

**ESTIMATES COMMITTEE  
(1967-68)**

**FOURTH REPORT**

(FOURTH LOK SABHA)

**MINISTRY OF EDUCATION**

- (i) NATIONAL MUSEUM, NEW DELHI.
- (ii) NATIONAL GALLERY OF MODERN ART,  
NEW DELHI.



**LOK SABHA SECRETARIAT  
NEW DELHI**

*June, 1967/Jyaistha, 1889 (Saka)*

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C O R R I G E N D A

TO

Fourth Report (Fourth Lok Sabha) of Estimates Committee on the Ministry of Education - (i) National Museum, New Delhi; and (ii) National Gallery of Modern Art, New Delhi.

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- Page 21, line 10, for 'their' read 'its'.  
Page 21, line 15, for 'explorations excavations' read 'explorations/ excavations'.  
Page 22, line 5, for 'impresson' read 'impression'.  
Page 28, line 8, for 'instricate' read 'intricate'.  
Page 30, line 17, for 'museum' read 'museums'.  
Page 35, line 17, for 'educational' read 'educational'.  
Page 42, line 3, for 'obroad' read 'abroad'.  
Page 55, line 14, insert 'of' after 'help'.  
Page 59, line 33, for 'Gaganandra' read 'Gaganendra'.  
Page 100, line 14, for 'their' read 'its'.  
Page 100, line 23, for 'satisfactory' read 'satisfactory'.  
Page 105, line 29, for 'Feasibility' read 'feasibility'.

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# ESTIMATES COMMITTEE

(1967-68)

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Shri P. Venkatasubbaiah

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(iv)

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**SECRETARIAT**

Shri B. K. Mukherjee—*Deputy Secretary.*

Shri K. D. Chatterjee—*Under Secretary.*

## INTRODUCTION

1. The Chairman, Estimates Committee, having been authorised by the Committee to submit the Report on their behalf, present this Fourth Report on the Ministry of Education—(i) National Museum, New Delhi; and (ii) National Gallery of Modern Art, New Delhi.

2. The subject was examined by the Estimates Committee (1966-67) and necessary information obtained and evidence taken by them. That Committee, however, could not finalise their Report due to the sudden dissolution of the Lok Sabha on the 3rd March, 1967. The Estimates Committee (1967-68) have perused the minutes of evidence and have come to their own conclusions which have been embodied in the Report.

3. The previous Committee (1966-67) took evidence of the representatives of the Ministry of Education, National Museum, New Delhi and National Gallery of Modern Art, New Delhi on the 26th and 27th September, 1966. The Committee wish to express their thanks to the Joint Secretary, Ministry of Education, Directors of the National Museum, New Delhi and National Gallery of Modern Art, New Delhi and other Officers of the Ministry of Education, National Museum, New Delhi and National Gallery of Modern Art, New Delhi for placing before them the material and information they wanted in connection with the examination of the estimates.

4. They also wish to express their thanks to Dr. T. N. Ramachandran, Joint Director-General of Archaeology (Retired) and Dr. (Mrs.) Grace Morley, Adviser on Museums, Ministry of Education for giving evidence and making valuable suggestions to the Committee.

5. The Committee also wish to thank Numismatic Society of India, Varanasi; Prof. D. P. Ghosh, President, Museums Association, West Bengal; Director, Prince of Wales Museum, Bombay; Curator, Mysore Government Museum, Bangalore; Director, Museums and Zoos, Trivandrum; and Shri Chintamani Kar, Principal, Government College of Art and Crafts, Calcutta for furnishing Memoranda to the Committee.



6. The Report was considered and adopted by the Committee on the 9th May, 1967.

7. A statement showing the analysis of recommendations contained in the Report is also appended to the Report (Appendix VIII).

NEW DELHI;

P. VENKATASUBBIAH,

*Chairman,*

*Estimates Committee.*

June 3, 1967.

Jyaistha 13, 1889 (Saka).

# CHAPTER I

## NATIONAL MUSEUM, NEW DELHI

### A. Genesis and Activities

#### *Genesis*

The blueprint for the establishment of a National Museum in New Delhi was prepared by the Gwyer Committee set up by the Government of India in 1946. The Gwyer Committee recommended a phased development and after a good deal of search for a suitable site, the final choice ultimately fell upon the piece of land, originally assigned by the planners of New Delhi for the purpose, on the corner of Janpath and Maulana Azad Road.

2. Although the Museum's blueprint was prepared in 1946, the inspiration for the setting up of the Museum came from an exhibition that was sponsored by the Royal Academy, London, with the cooperation of the Government of India and the British Government and a later exhibition held in the State Rooms of the Rashtrapati Bhavan in New Delhi in 1949. Exhibits selected from Museums all over India were sent to London for display in the galleries of Burlington House during the winter months of 1947-48. While this Exhibition was on view in London, the Government of India decided to exhibit the collection under a single roof in Delhi before its dispersal after return to India. The realisation of this plan was made possible by the munificence of Lord Mountbatten, the then Governor-General of free India, in placing the State Rooms of the Rashtrapati Bhavan at the disposal of the then Director General of Archaeology who was asked to organise the show. The Exhibition was opened to the public in 1949. This Exhibition, which was greatly appreciated and applauded, was in a way responsible for the creation of the National Museum.

3. On the 15th August, 1949, the National Museum was formally inaugurated by Shri C. Rajagopalachari, the then Governor-General of India and it was announced that till such time as a permanent building for housing the National Museum was constructed, the Museum would continue to function in the State Rooms of the Rashtrapati Bhavan. The success of the Exhibition and the paucity of any appreciable collections in the possession of the Government of India, led to the idea that the exhibits on view might be retained to form the nucleus of the National Museum collection. Accordingly, an appeal for the loan of objects to the newly planned National Museum was sent out by the then Education Minister

to all the participants in the London Exhibition, viz. the different Museums and State Governments in India. Some complied with this request, while others asked for the return of their exhibits. All that was left behind formed the nucleus of the collection of the National Museum.

The National Museum was looked after by the Director General of Archaeology until the year 1957 when the Ministry of Education declared it as a separate institution and placed it under its own direct control.

4. The foundation stone of the building was laid by late Shri Jawaharlal Nehru, the then Prime Minister of India on the 12th May, 1955 and in June, 1960, its completed first unit was handed over to the staff. The exhibition galleries were installed during the next few months and the National Museum, in the first section of its permanent house, was formally inaugurated by the then Vice-President, Dr. S. Radhakrishnan (later President) on the 18th December, 1960. The following day it was opened to the public. At that time all Departments of the National Museum were already staffed and functioning, with the exception of Anthropology. The first exhibition of Anthropology was opened in December, 1961.

#### *Activities*

5. The Museum has been able to build up a collection of over one lakh objects of different categories through loan, gift and purchase, which is supplemented each year by way of new acquisitions to make the collections as comprehensive and representative as possible. Among other art objects, the Museum has during the last five years made such important acquisitions as the Jalan collection of Jades, Tarapore collection of coins, miniatures from the Kishengarh Darbar, Vyas collection of Muslim coins, Moti Chand Khazanchi collection of paintings, Verrier Elwin collection of anthropological objects, etc. The documentation of the material required in the museum is done by specialists in respective subjects after study and research.

The panorama of Indian art from the prehistoric to modern times has been presented in eighteen galleries of the Museum, which is as yet in its first phase of development constituting 45 per cent of the total area planned for it. The process of improving the installations by means of specially designed and illuminated window and built-in cases, and providing suitable pedestals with spot lights, has continued during the last five years, to perfect them for

a handsome appearance and make them effective for instruction. Besides the permanent installations, the museum has organised several periodic and rotating exhibitions not only for inviting repeat visits from the public, but also to display more material from the reserve collections. The setting up of the Nehru Memorial Museum was an important assignment undertaken by the National Museum in 1964. It has been offering assistance and advice on museum techniques to different States and private museums. The National Museum has actively participated in a number of exhibitions, both at home and abroad, by way of lending art objects and with a view to propagate Indian art and culture.

To make the museum collections widely known and for the dissemination of knowledge the staff members of the museum have contributed several research papers to art magazines and journals. During the past five years the museum has also brought out half a dozen prestige publications for scholars and art libraries, and for popular education picture postcards of museum objects, a guide to the museum, educational brochures, colour reproductions of miniatures, a bulletin and folders on exhibitions.

### *Objectives*

6. Asked to describe the primary functions and objectives of the National Museum, the representative of the National Museum has stated in evidence:

“The National Museum is a national institution. It tries to present to an average Indian the past achievements and past wisdom, the craftsmanship and artistic sense of his country. It tries to give him a picture of the country as it could be seen from the remains of the past. The Museum has three important Departments—Art Department, Archaeological Department and the Anthropological Department. In the galleries that present the materials, we have a fairly clear picture of Indian civilisation portrayed. The National Museum has every aspect, almost all aspects covered.”

The Committee have been informed that the National Museum has procured between 50 to 60 pieces of Kushana Art besides some exhibits of Gandhara sculpture. It has been stated that the museum has some pre-historic pottery from China. The museum has been able to get a single bronze to represent the Chinese art.

Efforts were being made to obtain more such representative collections. Asked to state the sources for the collection of Chinese material, the representative of the National Museum has stated that the Chinese material was not only available in China but distributed all over the world in abundance. The Honolulu Museum has agreed to consider the proposal of the National Museum for the supply of exhibits of Chinese art on a reciprocal basis.

The representative of the National Museum has admitted during the course of evidence that the National Museum does not possess any exhibits pertaining to the ancient civilisation that flourished in Assyria or Babylon. Nor do they have any exhibits from countries of South East Asia and Ceylon. He has also admitted that "It is essential to have something from Ceylon, because the Amaravati type of Buddha is closely connected with the sculptures that we have at Anuradhapuram." He has agreed with the Committee that it would be desirable to collect exhibits from Ceylon in connection with the centenary of Ananda Coomaraswamy. He has further informed the Committee that the National Museum is trying to obtain special pieces of sculpture from Greece, Iran, Egypt, China and the countries of South East Asia.

In reply to the Committee's question whether it was the idea of the Government to develop the National Museum as a (i) multi-purpose museum or (ii) only|mainly as a museum of sculptural and historical interest, it has been stated that the idea of the Government was to have a Museum of Art, Archaeology and Anthropology and not to have a multi-purpose museum.

While the Committee appreciate that the National Museum should present a complete picture of national life and culture they feel that it should transcend the bounds of the country and endeavour to acquire exhibits pertaining to the ancient civilisations *e.g.* those that flourished in Assyria, Babylon, etc. The National Museum should also try to forge links with museums in the countries of South East Asia so that worthwhile exhibits pertaining to the ancient culture that flourished in those countries could be acquired on a reciprocal basis. The Committee are in agreement with the views that a National Museum in the modern age cannot restrict itself to a representation of national art and culture alone. The National Museum should develop into a great museum not only of Indian art and culture but of art and culture in other regions of the world and help develop among Indians of all classes a sense of their human heritage as citizens of one world.

The Committee note that the National Museum does not possess any exhibit from Ceylon and South-East Asia. In view of the fact that India has close cultural relations with that country from ages past, it is desirable that concerted efforts should be made to obtain some specimens of art and culture representing the ancient civilization of Ceylon. It would be worthwhile to exhibit those materials during the centenary celebration of Ananda Coomaraswamy, one of the greatest authorities on Indian art.

## B. Organisational Set-up

### *Present Organisational Set-up*

7. The organisational set up of the National Museum may be seen at Appendix I. The Museum is a subordinate office of the Ministry of Education and its head is a Director. The Director is overall professional/technical/administrative head and directs work on exhibitions, collections, research, publications as well as office administration. The Assistant Director assists the Director in this operation. The curatorial personnel who are incharge of collections are Keepers, Deputy Keepers, Senior Technical and Technical Assistants. The curatorial departments are:

- (i) Archaeology
- (ii) Anthropology
- (iii) Miscellaneous miniature and other paintings, textile and decorative arts, coins, arms and epigraphy
- (iv) Manuscript Department
- (v) Central Asian Antiquities Department; and
- (vi) Pre-historic Archaeology Department.

The Expert Museum Survey Committee (1955) have observed in their Report that the development of the museum will be rapid only if their administration is progressive, flexible and free from too much red-tapism. For this purpose, it will be effective to place the museum under governing bodies with members especially chosen for their interest and experience in museums and administrative skill to get things going. The Director of each museum should be actively associated with the administration and be given wide powers. With a view to bring about the dynamic development of the National Museum, there should be a strong Board of Governors with full administrative and financial powers. This Board of Governors should

be governing body for the entire National Museum, i.e. for all the different units of it located in different places. Under the Board of Governors there should be a Director General of National Museum, who must be a person of the highest professional qualifications and should have overall control of all the different units of the National Museum. He should be given wide administrative powers. To help him in day to day administration, he should have either a Secretary or Director (Administration) of a status not lower than that of the Director of the various units of the National Museum. Each unit of the National Museum should be under the administrative charge of a Director with appropriate qualifications. There should be, for each unit, a local Advisory Committee to advise the Director General and the Board of Governors. The Board of Governors should consist of not less than 7 and not more than 11 persons and should include a representative each of the Ministry of Education and the Ministry of Finance. The other members may be appointed *ex officio* or in their personal capacity, so that the Board consists of persons with sufficient experience, knowledge and standing, keeping in view that it is essentially an administrative body. It is also desirable to avoid elections in constituting the Board of Governors. The Director-General should be the Secretary but not a member of the Board.

