE,
18TH CENTURY A.D.



There are four museums in the State at Rajkot, Junagadh, Bhavnagar and Jamnagar. In the *Watson Museum of Antiquities* at Rajkot, the present capital of the State, there are archaeological, geological, botanical and zoological collections. The archaeological collection consists of images, inscriptions, coins and other antiquities and ancient manuscripts. There are, besides specimens of Indian arts and crafts, such as textiles, carvings on wood, ivory and stone, leather and metal ware, etc. The *Junagadh Museum* has archaeological specimens of inscriptions, coins and antiquities recovered during the excavations in the former State of Junagadh. It has also specimens of objects manufactured locally. The *Bhavnagar Museum* contains sculptures, inscriptions, miscellaneous small antiquities, Sanskrit manuscripts, coins, fossils, arms and armour and objects of local manufacture. The *Jamnagar Museum* has mainly specimens of archaeological interest.

There is no well organised museum in the State yet, although the nucleus of a State Museum has been formed at Patiala by collecting antiquities, arms and manuscripts from Patiala and other parts of the State.

The Rajputana Museum.—This museum is located in the old Magazine, an early Mughal building, a part of which was once used for Imperial audience. It is an archaeological museum and the collections comprise Brahminical and Jaina images and sculptures, architectural pieces, coins and inscriptions collected locally and from the Rajputana States. The exhibits include specimens of a few Rajput paintings and a collection of arms and armour.



SIVA BEING FATHOMED.
BRAHMA ASCENDING AND
VISHNU DESCENDING.
STONE, 15TH CENTURY
A.D.

SAURASHTRA

PEPSU

AJMER





The collections in the *Bhopal Museum* were dispersed a few years ago but they have recently been returned to the building of the State Library.

The Sanchi Museum.—This museum was built in 1919 to house the movable antiquities recovered from the site during the excavation and clearance of the monuments with a view to conservation. The collections range from the time of Asoka to the late medieval period which comprise a number of relic caskets, fragments of gateways and railings, statues, pottery, terracottas, coins, etc. The Sanchi Lion Capital of Asoka can be seen in the Museum. On the same hill is the newly built Buddhist shrine where are preserved the relics of Sariputra and Maudgalyana, the two principal disciples of Buddha.

The hill Fort of Raisen has also a small museum housing antiquities from the Fort area.

The only museum in the State at present is the Bhuri Singh Museum at Chamba, now integrated with Himachal Pradesh. The collections comprise statues, inscriptions, coins, historic documents, paintings, arms and armour. Also, there are some Natural History exhibits, Tibetan antiquities and specimens of local industrial art.



BHOPAL

HIMACHAL PRADESH

GANESHA IN DANCING
POSE, KHAJURAHO, 11TH
CENTURY A.D.



There is a small archaeological museum at Rewa containing exhibits collected from the monuments and sites in the former Rewa State. There is, too, a collection of sculptures and architectural pieces belonging to 9th-11th centuries found in the temples at Khajuraho and its neighbourhood, and in the open air museum at Khajuraho in the former Chattarpur State.

There is a small museum at Bhuji, the scope of which is general.

Sir Pratap Singh Museum, Srinagar.—The Museum which is located on the left bank of the Jhelum was started by Maharaja Sir Pratap Singh of Jammu and Kashmir. The scope of the Museum is general and it contains specimens of Archaeology, Natural History, Geology, textiles and products of Kashmir arts and crafts. The Archaeological Section contains antiquities from the monuments of Kashmir and those recovered from excavations. Particularly interesting are the finds from Harwan, a Buddhist site of the 3rd century A.D. Moreover, there are collections of coins, carpets and embroidered shawls, birds and beasts, rocks and minerals, etc., all from the State.