Asked during evidence what were the reasons for not having a Board of Governors and instead making the National Museum only a subordinate office of the Ministry of Education, the representative of the Ministry of Education stated that "The National Museum is still in the process of development. Out of its four phases, only one phase has been completed and the Government, therefore, felt that to establish it on a proper footing, the first step is to complete the building and have the organisational set-up and then consider the question of appointing a Board of Trustees".

The Committee feel that there should be a uniform pattern of management in all the Central Government museums. While the affairs of the Museums at Calcutta and Hyderabad are looked after by a Board of Trustees, the Museums at New Delhi, namely, National Gallery of Modern Art and National Museum function as subordinate offices of the Ministry of Education. The Committee hope that this matter will be examined by the Ministry of Education and early action initiated to set up a Board of Trustees or a Board of Governors for administering the Museum. The Committee agree with the views of the Expert Museum Survey Committee that the members of the Board of Governors should be eminent museologists with considerable administrative experience.

**Staff**

8. A statement showing the number of sanctioned posts in the National Museum together with their scales of pay is given in Appendix II. From the statement it will be seen that there are 256 posts in all in the National Museum out of which 166 posts are permanent and 90 posts are temporary. A break-up of the above posts is given below:

	Total No. of Posts	Total No. of perma- nent posts	Total No. of tempo- rary posts
Class I	19	16	3
Class II (Gazetted)	2	2	
Class II (Non-Gazetted)	14	8	6
Class III (Ministerial)	34	26	8
Class III (Non-ministerial)	53	39	14
Class IV	134	75	59
<b>GRAND TOTAL</b>	<b>256</b>	<b>166</b>	<b>90</b>

Asked whether the organisational set-up of the National Museum was adequate for the smooth and efficient working of the Museum, it has been stated in a written note submitted to the Committee that "The present set-up is fairly adequate. Some of the higher posts have still to be filled, care being taken to provide scholarships, competence and technical skill. The Conservation Laboratory for all the museums in India has to be provided with staff, in stages, to cope with the additional work. Even in the Museum itself, changing of collections and holding periodical exhibitions, would require adequate staff and similarly sufficient competent staff would be required for training. Recently the Staff Inspection Unit has provided some additional posts which are absolutely essential for the huge collections in the Museum and their care and study. It is hoped that these posts when filled, would, to a great extent, add to the improvement of the situation."

The Committee have been informed that the Staff Inspection of the National Museum was carried out by the Ministry of Finance in



November-December, 1965 for which background data were furnished by the National Museum and a sample of 6/8 working days was taken from the 8th November, 1965.

Discussions on the staff proposals were held in March, April and May, 1966, between Ministry of Education, National Museum and the Staff Inspection Unit and finally between the Joint Secretary (Per) and Joint Secretary (EA&E), Ministry of Finance, and Joint Secretary, Ministry of Education on 27th June, 1966. A copy of the statement showing the agreed staff strength may be seen at Appendix III.

The Committee understand that against 19 posts of Class I Officers only, 13 posts have so far been filled up leaving six posts still to be filled up. Similarly, against 14 posts of Class II (Non-Gazetted), only 8 posts have been filled up, leaving a balance of six posts still to be filled up. The Committee also understand that there are 11 vacancies in the grade of Class III (Ministerial) (inclusive of the posts which are to be surrendered as a result of the recommendations of the Staff Inspection Unit).\*

**The Committee note that the National Museum has been provided with additional posts as a result of the inspection made by the Staff Inspection Unit of the Ministry of Finance. They also note that quite a number of higher posts are lying vacant and that about 35 per cent of the posts in the National Museum are still temporary. The Committee would urge that immediate action be taken to fill up all the vacant posts. The Committee also stress that steps should be taken to convert the temporary posts into permanent ones, after an assessment of the work-load and the need for their continuance.**

**In this connection, the Committee would further urge that effective steps be taken to tighten-up the security arrangements in the National Museum so as to eliminate chances of theft or pilferage.**

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\*At the time of factual verification, the Ministry have stated as follows :—

“At present there are 7 class I, 7 class II (Non-gazetted) and 3 Class III (Ministerial) vacant posts.”

## C. Finance

## Budget:

9. The budget allotments for the National Museum for the years 1962-63 to 1966-67 have been as follows:—

	1962-63	1963-64	1964-65	1965-66	1966-67
	Rs.	Rs.	Rs.	Rs.	Rs.
Pay of Officers .	1,85,800	1,74,900	1,80,800	2,24,200	1,63,500
Pay of Establish- ment . . .	3,54,000	3,56,300	4,32,400	5,22,000	3,22,100
Allowances, Hon. etc. . . . .	1,65,800	1,78,400	2,06,900	3,37,600	2,77,400
Other Charges .	7,54,000	6,74,000	7,21,100	7,42,000	6,39,500
Acquisition of Art Objects . . . . .	8,00,000	6,00,000	6,00,000	4,00,000	2,47,500
<b>TOTAL . . . . .</b>	<b>22,59,600</b>	<b>19,83,600</b>	<b>21,41,200</b>	<b>22,25,800</b>	<b>16,50,000</b>

The break-up of Rs. 6,39,500 for "Other Charges" during 1966-67 is given below:

*Administration*

Local Purchase of Stationery . . . . .	3,000
Liveries . . . . .	15,000
Service & Postage Stamps . . . . .	5,000
Labour Charges . . . . .	15,000
Reference Books . . . . .	300
Mazdoor and freight charges . . . . .	8,000
Washing charges for towels, aprons, curtains, table cloths etc. . . . .	2,500
Electric charges . . . . .	50,000
Call & Installation charges, rent of telephones and PBX Board . . . . .	12,000
Water charges . . . . .	5,000
Cleaning material . . . . .	13,000
Petrol for jeep and maintenance . . . . .	5,000
Repair of cycles . . . . .	200
Packing & transportation of art objects . . . . .	5,000
Replacement of electric tubes, bulbs etc. . . . .	6,000
Washing allowance to Class IV staff. . . . .	2,000
Misc. expenditure . . . . .	5,000

Repair/cleaning of typewriters and purchase of typewriters . . . . .	5,000
Hire charges of desert coolers . . . . .	8,000
Servicing of water coolers and Room air conditioners. . . . .	2,000
Conveyance hire. . . . .	5,000
	1,72,000
<i>Preservation Department</i>	
Purchase of chemicals & equipment	20,000
<i>Photo Section</i>	
Purchase of chemicals & Photo material etc.	10,000
<i>Modelling Department</i>	
Purchase of modelling material and equipment etc.	19,000
<i>Library</i>	
Purchase of books and periodicals, equipment etc. . . . .	83,000
	3,04,000
Details of items of expenditure—Budget estimates, 1966-67 (Part II) under the sub-head 'Other Charges' for National Museum. . . . .	
<i>Preservation Department</i>	
Wages of Craftsman on contract and work charge basis.	25,000
<i>Display Department</i>	
Display showcases, gallery furniture and display fixtures etc. . . . .	20,000
Storage furniture for storage of wood carvings, textiles and decorative arts and coins etc. . . . .	25,000
Temporary Exhibitions . . . . .	13,000
Equipments . . . . .	5,000
<i>Anthropology Department:</i>	
Purchase of specimens, dummies, instruments, visadex cabinet and Facit Machine etc. . . . .	25,000
<i>Educational Services</i>	
Purchase of films, cabin fans, tape recorder etc. . . . .	10,500
<i>Publication Section.</i>	
Printing of Kangra Paintings on Raga Mala Series. . . . .	50,000
Printing of album of Chamba . . . . .	40,000
Printing of some aspects of Indian Culture by Shri C. Sivara- mamurti . . . . .	50,000

Picture Post Cards (coloured) . . . . .	15,000
Bulletin National Museum . . . . .	7,000
Hand Book, National Museum . . . . .	8,000
Blocks for other publications . . . . .	15,000
Any other publications . . . . .	15,000

*Administration*

Liveries . . . . .	7,000
Furniture etc. . . . .	5,000
	3,35,500
Other charges Grand Total . . . . .	6,39,500

The revenue on the sale of admission tickets and plaster casts and replicas for the year 1961-62 to 1965-66 has been as follows:

	1961-62	1962-63	1963-64	1964-65	1965-66
(1) Admission tickets . . . . .	3,216	5,298	6,056	7,175	7,343
(2) Plaster Casts and replicas . . . . .	15,819	50,056	51,610	54,004	64,835
<b>TOTAL</b>	<b>19,035</b>	<b>55,354</b>	<b>57,666</b>	<b>61,179</b>	<b>72,178</b>

*Running cost on Central Government Museums*

10. It has been alleged by a leading museologist that "The running cost of the National Museum, New Delhi, is not in keeping with the country's economic viability. Steps may be taken to cut down the expenses of the National Museum".

The Committee desired to know the running cost of all the Central  
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Government museums during each of the last three years. The figures supplied by the Ministry of Education are enumerated below:

Year	National Museum, New Delhi	Salar Jung Museum, Hyderabad	Indian Museum, Calcutta	National Gallery of Modern Art, New Delhi
1963-64	19,14,725	6,77,000	5,11,677	2,98,880
1964-65	18,30,996	7,45,000	5,38,637	2,89,284
1965-66	18,44,261	9,39,000	5,47,738	2,62,139

The Committee note from the table given above that the running cost of the National Museum is much higher as compared to other Central Government Museums. They consider that even though the National Museum is the premier Museum in the country, the other Central Government Museums should not be deprived of proportionate funds so that they could also be developed properly. The Committee feel that it is desirable to fix certain norms for the allocation of funds to the different museums under the Central Government.

#### *Expansion Programmes*

11. The expansion programmes undertaken by the National Museum during each of the last three years are stated to be as follows:—

1963-64

(a) Definitive installation of pre-and-proto-history galleries with built-in cases and special light for the exhibition area. Improved and more highly organised and systematic installation of the adjacent study reference area, new installation of Harappan Cemetery culture cases.

(b) Improved storage for miniature paintings begun.

(c) Conservation Laboratory, offices and micro-photographing and dark room for Laboratory constructed.

(d) Removal of Chamba Wall Paintings and provision for their exhibition studied and first panels installed in painting gallery.

## 1964-65:

(a) Cases for Verrier Elwin Collection of Tribal arts, designed, constructed and a selection consisting of approximately 1/10 of the collection was installed for exhibition.

(b) Chamba mural panels, forming decoration of verandah, and a complete room with original ceiling, installed to recreate effect of original interior in the Rang Mahal Palace, Chamba, opened for exhibition.

(c) Teen Murti House, from September, 1964 to September, 1965, a Department of the National Museum, prepared as a memorial museum for late Pandit Jawaharlal Nehru, with cases for photographs and documents, platforms for exhibiting "presented objects" in order to be opened to public on November 14, 1964.

(d) Reader and research scholar's space in manuscripts galleries, including show cases facing on the gallery prepared and storage room for manuscripts begun.

(e) Miniature painting storage facilities completed and collections shifted from old unsatisfactory cases to new safer arrangements, with classified groups in deodar wood solander boxes accommodated in deodar storage cabinets (Deodar wood discourages insect pests).

(f) Cement platform for South Indian Temple Car completed and assembly of Temple Car begun.

## 1965-66:

(a) Improvement of the temporary installations in the Teen Murti House exhibitions galleries were completed by August, 1965, with a new room added for personal objects, including degree, spinning wheel, orders, etc.; built-in specially lighted cases for the presented objects (which had been placed on open platforms in the preliminary installation hastily done in order to open the Nehru Memorial Museum in time); other miscellaneous work to put the Museum in a better condition, safer and more worthy of its subject.

(b) Completion of the manuscript storage rooms arranged, with safe cases and "spot" air-conditioning.

(c) Construction of special cases for the jewellery (strong room) gallery and for silver huqqas and other precious objects.

(d) Construction of permanent glassed cases, with built-in lighting, in the Arms Gallery and reinstallation of weapons.

(e) Preparation of improved conference furniture for the Committee Room in preparation for use by UNESCO Regional Seminar.

(f) Completion of another stage of construction of the shelter for the South Indian Temple Car.

(g) Reinstallation of the Gupta Stone Sculpture Gallery to provide attractive colour backgrounds for key pieces and a better arrangement than the previous orderly rows against the wall, in order to cause visitors to go into the room, give more time to the objects and also to provide additional space for some rare examples of Gupta architectural fragments from the Delhi region found in a Muslim Tomb near the Qutab.

(h) Installation of Deodar drawer cabinets for Central Asian Textiles and small pieces in a closed study area near the exhibition galleries.

(i) Beginning construction of approved textile storage room and the required rollers for large textiles.

(j) Beginning of fitting safes in strong room with trays for coin storage, as an addition to the same which already was equipped for gold coins.

Above are listed some of the major works of expansion of the physical facilities of the National Museum within its first unit in order to improve exhibition areas, making them more attractive and instructive, and to improve storage areas to make them safer and more convenient for the use of the National Museum's own staff and for scholars requiring to do research. In addition, smaller tasks of improving show-cases re-arranging galleries constructing new pedestals, etc., went on as was possible with staff and budget resources available each year.

The future plans for expansion are stated to be:—

(a) Construction of new area for the Central Museum Conservation Laboratory—in order to accommodate X-Ray Machine and additional dark rooms and photographic processes used in conservation and analysis—begun after March 31, 1966.

(b) Completion of textile storage room and shifting of textile collections to better and more convenient storage.

(c) Education exhibition gallery for small changing exhibitions for schools—to be completed by November, 1966.

(d) Completion of the Temple Car's shelter.

(e) Continuing minor improvements in galleries and storage to arrange for better showing of more objects and safe keeping in a convenient way, for more items kept in store.

The Committee note the expansion programmes undertaken by the National Museum during each of the last three years and the future plans of expansion. They are, however, not fully satisfied with the pace of development of the National Museum. The richness of Indian history, the complexity of Indian culture and the undeniable evidence of contacts with other countries that have been of mutual advantage and have enriched Indian life and life of other peoples demand that the National Museum should be developed to the fullest extent as early as possible.

#### *Building:*

12. During the Second Plan period the first phase of the construction of the building for the National Museum was completed at a cost of about Rs. 69 lakhs. The basement area made available is 31,932 sq. ft. and floor area, 1,20,141 sq. ft. and Gallery area 64,869 sq. ft. During the Third Plan period there was no plan allocation or Plan expenditure. However, a total expenditure of Rs. 98 lakhs was incurred on recurring items like staff, maintenance, equipping the chemical laboratory, purchase of art objects and publications, etc.

During the Fourth Plan period a tentative allocation of about Rs. 71 lakhs has been included for completing the second phase of construction of the National Museum building. This will mean the following additional accommodation of:—

Basement area	21,623 sq. ft.
Floor area	64,869 sq. ft.
Gallery area	64,869 sq. ft.

The Committee further desired to know how much time was likely to be taken for the National Museum to be completed in all its phase. In reply, it has been stated that, "The Plans for the National Museum provide for four phases. Only one phase has so far been completed. This phase was completed during the First and Second Five Year Plans. The second phase was about to start late in 1962 but the Emergency caused it to be deferred. Approved blue-prints for construction are ready and provision of Rs. 71 lakhs had been made for the completion of the second phase under the Fourth Five Year Plan. The completion of this phase and the other two will depend upon the availability of funds. The estimated cost



for the completion of the whole building in 1954 was Rs. 83,84,000. Another estimate given in 1961 reckoned the cost at Rs. 1,55,00,000. No separate figures for the completion of third and fourth phases have been worked out by the C.P.W.D."

The Committee note that there is considerable difference between the estimated costs of the building as worked out in 1954 and 1961. They apprehend that the cost might have risen still further during the last five years. The Committee suggest that the Central Public Works Department may be asked to work out revised estimates on the basis of present-day cost. The Committee hope that at least the second phase of the National Museum would be completed during the Fourth Plan period.

#### D. Acquisition of Art Objects

##### *Budget:*

13. The Budget Estimates, Revised Estimates and Actual Expenditure under the head "Acquisition of Art Objects" during each of the last five years have been as follows:—

Year	Budget Estimates	Revised Estimates	Actual Expenditure
	Rs.	Rs.	Rs.
1961-62	4,00,000	6,00,000	5,54,348
1962-63	8,00,000	10,00,000	11,79,042
1963-64	6,00,000	6,00,000	7,93,941
1964-65	6,00,000	5,00,000	4,97,838
1965-66	4,00,000	4,00,000	3,99,837
1966-67	2,47,500	..	..

It has been stated in a written note submitted to the Committee that the amount under the head "Acquisition of Art Objects" was reduced during 1966-67 as a general measure of economy for the budget as a whole. This reduction was for all the departments of the National Museum. Consequently, a proportionate amount was reduced under this head also.

##### *Art Purchase Committee:*

14. It has been stated that the National Museum has an Art Purchase Committee headed by the Vice-President of India. In addition

to the experts in the respective fields of purchases, the Directors of the National Museum, New Delhi, Indian Museum, Calcutta, and Salar Jung Museum, Hyderabad are its members.

The functions of the Art Purchase Committee are to select and recommend the purchases of the art objects for the National Museum, Indian Museum and Salar Jung Museum. The objects selected by this Committee are purchased at the prices indicated by the Committee from within the budget allotment of the respective Museums.

The number of meetings held during each of the last three years is as follows:

1963	1 (June)
1964	1 (February) and 1 <i>ad hoc</i> (August) for Dr. Verrier Elwin Collection of anthropological specimens.
1965	2 (January and September)

*Acquisition during the last five years:*

15. The major acquisitions during the last five years and the expenditure incurred thereon may be seen at Appendix IV.

The Committee suggest that the Government may consider the desirability of creating a revolving fund which would be utilised for the acquisition of art objects for all the Central Government Museums.

The Committee also suggest that Government may explore the feasibility of setting up Regional Committees for the purpose of acquiring art pieces pertaining to a particular region. The Regional Committees may function in the absence of any meeting of the Art Purchase Committee. The members of the Regional Committee may serve in an honorary capacity and the Director of the National Museum may elicit their views by correspondence about the suitability of a particular art object for purposes of acquisition under the financial powers given to him. The Committee think that such a procedure would enable the National Museum to function properly even in the absence of any meeting of the Art Purchase Committee.

*Acquisition of Anthropological Objects*

16. It has been stated by a Museologist that "To include cultural anthropology in a museum is, besides other things, a museum's social function since this knowledge, by enabling man to know himself and his culture in the context of other cultures, helps in destroying emotional prejudices, broadening of the mind and in promoting tolerance and human understanding. Cultural anthropology is remarkably well suited for inclusion in museums because of the breadth of its interests, vitality and humane spirit. The principal aspect of cultural anthropology, which is usually dealt within museums, is what is generally called 'ethnography' which means the intensive study of customs, or of a specific culture, or the study of the way of life of a particular cultural group. This will include the environment, habitations, personal decorations, dress, ornaments, foot wear, economy, food, language, social organisations and religious practices. In addition to cultural anthropology, a museum has also to impart knowledge about physical anthropology. "An average lay visitor to a museum will be interested to know that man as we see him today was not the same, say, five hundred thousand years ago and that from earliest man to modern man is a very long and interesting history of struggle with nature, elimination of the unfit and development of those adapted to the environment.

In a written note furnished to the Committee, it has been stated that "The National Museum is not at all lagging behind in its exhibitions on pre-historic man. The pre-historic section on the ground floor, is an introduction to proto-historic man's development in general and the application and illustration of the applicable stages to India. The introduction to the Anthropology exhibitions takes up the general story of man's evolution and illustrates the races of India, completing the account of man's development from pre-historic times to the recent past."

The Committee note that the Anthropological Gallery of the National Museum contains more exhibits on ethnological than on the physical side of Anthropology. The Committee have noted that the Indian Museum, Calcutta also contains a plethora of exhibits on the ethnological side of Anthropology. The Committee would suggest that steps should be taken to ensure that the Anthropology Galleries of both these Museums are suitably developed so that each is complementary to the other and that both the ethnological and physical sides of Anthropology are exhibited in a balanced manner in both these Museums.

The Committee commend the steps being taken to collect specimens of physical Anthropology in collaboration with Archaeological Survey of India. The Committee suggest that the advice and assistance of the Anthropological Survey of India may also be sought so far as the development of the Anthropological Gallery of the National Museum is concerned.

In view of the importance of Anthropological Gallery in a Museum as a means for dissemination of information about the development of the culture, folk art and traditions of various ethnic groups in the country and its role as a repository of the cultural heritage of the country, the Committee feel that there is an imperative need for strengthening the Gallery by adding more exhibits of the different regions of the country so that this Museum may become a show-piece of the art and culture of the entire country.

#### *Donations of Art Objects*

17. It has been stated by a leading museologist that "The National Museum has recently had a donation of valuable art material from a large-hearted princely donor. It is hoped that similar donations would be encouraged by the Government. The possibility of allowing donors a tax rebate on the value of the material presented to Museums may be considered by Government. This would be an inducement for presentation of art objects. Death duty may also be similarly waived in the case of substantial donation of art objects to a Museum by taking into account the valuation of the material."

When this matter was raised during evidence, the representative of the Ministry of Education stated that, "This is a good suggestion. It would encourage the donors to offer valuable art material to Museums. This practice has been followed in other countries." In reply to a further question, the witness stated that the matter has not yet been taken up with the Ministry of Finance.

The Committee realise that great museums cannot be built and developed only with Government support. Great collections are formed most frequently by individuals and public-spirited citizens. The Committee would therefore suggest that the Government should encourage private collectors to donate their best exhibits to enrich the collections of the National Museum. The Committee would also suggest that with a view to giving incentives to private donors to contribute outstanding art objects to museums, the Government may consider the desirability of exempting such donors from the levy of gift tax, estate duty and such other taxes in respect of the donations made.

### *Acquisition and Exchange of Objects*

18. It has been suggested by a leading museologist that, "Every State should try to set aside some first rate pieces for the National Museum, so that it may act almost as a window to the vast country, where the great sculptural wealth may be studied. A first look in the galleries of the National Museum should give a complete picture of the best in the country. In excavations, in treasure trove, in exploration by the Centre or the States, material must be made available in a proportion to the National Museum." When this point was raised during evidence, the representative of the Ministry of Education stated that, "The State Governments have already provided fine pieces for the National Museum. They should be encouraged to make the collections in their jurisdiction and report to the National Museum about things which in their opinion will be of National importance."

Asked whether any condition was laid down to the effect that at least a portion of the finds should be given to the Museums under the Central Government while giving grants to a University or a State Government etc., the witness replied that, "When it is an excavation on protected site, there is an understanding that the licensee offers a share of the finds because the protected site is under the Archaeological Survey. When the site is not protected, there is no such understanding."

As regards exchange of art objects, it has been stated that the question of exchange of exhibits with the Museums in foreign countries is stated to be under active consideration in collaboration with the UNESCO. It is proposed, if the proposal goes through, to have a Gallery of Western Art in the National Museum itself, and to offer, on a reciprocal basis, objects from the reserve collections of the National Museum. Asked what efforts have been made to obtain collections from Thailand, Burma, Indonesia, Cambodia, Ceylon, etc., either on payment basis or on exchange basis, it has been stated that, "Informal efforts have to be made to obtain originals from neighbouring countries. However, at present the collection of Begram ivories (Afghanistan) from the Guimet Museum, Paris, is the first realisation of this effort."

The exchange of materials with Museums in India is carried out according to the individual needs of Museums in relation to those of the National Museum. Negotiations for exchange of exhibits are in progress with the Governments of Rajasthan and Andhra Pradesh. There was an exchange of objects in 1961 with the Madras Government and the Director of Archaeology in Hyderabad.

The Committee realise that the National Museum being the premier institution of its kind has to be developed and enriched with new collections so that it can present a balanced picture of Indian art and culture as evolved through the ages. For this purpose, the Museum should establish and maintain close liaison with the Archaeological Survey of India, the State Museums and the Museums attached to the Universities and enter into a regular arrangement with them for supply of exhibits or new finds discovered as a result of excavations on a reciprocal basis. The Committee think that there has to be a two-way traffic—the Museum donating some of their spare collections to the State and University Museums and the State/University Museums on their part contributing some of their pieces to the National Museum to augment its collection. The Committee would appreciate if the Universities or States contribute a portion of the finds unearthed as a result of explorations excavations even in unprotected sites.

The Committee note that no satisfactory arrangement has yet been made for exchange of art objects with the museums in foreign countries. The Museum should reflect not only the richness of Indian art and culture but also endeavour to bring the people of this country into intimate contact with the art treasures of other countries. Viewed in this context, the proposal of the National Museum to open a Gallery of Western Art and Art Objects is commendable.

### E. Presentation

19. It has been stated by an eminent museologist that presentation is exceedingly important in permitting museums to serve educationally and culturally the general public and the schools, universities, etc. A well-arranged exhibition immediately makes a direct communication to the visitor. In a country where art is the heritage of all citizens, exhibitions are therefore of great value. There is a widespread awareness in the Indian museum profession of the necessity for presentation of their collections in the widest sense, whether exhibited or in storage. In an article entitled, "Some Technical Aspects of Museum Exhibition" published in 'Design'. (Annual Number—Vol. 7, No. 7) Dr. Grace Morley\* has stated:

"By following a few general principles the National Museum seeks to give a logical and significant order to the long

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\*Formerly Director of the National Museum; now Adviser on Museums to the Ministry of Education, Government of India.

tradition and infinite variety of the material exhibited. They can be summarized: rigid selection on the basis of quality whatever the object; provision of sufficient space and of controlled space to assure to every object the full opportunity of making its own impress on; orderly and logical arrangement, according to chronology, materials, technique, style and provenance, in whatever combinations the objects require, in order to convey clearly their own significance and their relation to other objects, or classes of objects, on exhibition. Subject matter or iconography, sometimes used as a basis of exhibition order, and often valid in a more restricted context, is inadequate in so large a field as the National Museum covers and for the local, national and international public it serves. It gives place to broader considerations of chronology and style. Arrangement according to chronology is valuable whenever the type of material covers a long span of time. In the National Museum the sculpture in galleries and verandah is installed chronologically with styles or schools forming sub-divisions within each period.

The reasonably successful application of these general principles, with careful attention to detail, explains whatever success the National Museum's exhibition can claim as examples of contemporary museum technique."

It has been stated by the Ministry that since the National Museum was opened to the public in the new building in December, 1960, special show-cases, pedestals, lighting devices and other museological techniques have been used throughout in ways suitable to the varieties of material exhibited. Labelling is continuously in the process of being improved and perfected.

A leading museologist has communicated that "The display method of the National Museum is effective but not in keeping with the financial resources of the country. The profuse use of the too costly materials like perspex, silk and tassar where there are adequate substitutes, should be discouraged. The proto-historic antiquities from Swaft Valley require a change of background material while the Mughal paintings arranged in a single row on the wall should be reorganised into groups according to their kalams and chronology." When this question was raised during evidence, the representative of the Ministry of Education stated that only in

case of very precious objects, when they would be interfered with by rougher materials, costly materials like perspex, silk and tassar have been used and that too in very small proportion. Tassar and silk are meant for showing the things which are very very rare and costly and need smooth surfaces. Normally various types of materials such as khadis have been used. Various types of textiles have been used in the show cases in the National Museum as background materials and the reason for that was that it was easy to change the exhibited materials without replacing the whole background and so nothing was lost.