VINDHYA PRADESH

CUTCH

JAMMU AND KASHMIR

INDIAN PAINTINGS

The history of Indian painting begins with murals that survive in ancient cave temples, notably those at Ajanta, Bagh, Badami, and Sittanavasal. The art is already at its height, full of grace and vitality, and at Ajanta especially, the artist has painted scenes of Buddhist myth and legend with consummate skill. The drawing is confident and flows smoothly while the colours are rich and harmonious. Copies of these masterpieces are on display in some Indian museums, notably the Prince of Wales Museum, Bombay, and the Government Museum, Hyderabad.

After Ajanta, there is a great gap in the history of Indian painting, for documents are scanty right up to the 12th century. In Eastern India, the Pala School flourished under the Buddhist kings of Bengal, but this form of painting came to an end, at least in India proper, with the sack of the famous University of Nalanda by the Muslims in A.D. 1199. Works of this School consist mainly of delicate miniatures done on leaves of palm-leaf manuscripts. These are comparatively rare but fine examples can be seen in the collections of Bharata Kala Bhavan, Banaras, the Ashutosh Museum, Calcutta, and the National Museum, New Delhi. The Pala School continued to flourish in Nepal, and miniatures of the Nepal style together with temple banners are to be found in the Patna Museum, Bharat Kala Bhavan, Banaras, the National Museum, New Delhi, and the Prince of Wales Museum, Bombay.

The Ancient School of the West, founded, according to Taranatha, the Tibetan historian, in the 7th century A.D., is rather obscure at present, but it seems to have been marked by a preference for linear draughtsmanship, plasticity and modelling playing rather minor parts. At Ellora, in wall paintings of the magnificent Kailasa temple, which dates back to the 9th century A.D., we find ever diminishing classical characteristics together with a distinct linear tendency, so that the Western School represents, perhaps, the decay and disintegration of classical art and marks it out more certainly as the forerunner of the Western Indian School proper. Copies of these very interesting wall paintings can also be seen in the Ajanta Gallery of the Government Museum, Hyderabad.

With the Muslim invasion of the country, artistic activities declined rapidly, for the invaders indulged in the systematic destruction of Hindu works of art wherever they went. Jaina books, how-

ever, continued to be written and illustrated under the tolerant rule of the Sultans of Gujarat. This new phase of the Western School lasted from the beginning of the 12th century to the beginning of the 17th century, roughly a period of 500 years. Throughout this time, the style retained, with extraordinary conservatism, certain marked stylistic peculiarities. The treatment of the human figure corresponds to the idea of classical beauty as depicted at Ajanta, the artist has the same ideal proportions in mind, but the results are startlingly different. The man is a slim creature with a narrow waist and broad chest, and women are sensuous, with full hips and rounded breasts. The faces are almost always in profile, the nose sharp and projecting and the chin small and pointed. The eyes are set close to each other, one of them protruding in a rather clumsy way across the confines of the farther cheek. The earliest illuminations were done on palm leaf, but paper began to be used about 1350 A.D. One of the earliest of these is in the Prince of Wales Museum, Bombay. Other examples of a later period are also to be seen in that Museum, the State Museum, Baroda, Bharat Kala Bhavan, Banaras, and the National Museum, New Delhi. These paper manuscripts become increasingly sumptuous and decorative, gold being used very lavishly. Some of the subjects are non-Jaina, and they do not lack a certain lyricism and power. Many manuscripts done in the Western Indian style are also to be found in the libraries and establishments of the Svetambara Jaina community.

Traditional Orissan painting is closely associated with the Western Indian School, though of a later date. The Ashutosh Museum, Calcutta, has the best collection of works of this School, while the National Museum, New Delhi, and Bharat Kala Bhavan have some good examples.