The Committee commend the methods of presentation adopted by the National Museum. They, however, would like to emphasise that use of too costly materials should be eschewed as far as possible.

#### F. Conservation

20. It has been stated by an eminent museologist that:

“The general concern for conservation, care in handling and preserving is of relative recent growth, principally brought to attention by the CABM, the Museums Association meetings, the Ministry’s Museums Camps. Previously the very abundance of India’s archaeological and art riches tended to lead to carelessness, while the tradition of educated persons working with their hands and learning about material and techniques of making art objects was little developed, even among museum staff members. The rapidly increasing prices of art and archaeology objects, specially during the past five years, and likewise the obvious disappearance from the market of objects of first importance and the steadily increasing rarity of desirable objects, have contributed to a realisation of their value, in money and as heritage of national culture, and to a corresponding attention to care and preservation of collections. Knowledge of basic preservation measures is spreading rapidly among museum professional workers. Growth of full scale conservation laboratories at present is slowed down by lack of trained personnel and unavailability of equipment. The recent nomination of the National Museums Conservation Laboratory as the Central Conservational Laboratory for Indian museums is an effort to overcome this problem by helping other museums, giving advice on simple procedures and itself undertaking advanced procedures on extremely valuable



material of other museums in addition to the National Museum's. It will also be training personnel that later can be drawn upon for other large regional or zonal conservation laboratories. The problem is aggravated in India by the variety of art material and by the climate which hastens deterioration."

### *Conservation Laboratory*

21. The Conservation Laboratory of the National Museum is headed by a Chemist. The functions of the Laboratory are to conserve the existing cultural heritage of India and to conduct research in order to modify preservation methods prevailing in the Western countries for use in Indian climate. The Laboratory has the essential equipment for scientific conservation, including special microscope, X-Ray equipment, infra-red and ultraviolet apparatus.

The material dealt with for preservation and scientific examination is of a varied nature and consist of metal objects, including bronzes, arms and coins of copper, silver, gold and their alloys; stone sculptures; terracottas and stucco objects; textiles; costumes; paper manuscripts; painted and architectural fragments of wood; ivories; paintings—water colour on paper, textiles and mural paintings; drawings and prints. All the material is likely to be affected by atmospheric impurities, humidity, temperature, bacteria, mould, fungus, insects, soluble salts and light, and all deterioration agents are aggravated by conditions of sub-tropical and extremes of climate in this part of the world. The Conservation Laboratory takes care of all the objects in the Museum. One of the most important recent problem handled by the preservation department is the stripping of wall paintings from a small palace in Chamba. They cover about 1000 sq. ft., of 134 panels ranging in size from 1' x 1' to 10' x 5'. The paintings are either on lime plaster or on steatite plaster and are executed in tempera. The technique of stripping and the decision on whether the strappo method or the distacco method was to be used was determined by the nature of the plaster serving as support. This entire collection has been successfully mounted on canvas, hardboard or solid support by Italian methods, suited to our purpose. They have been preserved and repaired.

It has been stated that the Laboratory occupies a hall measuring 3400 sq. ft. on the second floor of the National Museum and a portion of a verandah for offices, as well as additional space for analytical work in an adjacent hall. Considering the volume of preservation work of the Museum, the space for the Laboratory is.

not adequate. However, in spite of space limitations, careful planning has resulted in an efficient work area. In a later phase of the National Museum's building programme, suitable quarters for the Laboratory are planned.

Asked what assistance has been rendered by the Laboratory of the National Museum to other museums in the country, it has been stated in a written note submitted by the National Museum that the Laboratory has served other museums/institutions by way of advice, training or treatment of objects. The curatorial personnel of other museums have been invited to take training in the Laboratory from time to time. In 1964, the short-term course of three months duration was arranged by the Laboratory for curatorial trainees. A course was also arranged in December, 1966—January, 1967. The list of the museums/institutions served by the Laboratory has been stated to be as follows:

- (1) The National Gallery of Modern Art, New Delhi.
- (2) Gandhi Smarak Sangrahalaya, New Delhi
- (3) Crafts Museum, New Delhi.
- (4) Archaeological Museum, Red Fort, Delhi.
- (5) War Memorial Museum, Delhi.
- (6) Lalit Kala Akademi, New Delhi.
- (7) Sangeet Natak Akademi, New Delhi.
- (8) Nehru Memorial Museum, New Delhi.
- (9) Archaeological Museum, Mathura.
- (10) State Museum, Lucknow.
- (11) Bharat Kala Bhavan, Varanasi.
- (12) State Museum, Patna.
- (13) Chandradhari Museum (Govt.), Dharbhanga.
- (14) Indian Museum, Calcutta.
- (15) Bhuri Singh Museum, Chamba, Himachal Pradesh.
- (16) University Museum, Chandigarh, Punjab.
- (17) Director of Archaeology and Museums, Hyderabad.
- (18) Maharaja Museum, Jaipur.
- (19) Salarjung Museum, Hyderabad.
- (20) Director of Archaeology and Museums, Hyderabad.
- (21) Prince of Wales Museum, Bombay.
- (22) Baroda Museum and Picture Gallery, Baroda.

- (23) The Culture Centre and the Calico Museum of Ahmedabad.
- (24) State Museum, Madras.
- (25) State Museum, Trivandrum.
- (26) State Museum, Bangalore.
- (27) Handicraft Board, Bangalore.

### *Central Laboratory*

22. It has been stated that the Central Advisory Board of Museums at a meeting held at Lucknow in 1963 recommended that a Central Laboratory of Museums be created in the country. Pursuant to this decision, a committee was formed by this Board and the Ministry of Education to study the procedure necessary to achieve this end. It was decided to send an invitation to UNESCO to detail a team of experts to study the proposal and make suitable recommendations.

In pursuance of this invitation a UNESCO Mission consisting of Messrs Paul Coremans, Director of Institute Royal du Patrimoine Artistique, Brussels and H. J. Plenderleith, Director of International Centre for the Study of the Preservation and Restoration of Cultural Property, Rome visited India in January, 1965. In their report on the Expanded Programme of Technical Assistance: India Programme, the UNESCO experts recommended that: (a) the laboratory of the National Museum be expanded to become a Central Laboratory operating for the benefit of all the Indian museums and continue to be housed in the National Museum, New Delhi; and (b) the Central Laboratory for Indian museums become, in addition, a Regional Training Centre (South Asia) for scientists and technicians specialising in the conservation of cultural property. Funds for the development of the Regional Training Centre would be provided by UNESCO, and would take the form of equipment, supplies and scholarships for trainees, especially those from South Asian countries, on the precedent of other such centres this could be expected to amount to a large annual subsidy probably over a ten year period.

UNESCO has so far given to the National Museum Laboratory the following equipments:—

	Rs.
(1) Heat Sealing Apparatus . . . . .	7,005.00
(2) Stereozoom microscope Model SXVB-73 . . . . .	4,745.70
(3) Heating stage microscope Reichert Model RCH No. 276263 . . . . .	4,610.90
(4) Asahi Pantax SVF 1.8 Camera and accessories . . . . .	1,622.50
(5) Mamiya C-3 Camera F. 2.8 and accessories . . . . .	2,581.50
(6) Camera (Linhof) . . . . .	3,886.20
(7) Stereoscopic Microscope . . . . .	2,105.40
(8) Metallurgical Microscope . . . . .	2,980.00
(9) X-Ray Machine . . . . .	27,375.00
(10) Paper testing machines . . . . .	16,220.00
(11) Grinding and Polishing machine with accessories . . . . .	1,525.00
TOTAL . . . . .	74,657.20

As soon as the Central Laboratory is set up and is functioning, as was foreseen in the Coreman-Plenderleith report, the UNESCO is likely to offer more equipment to strengthen the Laboratory so that it can become the nucleus of the proposed Regional Training Centre for South Asia. It is expected that the following equipment will be made available to the Laboratory:

(1) Student Quality Stereoscopic Microscope . . . . .	2
(2) Field Camera. Mamiyaflex with normal lens. Model C-33 . . . . .	1
(3) Rotating stage for the Union Metallurgical Microscope Model Mec-3 Bi, Me C-3 . . . . .	1
(4) Micrometer scale . . . . .	1
(5) Omega D-2 Enlarger with variable Condenser and colour head	
(6) 35mm Pentax Spotmatic Camera	
(7) Spectro Photometer	
(8) Electrodeposition apparatus for quantitative analysis of metals	
(9) Student Quality Twin Reflex Cameras . . . . .	12
(10) Student Quality light exposure meters . . . . .	12
(11) Hanovia U-V-elements Model 11 . . . . .	2

- (12) IBM Office Executive Type Machine or Model 72  
 (13) Collar mouth piece for microphone (a complete set) 2:  
 (14) Projector lamps for Bell and Howel Projector 12:  
 (15) Tape Recorder 4 track. Sony 500

The main functions of the Laboratory will be:—

- (a) To ensure that it plays its role as a coordinating agency for preservation of the materials in the Indian Museums..
- (b) To carry out and to advise them on such intricate work: of examination and preservation of material which cannot be undertaken in zonal and other laboratories of the museums.
- (c) To advise the museum personnel on matters of conservation.
- (d) To arrange for the systematic training of conservationists: in the different museums.
- (e) To arrange short term training courses for museum personnel on care of museum material.
- (f) To bring out publications relating to the conservation work: of museum material.

It has been suggested that the existing staff of the Laboratory should be strengthened so that the Laboratory can play its due role. The Government of India have been given a phased programme for additional staff for the Laboratory. The immediate requirements of staff of the National Museum in this connection have been stated to be as under:—

	Rs.	
(1) Assistant Director . . . .	1300—1800	One
(2) Senior Preservation Assistant	325—575	One
(3) Preservation Assistant . . . .	210—425	Two.
(4) Senior Craftsman.	170—380	Two.
(5) Junior Craftsman . . . . .	110—240	Four.
(6) Stenographer . . . . .	130—300	One.

The Committee have no doubt that a well-equipped and well-staffed laboratory for a Museum of the status of National Museum is very essential inasmuch as it has to conserve the objects depicting cultural heritage of India and to conduct research in order to adapt Western preservation methods to the Indian climate. The Committee hope that the Laboratory of the National Museum which is being developed into a Central Laboratory will play a useful role not only in this direction but will also help in training the curatorial personnel from South Asia effectively. The Committee feel that the proposals contained in the Report of Messrs Coremans and Plenderleith on the subject merit a detailed and careful consideration so that the Laboratory could be developed on proper lines. The Committee also suggest that an early decision may be taken on the proposals for staffing and equipping the Laboratory submitted by the National Museum so that the work of the Laboratory does not suffer on account of lack of staff or equipment. The Committee also suggest that the courses for in-service training of the curatorial personnel of other museums in the country should be held on a regular basis.

#### G. Educational Facilities

23. Museums have a great role to play in educating the community. As has been stated by an eminent museologist, museums in India must be regarded as educational institutions and regular classes organised within the precincts of the museums as in the West.

Referring to the educational activities in the Government museums, Dr. S. T. Satyamurti of the Government Museum, Madras, who participated at the UNESCO Regional Seminar on Museum Education held in January-February, 1966, stated as under:

"The Museum fills the lacuna in education imparted in schools and colleges. I would here like to categorize the different levels of audience—we have responsibility for educating the universities, college students, school teachers, children and school pupils, the general public, the illiterate adults, the physically handicapped persons and the research scholars and the advanced students. The museum must be able to adapt itself to this responsibility. A museum can discharge its duties to the general public in a variety of ways—(1) By organizing an exhibition of the month which should be given due publicity. The public is thereby encouraged to visit the museum again and again. But it all depends on resources; (2) Posters of important museum exhibits at

places like the railway station, public parks, etc.; (3) By arranging with the All India Radio for interviews in the Museum galleries and their tape-recording and broadcasts. This interview can be between a group of students who put questions to the Curator as they go round the galleries and he answers them; (4) Interpreting the material to the public through individual and introductory labels and guide lecturers, the latter mainly to take round the illiterate people; (5) Handicapped people such as the blind, whom we allow to touch the exhibits, like stone sculptures especially set apart for them; (6) Direct negotiation with the scholars and by allowing them to photograph and study the reserve collections; (7) There should be a small corner or gallery for the children, though not on an elaborate scale, where they can handle things and get the feel of it. These activities of our museum have been quite effective as we have a good attendance when we arrange lectures. We find some difficulty in regard to publicity, as the press does not respond so well. Now our Government has agreed to sanction the post of an Education Officer for the Museum and we hope to make these educational activities of the museum still more effective."

At the Fifth Annual Seminar on Museums in Community Service held in Poona in January, 1966, Prof. D. P. Ghosh, Chairman of West Bengal Museum Association and Curator, Asutosh Museum, Calcutta, spoke at length on the role of museums in educating the public. Speaking about his experience about the functions of the museums in advanced countries of the West, Prof. D. P. Ghosh stated:

"In the West, museums are now most closely connected with educational institutions. Educationists now believe that a lesson conveyed through visual methods succeeds in leaving an abiding impression on the mind of the pupil better than hours of cramming.....In the United Kingdom, for example, museums play their part as educational institutions in two different ways. Usually they attract young visitors from schools by way of popular lectures befitting the standards of different age groups and abilities and providing materials and studio accommodation for those who are inspired to work on the spot. In these museum studies there are a number of paid art teachers to guide the pupils in different

techniques. They are open from early morning till evening on the week end. Many senior students from the nearest Art College volunteer to guide the visiting students.

Some of the museums distribute leaflets and questionnaires among visiting pupils from schools who go on noting, replying or illustrating according to demand, while visiting one gallery and the other. The whole scheme is operated in accordance with a pre-arranged programme and schedule.

In the other system the museums which are generally controlled by County Councils, run a school museum service. A number of schools are enlisted as members of a particular museum in the country or the zone. This has become possible because of the fact that almost every city or town in England has a fairly respectable museum and gallery. In the whole of U.K. there are more than 400 museums and galleries and there are more than 80 of them in London itself. The School Museum Service is a full-fledged and associate department under the museum which is headed by an experienced, devoted and competent teacher. Most of the portable and removable specimens and collections of the museum are placed at the disposal of the School Service Department who mounts encases them properly for the delivery to school. The department has its own transporting arrangements with a number of vehicles under its own control. It has its own repairing shops as well with a provision for technicians. On requisition, the County Council gladly provides transportation for this purpose. Some of the school service departments have their own production units of specimens and visual and illustration materials in the form of prints, photographs, charts, posters, still models, working models, etc., for different school subjects. A few of them have also film production units.

The School Service also competently organises classes in the museum for such topics or subjects as are most appropriate to be taught in the museum. For example, in the primary stage, portions of the curricula on Natural History are taken up in the museums. In the Junior stage, on the other hand, classes on Physical Geography, General Science, History of the motherland, and even religious instructions are conducted in the museum. The



number of classes differ of course, from area to area or country to country. Maximum time for museum studies is devoted in Scotland, where the greater portion of the curriculum is covered within the precincts of museum itself.

Pupils in the secondary stage, generally visit museum for classes on History and Appreciation of art, Local History and the History of the Past, besides popular scientific topics. They visit different specialised museums for specific purposes. The Science Museum, the Natural History Museum, the Jeffrye Museum of English Life and such specialised museums are regularly utilised through individual visits, classes and conducted tour.

The museum like the British Museum and the Victoria and Albert Museum in London, select some of their own outstanding and valuable collections and send them to the remotest part of the country where they are exhibited for a period of three months in the local Town Hall, the Public Library, or the Art College. Thus, the country folk get almost the same opportunity to see and enjoy their national treasures as the better placed citizens. Very judiciously selected and properly labelled with a history and points of appreciation, the specimens are invariably changed from time to time by the museum personnel."

Prof. D. P. Ghosh posed a question: "Why cannot we, in India, adopt the School Museum Service, a growing institution in Western education system and organization?" In his opinion, education at all levels, Primary, Higher Secondary and University can be improved if steps are taken by the different authorities concerned to integrate the museums and educational institutions of different categories. One of the resolutions adopted by the seventh meeting of the Central Advisory Board of Museums held at Lucknow in 1964 recommended that museums undertake more educational activities and certainly try to link part of their exhibition programme with school and college service. This, in his opinion, is not an expensive or complicated affair for the museums to undertake. "For students of history in Calcutta institutions the very representative and magnificent collections of Mughal Painting in the Art Section of the Indian Museum and the Victoria Memorial may be organised into special exhibitions to present a comprehensive picture of the political, social and cultural activities of the Grand Mughals, in an episode way."

### **Educational and Research Facilities:**

24. The Educational facilities provided by the National Museum have been stated to be as follows:

(a) The National Museum supplements the traditional methods of imparting education in schools and colleges, as it is visual instrument that caters to all classes and age groups. In addition to education by exhibitions, both in Museum galleries and outside the Department of Educational Services of the National Museum has been carrying out an active programme of education for the community by means of guided visits offered on schedule four times a day, lecture tours by appointment, organised school visits, film shows five times a week illustrate talks, and courses of serious intensive study of Indian Art. In 1965 the National Museum launched a new programme of featured exhibitions which highlight a single object every month out of the vast collections inviting special attention to its monographic, historical and aesthetic qualities as an outstanding work of art.

(b) Active and intimate contacts have been established with the History Department of the University of Delhi. Pre-arranged visits to the Museum galleries with film, lecture and demonstration in the galleries are now regular feature. Illustrated lectures in constituent colleges of the Delhi University are delivered by the Museum education staff. Last year, under the Museum's Educational Extension Scheme, an exhibition was also organised in the Delhi University library. Similar Services have been rendered to Delhi schools where illustrated lectures have been delivered and educational exhibitions organised. Planning with teachers, including lectures in University and schools and organised Museum visits to illustrate and enrich the curriculum established using films, slides and tours, lectures for special groups, using slides and films, as well as tours of the galleries, courses of talks on Indian art and archaeology in the presence of the objects, have all been gradually developed during the past five years.

(c) Due to the efforts of the Museum Educational Services Department, the various training programmes now include visits to the National Museum. These visits include an introductory lecture, a guided tour, and a film show, whenever desired Groups which have been regularly using the National Museum's educational facilities are as follows:—

(i) I.A.S. probationers;

- (ii) Orientation groups sponsored by the Institute of Economic Growth, University of Delhi;
- (iii) Central Teachers Training Centre;
- (iv) Secretariat Training School, Ministry of Home Affairs;
- (v) Tourist Officers, Ministry of Tourism;
- (vi) Regional Centre for the Training of Education planners, administrators and supervisors in Asia (UNESCO sponsored); and
- (vii) Delhi Workers' Training Board (Ministry of Labour and Employment).

(d) The Museum has also become a regular event on the tour programme of Indian tourists from other parts of the country. 'Bharat Darshan' tours have the Museum on their itinerary. For foreign tourists, in groups and individually, it is recognised as a sound introduction to a visit to India. State guests with cultural interests and important guests of Embassies are brought to the Museum on appointment for special tours.

(e) Courses of serious intensive study of Indian Art (on the level of advanced adult education) with lectures, illustration by slides, films and the objects, with discussion and reading guidance, tours of the galleries, have also been initiated as the next logical step in the development of Museum education during 1965-66.

(f) In-service training for its own junior professional staff in the theories and practices and techniques of museology; training to Museum personnel deputed from other museums and practical training to students from the Department of Museology, Baroda, Calcutta, are all offered and organised by the Museum. The Educational Services Department also functions as the information and public relations department of the Museum. It performs to the extent possible, as staff and experience are available, for the sound beginning of Museum publicity. Dissemination of information, guidance, and teaching aids to schools and such other bodies are provided.

So far as the research facilities are concerned, it has been stated that the Museum's collections are available to students and scholars doing research on any of the Museum subjects. They are given all facilities such as access to and utilisation of the material that the Museum has, expert scholarly advice from departmental heads and all facilities to consult the Museum's reference Library. In this direction, the staff members of the Museum have contributed

research papers to art magazines and journals, and the Museum itself has brought out half a dozen prestige publications for scholars and art libraries. For popular education it has brought out picture postcards, 'A Guide to the Museum', educational brochures, colour reproductions of miniatures, a bulletin and folders on exhibitions. The Museum's collections are gradually being properly organised and are being fully utilised by those interested. Cataloguing of collections is already in hand, and in the first issue of the Museum bulletin a pictorial survey of some of the outstanding collections has been made.

The programme mentioned above have been initiated in the hope that, as the Community becomes more and more Museum-conscious and recognises the museum as an active instrument of visual education, they will utilise the services to the fullest extent. But education is a continuous process, and the concept of museum education is as yet not fully rooted in the Indian mind. However, the Museum embarked upon its educational role with the utmost responsibility, and in the light of similar experiences undertaken by museums all over the world, profiting by their example and their experience, and endeavouring to discover how their successful achievements may be adapted here to Indian needs and conditions, it anticipates steady growth.

The Committee commend the measures taken by the National Museum to promote educational and research facilities. They need hardly point out that a museum must portray through exhibits, charts, diagrams, dioramas, films and other visual aids the development in each field and link up the past with the living present and render this service not only to those who come to visit but to thousands who remain outside. As the premier institution of its kind, the National Museum has a special responsibility for educating different categories of people—the university, college and school students, the teachers of schools and colleges, the general public, the illiterate and the semi-literate and the children. It would be desirable to have a comprehensive programme for providing educational facilities for each category of people drawn up by the National Museum for implementation on a phased basis. The Committee feel that for creating interest among the children, the Museum should organise a separate children's corner within the Museum. They also feel that it is the paramount function of a Museum to arouse museum-consciousness among the community so that the community could take full advantage of the facilities provided by it. For developing museum-consciousness among the people, the National Museum should press into service different media of mass communication like the press and the

publications, radio broadcasts, travelling exhibitions, public demonstrations, films and television. The Museum should organise more seminars and symposia whereto representatives from the Central, State and University Museums as also eminent museologists, historians and archaeologists could gather and participate in discussions and suggest new lines of educational activities.

The Committee suggest that the National Museum should maintain a close liaison with other museums in the country and render them technical and professional advice in regard to the drawing up of curricula, techniques of museum education and publicity media for promoting educational activities. The Committee also commend for the consideration of the Government the suggestion for integrating the museums with educational institutions of different categories as is the practice in some of the Western countries. The Committee hope that the National Museum will play an important role in this direction in the years to come and will become an important centre for the research workers and scholars not only from within the country but from outside the country as well.

#### *Museum Camps:*

25. It has been stated that the main purpose of the museum camps is to provide a forum to persons working in different museums in the country to discuss every year one particular problem connected with the museums on the basis of their day to day experience and to give them opportunities to exchange ideas, improve techniques and enrich their knowledge about museums. The first museum camp was held at Madras in 1963; followed by a second at Banaras in 1964 and the third at Bombay in 1965. The Fourth museum camp on "Museum Techniques, Exhibition, Storage Documentation, etc." was held at National Museum, New Delhi, from 14th to 25th November, 1966. This camp was attended by 23 persons, selected from amongst those serving in the various museums all over India. Distinguished scholars and experts like Dr. Grace Morley, Adviser on Museums, Dr. Moti Chandra of Prince of Wales Museum, Dr. Satyamurti of Government Museum, Madras, etc. were invited to give talks and demonstrations on topics such as Preservation, Installation and Presentation of objects; Technique of Storage; Organising Workshops; Training of Museum Personnel; How to build a Museum; the Museum and its Community, etc. The programme, besides discussions and talks, also included a local tour programme of visits to places of museological and archaeological interests.

It has further been stated that each succeeding museum camp has been more successful and the fourth camp has been by far the most successful of the four camps held upto this time. This success was mainly due to the fact that the choice of participants has been better; the National Museum in Delhi, the camp site, provided an ideal setting with excellent facilities; and contribution of the experts to the camp has been most appropriate and well received. The demonstrations and film shows on various aspects such as the Laboratory Techniques, Collection, Preservation, Storage and Exhibition have been excellent and most participants felt greatly stimulated and satisfied with the training they received during the camp.

The representative of the Ministry has stated during evidence that at a museum camp one particular topic was normally taken and tackled in full. It gives the participants an opportunity to live in the same campus during the period. The idea of contemporary museology, the present manner of presentation applied to the various subject-matters, the ways of handling material and keeping it safely, all these have been explored very thoroughly at the museum camps.

Asked how far the museum camps have been used as a medium for making the community museum-conscious, the representative of the Ministry has stated that these people after attending the camps serve in their own States and, to some extent, people from rural areas also visit the museums and to that extent it is a step in the right direction.

The Committee are glad to note that the museum camps have been held regularly and have served a useful role in fostering the museum movement in the country. They, therefore, suggest that the museum camps should be held more frequently subject to the availability of finances. The Committee, however, feel that more and more people from rural areas should be encouraged to attend these museum camps as observers. They also suggest that the students and teachers from schools and colleges situated nearby should be invited to the museum camps in an increasing number.

*Sale of Plaster Replicas:*

26. It has been mentioned by a leading museologist that the National Museum has fine plaster casts, which are in great demand and the great master pieces that exist in the Museum should be better known to the world through well-planned publicity.

Asked about the value of the plaster replicas prepared by Modelling Section of the National Museum and sold to schools, scholars and others for study purposes and decoration, it has been stated that the total sale of the plaster cast replicas prepared by the National Museum is as follows:—

Year	Amount
1963	Rs. 39201·75
1964	Rs. 29333·35
1965	Rs. 23084·70

Asked about the possibilities of exporting the plaster casts to other countries, the Ministry have in a written note stated that there are definite possibilities of exporting the plaster casts to foreign countries. They have, however, mentioned that plaster of Paris is not a perfect medium for the casts. The plaster casts lose their original colouring and even sometimes they chip within a short period. Efforts are being made to secure a better material. Till this is achieved, the plaster casts may not find a satisfactory market abroad. Foreign tourists often place orders for shipment to their home addresses, but frequently they carry individual or a few casts by hand with good results. This itself is sufficient publicity for the present.

It has also been stated that an exhibition of plaster casts was recently held in the National Museum and it received a wide publicity in the local newspapers. As the present orders from buyers in India will take considerable time for completion, the National Museum does not propose to give more publicity to attract foreign markets for casts at this stage.

The Committee realise that there are great possibilities for exporting plaster casts to foreign countries as also for selling them in large numbers to educational institutions or interested persons in India. The Committee, however, note that the income from the sale of plaster casts has been going down from year to year. They suggest that concerted measures should be taken to arrest this declining

trend in the sale of plaster casts. The Ministry should make firm arrangements for marketing the plaster replicas to buyers in India and abroad. The help of the Tourist Information Bureau as well as the Indian Missions abroad may be sought for popularising these products in foreign countries. The Committee also consider it necessary to develop a perfect medium for the preparation of the replicas in place of the existing Plaster of Paris cast replicas which lose their original colour and are not very durable. The Committee suggest that research in this direction may be undertaken by the National Museum in collaboration with the laboratories of the Council of Scientific and Industrial Research.