WALL PAINTING FROM
AJANTA





BRIDE by Amrita Sher-Gil

The arrival of the Mughals in the 16th century heralded a general cultural ferment, for they brought with them new influences and a positive approach to the arts. The Mughal School came into existence at the court of Delhi under their patronage, and though it owes a great deal to contemporary Persian art, it soon developed a distinct individuality of its own. Amongst the earliest works of this School are the large size paintings of *Hamza Namah* done on canvas. The illustrations were executed at Akbar's orders, and only a very few are in the collections of Indian Museums. One of them is in the State Museum, Baroda, and two are in Bharat Kala Bhavan, Banaras. At this stage Mughal painting was mainly an art of book illumination and a number of magnificently illustrated manuscripts were made during the reign of Akbar. The Imperial copy of *Razm Namah*, the finest Mughal book in existence is in the Palace Museum at Jaipur, which also has a splendid illustrated manuscript of the *Ramayana*. Among other notable examples are *Babur Namah* and *Laila-Majnun* in the National Museum, New Delhi, and the unique *Tawarikh-i-khandan-i-Taimuriyya* in the Khudabaksh Library, Patna. The National Library, Calcutta, also has a good collection of illustrated Mughal books.

Book illustration was less in fashion during the reign of Jehangir. While in the previous period we find fluid lines, colours of bright hue, and an obvious emotional content, a quiet splendour now descends upon the scene. The basically naturalistic tendencies of the Mughal School are further in evidence, and the artist delights in painting scenes of court and aristocratic life, portraits of the emperor and grandees of the realm, and sensitive studies of vegetable, bird and animal life, the greatest painter in this genre being Ustad Mansur. The colours become sober and blend easily, the line immaculate and the finish unflinching. Shahjahan was more interested in architecture, and spent much of his time in building notable structures, the famous Taj Mahal at Agra being only one of his great creations. Painting continued to flourish, and the art of portraiture reached its zenith. Very many portraits of richly dressed nobles, standing stiff and courtier-like were done, and care was taken to finish the paintings to the very last detail. The colours used are pure, the tones being warm and mellow and the texture like that of fine enamel. Scenes of religious life showing saints, dervishes, and hunting scenes also become popular. Aurangzeb, however, detested painting as well as other arts, and a decline sets in during his reign, so that paintings of high finish become rarer. The later Mughal School begins during the reign of Farrukhsiyar,



RAGA VARDHAN—Rajput Paintings
(National Art Gallery)

and continues throughout the reign of Shah Alam, the last emperor. Much work was done, though most of it was of a very poor quality. The line is broken, and the colours coarse, though some artists, retaining the memory of their fine tradition made some excellent copies of past masterpieces. European influence becomes more conspicuous and representations of harem life, drinking scenes, and music and dancing parties are very popular. Besides the Museums that house Mughal manuscripts mentioned above, the Indian Museum, Calcutta, the Victoria Memorial Hall, Calcutta, the Prince of Wales Museum, Bombay, Bharat Kala Bhavan, Banaras, the Allahabad Municipal Museum, and the Fort Museum, Delhi, have a fine collection of Mughal miniatures of all periods.

The early Rajasthani School that makes its appearance in the opening years of the 17th century owes much to Mughal technique, but it retains its idealistic and essentially imaginative character against the naturalistic tendencies of Mughal art. The favourite subjects are the various musical modes, events of Krishna's life and the heroes and heroines of contemporary poetics. The faces are all in profile and the setting is natural or architectural, and very often both. The lines are vigorous and rhythmical, and the colours, though limited in range, are hot and brilliant, without being gaudy. The expression concentrates on essentials and is naive and deeply felt, so that the School makes up by its intensity for any deficiency of technique. The National Museum, New Delhi, the State Museum, Baroda, the Prince of Wales Museum, Bombay, Bharat Kala Bhavan, Banaras, the Allahabad Municipal Museum, and the Archaeological Museum, Gwalior, have fine collections of Early Rajasthani School.

In its later phases, the Rajasthani School shows greater Mughal influence though the ideals remain essentially Hindu. Various Rajput capitals begin to develop their own versions. Quite early Udaipur had a distinct style of its own, and the Jaipur version of the Rajasthani style is in evidence by the middle of the 18th century.



ABUL HASAN TANA SHAH
—DECCAN SCHOOL, LATE
17TH CENTURY A.D.



The impression they convey is dignified and sonorous, and the style is full of sensuous musical rhythms and deliberately flowing lines. Jodhpur art of the same period possesses greater fluency and lyricism, and the colours are bright and dazzling. The Bundi style is one of the most pleasing, rich and sumptuous. It owes much to Mughal art of the Shah Alam period, but instead of its weary voluptuousness, we find a fresh world in which the separateness of the spiritual and the sensuous is not yet felt. Lyricism of draughts-

WOMEN VISITING A
SAINT—BUNDI SCHOOL,
MIDDLE OF 18TH CENTURY
A.D.





THE DIVINE FLUTIST—Kangra Valley Painting
(Raja of Lambagraon Collection)

manship, dazzling colours and the brisk movement of fluent mobile lines is an unfailing characteristic. Kishengarh painting of the middle 18th century likewise reveals a very rich and technically accomplished art, tense, romantic and extremely sophisticated.

Works of the later Rajasthani Schools are found in the Prince of Wales Museum, the Bundi paintings of which are especially notable; the National Museum, New Delhi, the Baroda Museum, various museums in Rajasthan, such as the Palace Museum, Jaipur, the Jaipur Museum, the Sardar Museum, Jodhpur, the Bikaner Museum, Bharat Kala Bhavan, Banaras, the Allahabad Municipal Museum, the Indian Museum, Calcutta, and the Provincial Museum, Lucknow. The Rajasthani School in its later phases travelled to

A FOWL—BY MANSUR MUGHAL SCHOOL OF JAHANGIR,
17TH CENTURY A.D.



Maharashtra and paintings in this style are with Bharata Itihasa Samshodhaka Mandal, Poona, and the Prince of Wales Museum, Bombay. The Marathas carried this style to Mysore, Tanjore and Ramesvaram, while works of the Southern phase of the Rajasthani School and other schools of South India can be seen in Sri Chitralayam, Trivandrum, the Madras Art Gallery and the Tanjore Museum.

In the Deccan, a distinct school of miniature painting makes its appearance in the closing years of the 16th century. It was comparatively free from Mughal influence in its early phases though it owed much to Turkey, South Persia, and the surviving Vijayanagara traditions. In the 17th century, however, it was increasingly influenced by the Mughal School, and some excellent work was done at Bijapur and Golkunda. The School of Hyderabad that came into existence with the rule of Asaf Jah in 1724 continued the tradition of Deccani painting though with greater Rajasthani influences. The best collection of Deccani paintings is, no doubt, in the Prince of Wales Museum, Bombay. The National Museum, New Delhi, has some rare paintings of the early period besides some fine portraits. The Government Museum, Hyderabad, has also a fine collection.

A great demand by Europeans for pictures depicting the religious and social life of Indians led to the growth of what is called the Patna School which assimilated decadent Mughal elements and much European influence. Religious festivals and ritual, bazaar scenes, wandering mendicants, and craftsmen at work are commonly depicted. The School was in great vogue until almost the end of the 19th century and there are good examples in the collection of Bharat Kala Bhavan, Banaras, the Victoria Memorial Hall, Calcutta, the Government Museum, Patna and the State Museum, Lucknow.

A vigorous and bold style, akin to the paintings of the early Rajasthani School, is to be found in Basohli in the Punjab Hills by the end of the 17th century. Bold colour schemes, and fierce strength are its constant characteristics. The Punjab Museum, at present located at Simla, the National Museum, New Delhi, and Bharat Kala Bhavan, Banaras, have fine collections. The lovely Kangra School, however, makes its appearance about the last quarter of the 18th century and rapidly reaches its zenith during the reign



BALAJI BAJIRAO—MARATHA SCHOOL, 18TH CENTURY, A.D.