*Publications:*

27. It has been stated that the National Museum prepares prestige publications for scholars and other art libraries. The publications brought out by the National Museum during 1961—66 are as follows:—

*Art Publications:*

- (1) Kangra Paintings of the Bhagavata Purana by Dr. M. S. Randhawa (pages 110, colour plates 20, monochrome illustrations 10)
- (2) Kangra Paintings on Love by Dr. M. S. Randhawa (pages 210, colour plates 26, monochrome illustrations 89)
- (3) Hindi Text of the Rasikapriya by Keshavdas in Devanagari script (pages 40)
- (4) Kangra Paintings of the Gita Govinda by Dr. M. S. Randhawa (pages 132, colour plates 20, text illustrations 28)
- (5) Kangra Paintings of the Bihari Satsai by Dr. M. S. Randhawa (pages 104, colour plates 19, monochrome illustrations 20)

*Museum Series:*

- (6) Manuscripts from India Collection Descriptive Catalogue (pages 120, colour plates 6)
- (7) A guide to the National Museum (in English pages 32, monochrome illustrations 34)
- (8) Hindi version of a guide to the National Museum (pages 32, monochrome illustrations 33)



- (9) Picture postcards (monochrome)—Indian sculpture—set of 16 cards.
- (10) Picture Buddhist postcards (monochrome) sculpture—set of 15 cards.
- (11) Brochure on Harappan Art (pages 24, illustrations 20).
- (12) Hindi version of Brochure on Harappan Art (pages 24, illustrations 20).
- (13) Brochure on Indian Sculpture through the Ages (pages 36, illustrations 20).
- (14) Hindi version of Brochures on Indian Sculptures through the Ages (pages 36, illustrations 20).
- (15) Brochure on Freedom from Hunger in Indian Sculptures (pages 28, illustrations 20).
- (16) Seven reproductions of Basohli paintings duly mounted on cover paper with captions printed on them.
- (17) 25 reproductions of 'Kangra Paintings on Love' duly mounted on cover paper with captions printed on them.
- (18) 20 reproductions of the 'Kangra Paintings of the Gita Govinda', duly mounted on cover paper with captions printed on them.
- (19) 6 reproductions of paintings from the manuscripts from Indian Collections, duly mounted on cover paper with captions printed on them.
- (20) 19 reproductions of paintings of the "Kangra Paintings of the Bihari Satsai", duly mounted on cover paper with captions printed on them.
- (21) Bulletin, National Museum—No. 1.
- (22) Folder for exhibitions in the National Museum, Galleries.
- (23) Folder on Elwin Collection.
- (24) Folder on Chamba Murals (English).
- (25) Folder on Chamba Murals (Hindi).
- (26) Folder on Freedom from Hunger Exhibition.

*Publications in the press and in process of printing:*

- (1) Album on Chaura Panchasika Paintings by Mrs. Leela Shiveshwarkar.
- (2) Kangra Paintings of Ragamala Series by Dr. M. S. Randhawa.
- (3) South Indian Paintings
- (4) Some Aspects of the Indian Culture } by Shri C. Sivaramamurti.
- (5) Handbook, National Museum.
- (6) Bulletin, National Museum, No. 2.
- (7) Picture Postcards (coloured).
- (8) Picture Postcards (Monochrome).
- (9) Masterpieces of Sculptures from the National Museum Collection.

*Proposal for Future Publications:*

- (1) Reprinting of Five books by late Dr. A. K. Coomaraswamy.
- (2) Two popular volumes on Indian Paintings by Shri B. N. Goswamy.
- (3) Album on Nala Damayanti Paintings by Dr. M. S. Randhawa
- (4) English Translation of the 'Archaeology of South India' by Jouveau Dubreuil.

It has been stated that the sales of publications, including distribution, is handled by agents, such as the Publications Division. However, sale on a large-scale abroad is hindered by technical problems of distribution which are being studied carefully. Direct orders prompted by reviews in art magazines in various countries and the foreign tourists' visits to the Museum account for a considerable income. Recently, 750 copies of one of the publications were exported for sale in United States. Publications are sent for review to all major art publishers throughout the world.

Asked during evidence whether the Publication Section was making a profit or running at a loss, the representative of the Ministry of Education stated that it was not making any profit. He hoped that in the long run it would become self-supporting. At the moment it was subsidised heavily by the Government.

The Committee are glad to note the publication activities of the National Museum. They, however, feel that continuous efforts should be made to increase the sales abroad as well as in India of the Art publications which have been brought out at a considerable cost so that the Museum could earn revenues for promoting some of its development activities. The Committee would like to stress that the Publication Section of the National Museum should endeavour to become self-supporting as early as possible. They also suggest that proforma accounts should be maintained from the very beginning so as to provide the Publication Section with a correct financial picture of its working for guidance in future.

*Library:*

28. It has been stated that the National Museum has one of the finest libraries in the country on art objects. It helps scholars in research work by making books available to them on the various objects. A bibliography on Indian Museology has been prepared by the Library. In reply to the question whether the Library facilities available in the National Museum are adequate, the Committee have been informed that the facilities available in the Library are reasonably adequate. Good reading tables with proper light and adequate space are available in the library. Air-conditioning for the preservation of books is needed, and additional trained library staff would improve service.

Asked further whether the rare manuscripts available in the National Museum are properly maintained and utilised by research scholars, it has been stated that manuscripts have been kept in the manuscripts section which has been provided with special storage cases and "spot" air conditioning. The Curatorial staff working there assist scholars in providing material they require for research.

The Committee have further been informed that on an average 600 persons utilise the Library every month.

The Committee recommend that the proposals of the National Museum for air-conditioning for the preservation of books and the requirements of additional trained library staff may be gone into by Government in detail so as to ensure that the books do not deteriorate and the work does not suffer for lack of staff.

**Visitors:**

29. The National Museum admits visitors on all days of the week except Monday. An entrance fee of 25 paise is charged from visitors on Tuesday, Wednesday and Thursday. A fee of one rupee is charged from visitors on Friday. No fee is charged for visits on Saturday and Sunday. The Museum observes seven gazetted holidays in a year.

The number of visitors to the National Museum during each of the last five years is stated to be as follows:

Year	Number
1961	2,24,529
1962	1,81,933
1963	1,65,632
1964	1,87,631
1965	2,13,238
1966 (upto August)	1,55,238

The income from the entrance fees charged from them has been as follows:

Year	Income
	Rs.
1961-62	3216
1962-63	5298
1963-64	6056
1964-65	7175
1965-66	7343

Asked whether any suggestion or complaint book to record the comments of the visitors has been kept in the Museum, it has been

stated that no complaint book or suggestion book has been maintained. All complaints are investigated and if the complainer has given address, he receives a letter of explanation, of appreciation for interest, of regret if the National Museum or a staff member is found at fault and is preferred an apology if it is pertinent.

The Committee feel that a concerted drive should be launched to publicise the activities of the National Museum so that more and more visitors visit this important Museum. They also suggest that a complaint/suggestion book should be maintained by the Museum where the visitors can register their views and impressions about the Museum.

## CHAPTER II

### NATIONAL GALLERY OF MODERN ART, NEW DELHI

#### A. Genesis and Objectives

##### *Genesis*

30. The idea of establishing a National Gallery was first visualised in the year 1946 and a Committee was set up with Sir Maurice Gwyer as its Chairman. On the recommendation of this Committee and as a result of the proposal mooted and recommended at the Art Conference held at Calcutta in 1949, the National Gallery of Modern Art was established in the latter half of the year 1953 and was opened for public on the 29th March, 1954 at Jaipur House, New Delhi. Set up with a nucleus collection of one hundred and odd paintings mostly of Amrita Sher-Gil, the Gallery at present represents the evolution and the gradual growth of art in its various forms in the country during the brief span of a century starting roughly from 1857 onwards.

During the course of its existence of a little more than a decade, the Gallery has built up a rich and representative art collection of 1930 art objects mainly art paintings, sculptures and graphics representing more than 300 artists covering a wide variety of styles which include amongst others, names like Rabindra Nath Tagore, Abanindra Nath Tagore, Jamini Roy, Nandalal Bose, Raja Ravi Verma, Amrita Sher-Gil etc. It has an Art Reference Library with 2421 books catering to both the general reader and the research scholar. In addition, it has a Restoration laboratory, a Photo Studio and a Carpentry workshop.

##### *Evolution of Modern Indian Art*

For an appreciation of modern Indian art one has to look back to the glorious art of the Rajput School of Painting which flourished in the courts of Indian princes. In a brochure entitled "National Gallery of Modern Art" produced and published under the guidance and direction of the then Curator, National Gallery of Modern Art, New Delhi, the evolution of modern Indian art since the

time of the Rajput School of Painting has been briefly described. As the historical review would be of considerable interest to lovers of Indian art, relevant extracts from the brochure are reproduced below:—

“The Rajput School was at its climax between 1600-1700 when patronage was mainly given by the Mughal Court. There was a happy assimilation of the penetrating Persian influence (Sufavid style) from the Mughal Court by the already existing Western Indian School (Jaina style). Illustrations to texts like the *Rasika-Priya*, *Rasamanjari* and *Ragamala* were popular subjects with the artists. A romantic rendering of the theme ‘Radha-Krishna’ (Divine soul with the human soul) was achieved with unusual human sensitivity using subtle or pure dynamic colour schemes according to the varying scope of the subject matter. The sharp angularity and flat treatment of the former period were softened into a rounder modelling of figures. Altogether, this School of painting created some remarkable works of a decorative character imbued with lyricism and colour harmony. After Aurangzeb’s accession to the Mughal throne and his unfavourable policy towards artists and cultural developments, the scene shifted to the retreats of the Punjab Hills. In Basohli between 1678 and 1693 under Raja Kirpal Pal’s patronage the artists produced some remarkable works. They retained some of the Rajasthani and Mughal School influences and crystallized a style very skilfully which assumed its own characteristics of extremely lyrical renderings. It spread to Guler, Garhwal, Chamba, Jammu, Nurpur, Bilaspur and Kangra. Under Raja Sansar Chand (1775—1823) the Kangra School reached the climax of its aesthetic achievements. The themes most popular were still illustrations to texts like *Rasika-Priya*, *Rasamanjari* and *Ragamala*. After this period the art of these schools started becoming more secular, depicting court scenes etc., until the political conditions almost brought this bright phase in the history of art to an abrupt close. The Indian scene on the whole presented at that stage an art which was the product of the degenerated forces of Western impact utilized in an unassimilated way.

The new modern trend that loomed large in the succeeding period of Indian art was no doubt a strange mixture of the East and the West. The new impact of Western

civilization that made inroads into the country with the advent of the British rule and consequent patronage by the foreign merchants were solely responsible for bringing in this degenerated form of art which we come across in the different kalms of Delhi, Lucknow, the Sikh and later in Patna. In the South, different schools developed in Tanjore and Mysore about this time specialising in portraiture on ivory under the patronage of Raja Krishna Raja Wodayar in Mysore in the first part of the 19th Century and under Sivaji in Tanjore during 1833-55. These decadent offshoots of the Rajput and Mughal heritage, though manifest only the gleams of that heritage, play no less an important part in the history of Indian art as they are the only bridge linking the old classical style and the modern style of today that has developed by stages.

Ravi Verma, again a product of that strange mixture of the local South Indian tradition and the Western influence, was perhaps the first Indian painter to paint in oils, having thus a unique position in the history of Modern Indian painting. This was a complete change over from the Indian traditional technique of painting in tempera to painting in oils in the western manner. With the ushering of a new school in Bengal under Havell and Abanindra Nath Tagore along the revival movement started by them in the early years of the 20th century, painting in oils, although it got a set back for the time being, has again since the last 20 years held the scene of Indian art and has driven the current into a new and forceful one mostly influenced by the new innovations and experiments in form and colour of the West.

During the British rule there sprang up art schools with English Principals westernising the system of art education in India. Havell was one of the first persons to realize the fact that India was rich in the treasures of its traditional past and that it was the outcome of a different religio-social system and in that mental climate it was futile to try to graft the Western academic system of art education in India. In Abanindra Nath Tagore he found a genius after his heart whom he inspired on the lines of his ideal of art education in India. Initiated by him and headed by a batch of young enthusiastic artists Abanindra Nath Tagore started the revival movement in Bengal. The aims and functions of this movement were to instil some of the ancient ideals which were the basis of the great mediaeval art in



India and the subsequent noteworthy phases which produced the Mughal, Rajput and Kangra schools of painting. Inspiration was freely drawn from the art of Ajanta and Ellora, the temples of the classical periods of art and from the epics and puranas and indigenous folk art of India.

The technique commonly practised by the artists of this school was evolved by the master, Abanindra Nath Tagore, out of a mixed process of the wash method of the Japanese style, the calligraphy of the Persians, the high-light and chiaroscuro of the West, of form and rhythm of the Indian classical sculpture and painting. This technique is generally known as wash method of painting and is arrived at by alternating a wash with the painting of colour often mixed with white and thus allowing the layers of colours to overlap with each other and create a mystic effect. This mysticism is the core of the technique.

The already spent-up flow of the Bengal School unfortunately did not have the much needed succour from the succeeding generation. Before the beginning of the thirties the glow of an upsurge of a new art movement was seen on the horizon.

The painters of this new glow, again, came from Bengal in Rabindra Nath Tagore, Gaganendra Nath Tagore and Jamini Roy. With these stalwarts may be easily added another great name, Amrita Sher-Gil, half Indian and half Hungarian by birth. It is very interesting to note how these four pillars of modern Indian painting reacted in their own ways differently merging into a similarity of thought and action evolved as a result of their times and their individual experience.

With Rabindra Nath Tagore painting was like a child's play knowing no bound or limit, no rules or canons. His was the free mind of the poet, the winged imagination prepared for the flight to the unknown, to the depth of the recesses where no physical reality exists, no conscious mental state prejudices, no man-made law interferes. With the rhythm of his poems danced the fantastic figures born out of the scribbles by the poet's hand in those scratched, unwanted parts of the poems where the beginning of his painting came into being. In 1930 Poet Tagore's paintings were shown in important European countries and America and

were hailed by the press as purely intuitive creations expressing the mysticism of the Orient as well as the clear form of Occidental arts.

The poet's cousin and Abanindra Nath's elder brother, Ganganendra Nath Tagore, was out and out an individualist and paradoxically had little to do with the Benaal School of painting which was founded in the threshold of his own home by his own younger brother Abanindra Nath Tagore. Ganganendra Nath's early landscapes, though in wash technique, revealed a very naturalistic character of the Western school. His later experiments in cubism (which was already much in vogue in Europe by then) with Indian subjects of National mood and expression paved the way for the future generation to take up the cue and strive towards its fulfilment. Another giant Jamini Roy, an adept in the Western style of painting made no mistake in changing over to a style inspired by the folk tradition of painting in Bengal. This simple, unostentatious yet vigorous style of painting, opened up a new vista to the modern generation of painters responding well to the need of the time. This spirit of simplicity was the keynote of the Western experiments also to reveal the brute truth of the elements in Form, Line, Colour etc.

Amrita Sher-Gil, the youngest of the modern pioneers (she died at the age of 29 in 1941) had her thorough training in the Western method in Paris and in the beginning it was only natural for young Sher-Gil to be swept over by the surging influence of the masters of the post-impressionist school-Gauguin and Cezanne. At the initial stage, after her return to India in 1937 she studied vigorously the treasures of Ajanta and Rajput paintings and spared no pains to bring into a synthesis the two extreme worlds of technique in India and in France. At the back of her mind, her half Indian self consciously worked for the achievement of the spirit of her fatherland. This synthesis was inevitable therefore in her works as she bore the synthesis of the two worlds herself in her own life.

From the above it becomes quite obvious that the modern trend in Indian art in its inception was to a large extent indebted to the new Western innovations and experiments of the post-impressionist era. Although the trend was in its chrysalis, nothing of this new trend emerged in the shape of a movement in our country before a band of young artists in Bengal took up the cause right earnestly under the banner of the Calcutta group in 1943. They were conscious and bold and worked with a view to revitalising the national art emphasising the need to appreciate the basic aesthetics of form, colour, line, harmony etc. The Bengal famine of 1943 hit the Bengalees tragically and it is not a mere coincidence that the new band of rebels tried to break new grounds in the field of art in those dark days. The time was most opportune perhaps. The voice of these few rebels was soon heard throughout the length and breadth of the country and in 1948 the Bombay progressive group took up the line and then followed other groups in Madras, Kashmir and Delhi. The artists of this modern movement in art make no secret of drawing inspiration from whatever foreign school of thought they can to their advantage and assimilate the same and express in terms of their own language as far as possible.

In the field of sculpture, with the coming of the Mughals, there came to an end the phase of the late Hindu mediaeval period of sculpture in India. No encouragement was given to sculptors by the Mughals since their religion did not permit image worship. Apart from repeating the set forms in metal images of the various Hindu deities in South India, Gujarat and Tibet in the late 17th and 18th century or the wood carvings done during the time of the Peshwas in Poona and during the time of the Sikhs in the Punjab, there was not much on the Indian scene which was creative in its spirit. Some odd Victorian style of work done during the British period by way of portraiture of the Generals, Viceroys etc. is in evidence in various public squares and parks in the big cities. With the coming of Indian independence a new stir was felt in the field of sculpture. Very soon we find that bold sculptures have broken forth the narrow limits of unhealthy convention, which sap the creative impulse in aesthetic activity and freedom of expression."

## Objectives

31. It has been stated that the Advisory Committee of National Gallery of Modern Art (consisting of Dr. Moti Chandra, Shri G. Venkatachalam, Dr. H. Goetz and Shri A. Ghosh) which was appointed in September, 1953 to draw up the detailed scheme for the establishment of the Gallery, as envisaged in Gwyer Committee Report, and define its objectives, detailed the objectives of the Gallery as under:

- (i) That the scope of the Modern Art should roughly begin with 1857.
- (ii) That the art purchases of the Gallery should be done through the Art Purchase Committee.
- (iii) That the foreign art objects having a traditional link with the Indian art and culture may also be purchased.
- (iv) That art objects may be exchanged with the foreign countries.

It has also been stated that "The National Gallery of Modern Art is not content with its being merely a nucleus of Modern Art Collection but also aspires to be a centre of International art activity. There is hardly any Gallery of its kind in the whole of the East. It therefore aims at International understanding through Art. It is, thus, not a local or merely a National Gallery but a part of the world art movement. Recently a small Western Section has been added to the National Gallery where a beginning has been made with the works of Sir Alma Tadema (P.R.A.), Jacob Epstein, Alta Mirano, Paja Jovanic, Boris Georgieff, Peter Lubarda and Mc. M. Greene."

Asked during evidence how far the National Gallery has been able to represent the evolution and the growth of the art in its various forms since 1857, the representative of the National Gallery stated that, "We have not been able to represent all the periods within the modern period starting from 1857. Unluckily we have not been able to procure Ravi Varma's paintings as we expected. It is definitely a big gap." He also informed the Committee that the National Gallery has not been able to establish exchange relations with foreign countries and the number of art objects from foreign countries, having a traditional link with the Indian Art and culture, was inadequate.

Asked to state the steps taken to develop the National Gallery as a centre of International art activity, the witness stated that, "This is just an aspiration. We have just made a start and we have been holding exhibitions from foreign countries like Czechoslovakia, Poland and Germany and other countries. We have been also inviting foreign experts to give lectures in the Gallery. We have also opened a new section, that is the Western Art Section." Asked whether the Sculpture Section of the Gallery was fully developed, the witness replied in the negative.

The Committee feel that it is now time that the objectives of the National Gallery of Modern Art are clearly defined and the scope of its activities is precisely indicated. The Committee realise that a gallery of modern Indian art, however precious its collections may be, cannot be complete unless foreign art objects representative of arts of different countries are also acquired and exhibited so as to provide facilities for a comparative study of Indian art. Viewed in this context, the Committee appreciate the opening of a small Western Section in the National Gallery of Modern Art. They hope that efforts will continue to be made to acquire at least copies of the works of the great masters of the West for purposes of study and for international understanding through art. Alongside the acquisition of the best that is to be found in the galleries of the Western countries, either by purchase or by exchange, concerted efforts should be made to obtain the art objects from the countries of the Middle East, South East Asia and the Far East with which our country has long cultural and traditional links. The Committee would like to stress that the modern Indian art has an intimate link with mediaeval Indian art which again had close contact with Persian Turkish, Tibetan and Chinese arts.

The Committee feel that the National Gallery of Modern Art deserves greater encouragement so that it can develop as a guide and reference unit of modern Indian art and can eventually become a centre of international art activity

### B. Building

32. As stated earlier, the National Gallery of Modern Art is housed at Jaipur House, New Delhi. It has been pointed out by a leading museologist that, "Obviously, a gallery or museum can never be ideally operated in a building intended for other purposes. Even a palatial residence, such as Jaipur House, though very ingeniously and intelligently adapted to its exhibition and other museum purposes, must remain to some degree unsatisfactory on all scores; but especially visual effectiveness, efficiency of function, circulation

of public visitors are defective." Another museologist has stated that, "The building urgently needs additions and expansion, specially for the display of paintings of the modern masters. Immediate steps should be taken to arrest the causes of deterioration of art objects specially through dampness. For this purpose, sections of the walls and plaster work may be thoroughly renovated and repaired."

The Committee have been informed during evidence that the building of the National Gallery of Modern Art is owned by Rajasthan Government and has been taken on lease. For any alterations etc. in the building, permission of the Rajasthan Government was necessary.

The Committee realise that the National Gallery of Modern Art is handicapped both by unsuitable and inadequate accommodation. They also realise that in the context of present financial difficulties it may not be possible to construct a separate building to house the Gallery. The Committee would therefore suggest that Government may explore the feasibility of acquiring the present building and making necessary alterations and extensions thereto to suit the purposes of the National Gallery of Modern Art. The Committee feel that the present Gallery building possesses the requisite locational advantages.

### C. Finance

33. The following provision has been made for the National Gallery of Modern Art in the Demands for Grants of the Ministry of Education of the year 1966-67:

	Rs.
(1) Pay of Officers . . . . .	34,100
(2) Pay of Establishment . . . . .	91,300
(3) Allowances, Honoraria, etc. . . . .	67,700
(4) Other Charges . . . . .	95,000
(5) Acquisition of art objects . . . . .	5,000
(6) Exhibition and Publications . . . . .	5,000
	2,98,100

The Committee have been informed that for 'Other Charges' the Gallery had suggested a larger provision but due to reasons of

economy and emergency, a sum of Rs. 95,000 was provided. The main items of expenditure under this sub-head are as follows:—

	Rs.
(i) Day-to-day contingent expenditure and purchase of office, Library stores equipments . . . . .	24,500
(ii) Electric and water charges . . . . .	35,000
(iii) Purchase of Library Books . . . . .	15,000
(iv) Miscellaneous purchases like duplicator, Air-conditioners for art objects, racks, almirahs, typewriters, etc. . . . .	20,000

It has been pointed out by the National Gallery of Modern Art that a sum of Rs. 10,000 was provided for in the revised budget for 1965-66 for acquisition of art objects. As against this, only a sum of Rs. 5,000 has been provided in the current year's budget. It has also been stated that the provision of Rs. 5,000 for Exhibition and Publications will be utilised for arranging an exhibition under the Artists Week Programme on the works of Gaganendra Nath Tagore. The National Gallery of Modern Art considers that with this amount it is not possible to bring out any publication.

The Committee feel that the provision of only Rs. 5,000 for acquisition of art objects during 1966-67 is likely to retard the growth of the Gallery which is yet in a formative stage. The Committee hope that the budget of the Gallery will be prepared on a realistic assessment of an art museum which is in the process of development.

In this connection, the Committee would like to draw the attention of the Government to their recommendation contained in para 15 of the Report about the desirability of creating a revolving fund for the acquisition of art objects for all the Central Government Museums.

#### D. Expansion Programmes

34. In a written note submitted to the Committee by National Gallery of Modern Art, the broad outlines of the expansion programmes undertaken by the Gallery during the last five years have been stated as follows:

- (i) Display arrangement was done chronologically.
- (ii) The Galleries were extended to the first floor of the building.

- (iii) Indirect light fittings were introduced in all the Galleries.
- (iv) Restoration-cum-Conservation Laboratory was started.
- (v) Western Section was opened.
- (vi) The programme of Artists' Week was introduced.
- (vii) Sculptures are being collected for the proposed Sculpture Gallery.
- (viii) It was decided in principle to acquire works of folk art and consequently introduce a folk art section.

Other projects and the development programmes such as Air-conditioning, Publications and development of the Restoration-cum-Conservation Laboratory, which were initiated with the available funds in the annual budget from time to time, have been held up due to financial reasons or difficulties of foreign exchange. It has been stated that these are being developed gradually with the help available budget grants.

The Committee have further been informed that there was no scheme pertaining to the Gallery included in the First and the Second Five Year Plans. In the Third Five Year Plan, however, the scheme of air-conditioning of whole Gallery was included but due to difficulties of foreign exchange, the project was abandoned. For the Fourth Five Year Plan, the following proposals were put up:—

	Rs
(i) Air-conditioning of the building for preservation of art collections . . . . .	10,00,000
(ii) Development of Western Art Section . . . . .	5,00,000
(iii) Establishment of nucleus chemical-cum-Restoration Laboratory including reproductions of paintings . . . . .	3,00,000
(iv) Construction of a suitable auditorium and more display space etc. . . . .	30,00,000
(v) Staff requirements* . . . . .	2,35,000
<b>TOTAL</b>	<b>50,35,000</b>

\*Non-Plan requirements for the five year period over and above the existing budget for (i) Pay to Officers; (ii) Pay to Establishments; (iii) Allowances and Honoraria.



As against these requirements, a sum of Rs. 16 lakhs has been allotted, the proposed break-up of which is as under:—

	Rs.
(i) Air-conditioning of the building for preservation of art collections . . . . .	10,00,000
(ii) Development of Western Art Section . . . . .	2,50,000
(iii) Colour reproductions and transparencies for sale . . . . .	2,50,000
(iv) Establishment of nucleus chemical-cum-Restoration Laboratory . . . . .	1,00,000
TOTAL	16,00,000

The Committee are unhappy that some of the expansion programmes of the National Gallery of Modern Art have been held up while some others have not progressed as scheduled. The Committee think that it is desirable to lay down certain definite principles in regard to allocation of finances as between the different Museums under the Central Government. While the Committee feel that such of the Museums as are fully developed or have developed to an appreciable extent require appropriate Grants for maintaining its tempo of progress, those which have still to be built up require higher development grants. The Committee feel that the National Gallery of Modern Art comes within the latter category. There is an imperative need for augmenting the resources of this Museum which is the only institution of its kind in India.