QUEEN OF THE FOREST *by Abanindra Nath Tagore*

of Raja Sansar Chand of Kangra. Cool, beautiful colours, smooth, lyrical lines and a deep emotional fervour mark it out as one of the most brilliant episodes in the history of Indian painting. Its themes were essentially the same as those of the Rajasthani School, and the artist took great delight in depicting the colourful landscape of his home. The National Museum, New Delhi, Bharat Kala Bhavan, Banaras, the Allahabad Municipal Museum, the Provincial Museum, Lucknow, the Indian Museum, Calcutta, and the Prince of Wales Museum, Bombay, have fine collections belonging to this School.

Modern Indian Art was at first heavily influenced by the West, but the indigenous spirit began to reassert itself with a fresh consciousness of the Indian heritage, and the Bengal School did pioneer work in this connection. The modern Indian artist is still seeking for an idiom natural to his genius, and meanwhile we find all kinds of work ranging from the completely academic to completely abstract productions. The National Gallery of Modern Art, New Delhi, Bharat Kala Bhavan, Banaras, the Allahabad Municipal Museum, the Prince of Wales Museum, Bombay, Sri Chitralayam, Trivandrum and the Bombay School of Art have representative collections of modern work.



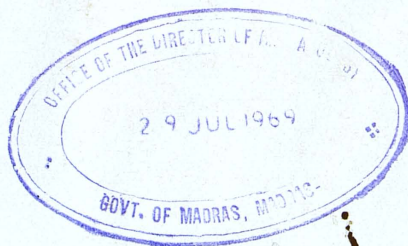
APPENDIX

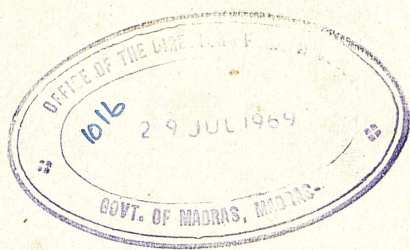
An alphabetical list of Museums in India

Name	State	Scope
1. Alwar Museum	Rajasthan	Archaeology and Art
2. Amber Museum	-do-	-do-
3. Amreli Museum	Bombay	-do-
4. Archaeological Museum, Bijapur	-do-	-do-
5. Archaeological Museum, Mathura	Uttar Pradesh	-do-
6. Archaeological Museum, Sanchi	Bhopal	-do-
7. Archaeological Museum & Picture Gallery, Trichur	Travancore-Cochin	-do-
8. Ashutosh Museum of Indian Art, Calcutta	West Bengal	-do-
9. Bangiya Sahitya Parishad Museum, Calcutta	-do-	-do-
10. Baripada Museum	Orissa	-do-
11. Baroda Museum and Picture Gallery	Bombay	General
12. Bharat Kala Bhavan, Banaras	Uttar Pradesh	Arts and Archaeology
13. Bharata Itihasa Samshodhaka Mandal, Poona	Bombay	Historical
14. Bharatpur Museum	Rajasthan	Archaeology
15. Bhavnagar Museum	Saurashtra	Archaeology and Art
16. Bhopal Museum	Bhopal	General
17. Bhuri Singh Museum, Chamba	Himachal Pradesh	Archaeology and Art
18. Bhuj Museum	Cutch	General
19. B. R. Sen Museum, Malda	West Bengal	Archaeology
20. Central Museum, Jaipur	Rajasthan	General
21. Central Museum, Nagpur	Madhya Pradesh	-do-
22. Central Asian Antiquities Museum, New Delhi	Delhi	Archaeology and Art
23. City Palace, Jaipur	Rajasthan	Arts, arms and armour
24. Commercial Museum, Cal- cutta	West Bengal	Arts and Crafts
25. Delhi Fort Museum	Delhi	-do-
26. Dhar Museum	Madhya Bharat	-do-
27. Fort St. George Museum	Madras	History & Archaeology
28. Fyzabad Museum	Uttar Pradesh	General
29. Ganga Golden Jubilee Museum, Bikaner	Rajasthan	-do-
30. Gauhati Museum	Assam	-do-
31. Government Museum, Ban- galore	Mysore	-do-

<i>Name</i>	<i>State</i>	<i>Scope</i>
32. • Government Museum, Madras	Madras	General
33. Government Museum, Trivandrum	Travancore-Cochin	-do-
34. Govt. Industrial Museum, Calcutta	West Bengal	Industrial Art
35. Gurukul Museum, Kangra	Punjab	Archaeology
36. Gwalior Museum	Madhya Bharat	-do-
37. Historical Museum, Satara	Bombay	Historical
38. Hyderabad Museum	Hyderabad (Deccan)	General
39. Indian Museum, Calcutta	West Bengal	-do-
40. Indian War Memorial Museum	Delhi	War trophies
41. Indonesian Gallery and Museum of Eastern Arts and Crafts, Trivandrum	Travancore-Cochin	Arts and Crafts
42. Indore Museum	Madhya Bharat	Archaeology
43. Jamnagar Museum of Antiquities	Saurashtra	-do-
44. Jardine Museum, Khajuraho	Vindhya Pradesh	-do-
45. Janapada Sabha Museum, Raipur	Madhya Pradesh	General
46. Jhalawar Museum, Jhalrapatan	Rajasthan	Archaeology
47. Junagarh Museum	Saurashtra	-do-
48. Khiching Museum	Orissa	-do-
49. Kolhapur Museum	Bombay.	-do-
50. Kondapur Site Museum	Hyderabad (Dn.)	-do-
51. Kotah Museum	Rajasthan	-do-
52. Mahant Ghasidas Museum, Raipur	Madhya Pradesh	-do-
53. Maskis site Museum	Hyderabad (Dn.)	-do-
54. Municipal Museum, Allahabad	Uttar Pradesh	General
55. Nagarjunikonda Museum	Andhra	Archaeology
56. Nalanda Museum	Bihar	-do-
57. National Museum, New Delhi	Delhi	Archaeology, Art and Anthropology
58. Natural History Museum, Darjeeling	West Bengal	Natural History
59. Nawab Salarjung Museum	Hyderabad (Dn.)	Art
60. Museum of Antiquities, Padmanabhapuram	Travancore-Cochin	Archaeology
61. Patiala Museum	Pepsu	-do-
62. Patna Museum	Bihar	General
63. Prince of Wales Museum of Western India, Bombay	Bombay	-do-
64. Pudukkottai Museum	Madras	-do-
65. Raisen Museum	Bhopal	Archaeology
66. Rajkot Museum	Saurashtra	General
67. Rajputana Museum, Ajmer	Ajmer	Archaeology
68. Sanohi Museum	Bhopal	-do-

<i>Name</i>	<i>State</i>	<i>Scope</i>
69. Sardar Museum, Jodhpur	Rajasthan	General
70. Sarnath Museum	Uttar Pradesh	Archaeology
71. Sibpur Botanical Garden Herbarium	West Bengal	Botany
72. Sir Pratap Singh Museum	Jammu & Kashmir	General
73. Sri Chitralayam	Travancore-Cochin	Art
74. St. Xavier's College Museum	Bombay	Archaeology
75. State Museum, Bhuvaneswar	Orissa	Art & Archaeology
76. State Museum, Lucknow	Uttar Pradesh	General
77. State Museum, Trichur	Travancore-Cochin	-do-
78. S. V. Museum, Timpatti	Andhra	-do-
79. Taj Museum, Agra	Uttar Pradesh	
80. Vaisali Museum	Bihar	Art & Archaeology
81. Venkata Vidya Sadan Mu- seum, Rewa	Vindhya Pradesh	-do-
82. Victoria and Albert Museum, Bombay	Bombay	General
83. Victoria Hall Museum, Udaipur	Rajasthan	-do-
84. Victoria Jubilee Museum, Bezwada	Andhra	-do-
85. Victoria Memorial Hall, Calcutta	West Bengal	Art







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