The Committee hope that the inescapable needs of the Gallery will be met in full so that it can develop on proper lines.

The Committee also suggest that the National Gallery of Modern Art may invite donations from public-spirited citizens.

### E. Acquisition

#### *Art Purchase Committee*

35. The Committee have been informed that there is an Art Purchase Committee to select and to assess price of art objects to be purchased for the National Gallery of Modern Art. The existing Art Purchase Committee was re-constituted in July, 1965 for a period of 4 years. Its composition may be seen at Appendix V. Members are selected keeping in view their capacity to judge the artistic

value of a piece of art and to assess its value in terms of money. Care is taken to ensure that all parts of the country are represented on the Committee as far as possible.

The Members are not paid any remuneration for working on the Committee except T.A. and D.A. as may be admissible to them from time to time under Government orders for their journeys for attending the meetings of the Art Purchase Committee. Since 1961-62, the following meetings of the Art Purchase Committee have been held:—

Year	No. of Meetings
1961-62	2
1962-63	3
1963-64	3
1964-65	2
1965-66	Nil

Explaining the reasons for not holding any meetings during the financial year 1965-66 and National Gallery of Modern Art has stated that in 1965-66, an amount of Rs. 10,000 only was available in the budget of the National Gallery of Modern Art for purchase of art objects. It was felt that if a meeting of the Art Purchase Committee was held, a good part of the available funds would be spent on T.A. and D.A. of the members of the Committee, who come from outside Delhi. In view of this it was decided to enhance the powers of the Director in the matter of purchase of art objects from Rs. 5,000 to Rs. 10,000 subject to the condition that the purchases are made by the Director in consultation with only the local members of the Art Purchase Committee. For the same reason, since a sum of Rs. 5,000 only is available during the current financial year, no meeting of the Art Purchase Committee will be held.

**The Committee note that it has not been possible for the National Gallery of Modern Art to hold any meeting of the Art Purchase Committee during 1965-66. The Committee suggest that the feasibility of constituting Regional Committees for consultation before any art piece of a particular region is purchased may be considered. The members of the Regional Committees may function in an honorary capacity and the Director may by correspondence elicit their views about the suitability or otherwise of an art object before he makes the purchases under the financial powers given to him.**

The Committee think that there would hardly be any need for holding meetings of the Art Purchase Committee in view of the meagre sum provided for purchase of art objects.

*Acquisitions during the last five years.*

36. The following are stated to be the most important acquisitions during the last five years:—

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- |  |                           |
|--|---------------------------|
| (1) "Orchard" . . . . .                                  | by Avinash Chandra        |
| (2) "Lady in the Moonlight" . . . . .                    | by Raja Ravi Varma        |
| (3) "My Inspiration" . . . . .                           | by Prodosh Das Gupta      |
| (4) "Crows in the field" . . . . .                       | by K. S. Kulkarni         |
| (5) "Emanation" . . . . .                                | by Laxman Pai             |
| (6) "Orange Nude" . . . . .                              | by Akbar Padamsee         |
| (7) "Casuarina" . . . . .                                | by Krishan Khanna         |
| (8) "Mahatma Gandhi Dandi March" . . . . .               | by Nandlal Bose           |
| (9) "Village Family" . . . . .                           | by Sailoz Mukherjee       |
| (10) "In Bondage" . . . . .                              | by P. K. Das Gupta        |
| (11) "At the Close of a Joyful Day" . . . . .            | by Alma Tadema Lawrence   |
| (12) "Couple" . . . . .                                  | by Avinash Chandra        |
| (13) "Past Impressions" . . . . .                        | by M. F. Hussain          |
| (14) "Variation on the theme of City" . . . . .          | by Ram Kumar              |
| (15) "Nurjehan Smoking Hookah"<br>of the Decadent period |                           |
| (16) "Love Messengers" . . . . .                         | by Gaganendra Nath Tagore |
| (17) "Magicians" . . . . .                               | by Gaganendra Nath Tagore |
| (18) "Autumn" . . . . .                                  | by Laxman Pai             |
| (19) "Trip to Cosmos" . . . . .                          | by Peter Lubarda          |
| (20) "Icarus" . . . . .                                  | by A. M. Davierwalla      |
| (21) "Contours" . . . . .                                | by Jeram Patel            |
| (22) "Snow Shade" . . . . .                              | by Shanti Dave            |
| (23) "Buffaloes" . . . . .                               | by Sailoz Mukhereje       |
| (24) "Landscape in Grey" . . . . .                       | by F. N. Souza            |
| (25) "Birth of a White Rose" . . . . .                   | by Som Nath Hore.         |
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Asked about the proportion and extent of foreign collections in the Gallery, it has been stated in a written note submitted by the National Gallery of Modern Art that the total number of foreign artists represented in the Gallery's collections is 39. The total number of collections of these artists is 106, i.e. roughly 1|20th of the total collections.

The Committee understand that most of the public Art Galleries in the western countries have been enriched by donations by public-spirited citizens. They are given to understand that of roughly one thousand paintings and sculptures, regularly exhibited on the main floor of the National Gallery of Art, Washington, more than 80 per cent have come from the Mellon, Widener, Kress and Dale collections. That Gallery also possesses over 22,000 prints and drawings, the larger part of which was given by Mr. Lessing J. Rosenwald.

The Committee do not feel happy about the acquisitions made by the National Gallery of Modern Art. They realise that acquisition of art objects involves considerable financial outlay. But considering the importance of the Gallery and the part that it has to play in enriching the emotional and spiritual life of the nation, the Committee feel that there should be more generous provision for acquisition of art objects so as to enable the Gallery to acquire the best that is being produced in the country.

The Committee understand that at present there are no restrictions on the sale of art objects less than 100 years old to foreigners or on their export. Under such circumstances works of art of eminent Indian artists can easily find their way to foreign galleries which can afford to pay handsome prices for the same. The Committee suggest that the law may be suitably amended so that foreign buyers may not export Indian art pieces in original without the permission of the Government. The Committee would also suggest that outstanding art objects should be acquired as soon as they are available.

The Committee further suggest that the National Gallery should be able to inspire and attract art connoisseurs and private collectors so that the collections of the Gallery may be enriched by their contributions.

The Committee would also like to stress that no effort should be spared in acquiring and preserving properly all the works of the departed masters like Ravi Verma, Rabindra Nath Tagore, Gaganandra Nath Tagore, Nandalal Bose, Amrita Sher-Gil and others.

#### F. Display

37. The Committee have been informed that the National Gallery of Modern Art have taken pains in arranging the exhibits displayed in the Gallery in the chronological order between the two floors available for display. The first floor has been entirely devoted to pre-Bengal School i.e. from Ravi Verma onwards upto Bengal School. This includes all the phases of Indian Art between 1857 till 1930. In

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this floor, a few specimen of Rajput and Kangra paintings have also been kept as a matter of background for a proper understanding of the growth and development of the works of modern art. The ground floor has been given entirely to the Modern Works of Art mostly of the living contemporary artists of the younger generation. To give emphasis on the works of such individual artists who have been accepted as masters, their works have been grouped and exhibited in different rooms separately. So far as cataloguing is concerned, the catalogues have been arranged in three sequences—(i) Accession number-wise; (ii) Artist-wise; and (iii) Medium-wise. This, it has been stated, is the most scientific and latest system of cataloguing.

The Committee understand that the Art Galleries in some of the advanced countries of the West have bestowed considerable thought and care to the display of exhibits. The Committee in this connection would like to quote the following observations made by John Walker, the Curator of the National Gallery of Art, Washington in regard to the methods of display adopted for that Gallery:—

“To avoid monotony and to harmonize with the styles of painting, we selected different backgrounds for the different rooms; plaster for early Italian, Flemish, and German pictures; damask for later Italian paintings; oak panelings for Rubens, Van Dyck, Rembrandt, and the other Dutch; and painted paneling for the French, English and American canvases. A suggestion of the Architectural styles prevalent when these schools flourished is indicated in wainscoting, moldings, and overdoors.”

“But we kept in mind our basic goal: to permit the visitor a concentrated and undistracted scrutiny of each work of art. Therefore we decided to hang the pictures twice as far apart as one usually sees them in other galleries—a method of installation which has been generally commended though very little imitated. To achieve greater isolation for each painting in many rooms we used paneling. The separation thus afforded a second frame, so to speak, which we believe more than compensates for any loss of flexibility . . .”

“Thus the whole installation of the Gallery was determined by a basic assumption: that the work of art is not a specimen, not primarily a historical document, but a source of pleasure. Excepting this premise it seemed to us that the major purpose of the National Gallery of Art was to allow each painting, piece of sculpture, or other object of art to communicate to the spectator, with as little interference as possible, the enjoyment it was designed to give. An art Gallery and a concert hall, we felt, have much in common; one affords delight to the eyes, the other to the ears.”

The Committee commend the steps taken to improve the mode of display in the National Gallery of Modern Art. They would, however, stress that efforts in this direction may be intensified. While a gallery has to adopt its own methods of display keeping in view the availability of space, the nature of exhibits, etc., the Committee feel that there is much to be learnt from the practices followed in this regard by the great public galleries of the West.

#### G. Conservation

38. It has been stated that a beginning has been made in the establishment of a Restoration-cum-Chemical Laboratory in the Gallery and some works of Raja Ravi Verma, Amrita Sher-Gil and other important artists have been restored. The paintings of Amrita Sher-Gil, for example, require constant attention, regular repairs, watch and periodical examination. The number of paintings restored during each of the last three years is as follows:—

1963-64—5

1964-65—6

1965-66—4

The Study Group of the Estimates Committee which visited the Gallery in August, 1966, were informed that the Laboratory was not well-equipped and was only a one-man show.

It has, however, been stated during evidence that proposals are under consideration for strengthening the Restoration-cum-Chemical Laboratory. For the Fourth Plan period the Gallery has been allotted a sum of Rs. one lakh for the establishment of nucleus Restoration-cum-Chemical Laboratory. The Committee have also been informed that the Laboratory of the Gallery functions in close co-operation with the Laboratory of the National Museum which is considered to be the most sophisticated and the best equipped Museum Laboratory of the country so far.

The Committee hope that the Laboratory of the National Gallery of Modern Art would be able, in due course, to undertake all its day-to-day restoration work and that in matters requiring technical or scientific investigations it would avail in an increasing measure of the facilities in the Laboratory of the National Museum or the National Archives. The Committee hope that the Restorer of the National Gallery of Modern Art would work closely not only with Restorers at the National Museum but also with others in other museums in India and abroad.

### H. Photo Studio

39. The functions of the Photo Studio of the National Gallery of Modern Art have been stated to be as follows:—

- (i) Preparing photographic records of art objects.
- (ii) Supply of photographs to research scholars etc.
- (iii) Arranging film shows etc.

It has been stated that the Photo Studio requires more staff and specialised equipments but because of paucity of funds and foreign exchange difficulties it has not been possible to meet these requirements so far.

The year-wise break-up of the earnings and expenditure of the Photo Studio for the last three years has been stated to be as follows:—

Year	Earning	Expenditure
	Rs.	Rs.
1963-64	Nil	550·00
1964-65	48·00	1423·00
1965-66	173·70	590·00
TOTAL	221·70	2563·00

The Committee are unhappy to note that the expenditure being incurred on the Photo Studio of the National Gallery of Modern Art is much more than its income. The Committee feel that the Photo Studio should be staffed and equipped adequately.

### I. Educational Facilities

#### *Educational and Research Facilities.*

40. The Committee have been informed that the educational activities of the Gallery include guiding the visitors, arranging film shows and lectures, holding exhibitions and extending research facilities to the scholars besides the Art Reference Library. However, the Gallery does not have proper staff for guiding the research work excepting the Director himself in some specialised cases. But

all the same facilities are given to scholars and research workers to work in the Gallery. During the last five years, three researchers on art and one trainee on Museum Techniques availed themselves of such facilities in the Gallery.

The Committee have further been informed that connections with local schools and colleges as well as universities situated nearby have been established. The Gallery has been sending requisitions to the Principals asking them to send their students for study etc. and then special lectures are arranged. Asked during evidence whether any contacts have been developed with the art colleges all over the country, the representative of the Gallery replied, "Not directly".

The Committee do not view the present educational and research facilities in the National Gallery of Modern Art as adequate, in view of the fact that during the last five years only three researchers on art and one trainee on Museum Techniques availed themselves of such facilities. The Committee need hardly stress that close liaison between the Gallery and the art schools, colleges, universities and the art societies located in Calcutta, Bombay, Madras, Delhi and other cities should be developed so as to attract more and more students and research workers to the Gallery.

The Committee feel that the Gallery should endeavour to make people aware of the reservoir of pleasure and enlightenment the collections represent. For this purpose, there is need for organizing extension activities in the Gallery. These activities may include general tours of the whole collection, special tours dealing with a special field or a single school, and a lecture on a particular painting or sculpture. The extension services may also include preparation and distribution of leaflets describing the works of art in different galleries, free lectures given by authorities on different aspects of art, circulation of gallery films and slide lecture sets with written or recorded texts to educational institutions and universities.

The Committee consider that though technically the Gallery is only for modern art, it is the only museum devoted primarily to Indian art. Therefore, the Gallery should appropriately establish active liaison and contact with different art societies and art schools in the country and provide facilities for post-diploma studies and research to art students.



### J. Exhibitions, Seminars and Symposia

41. It has been stated that during the last three years, the following two exhibitions were arranged under the artists' week programme:—

Particulars	Dates	Number of Visitors
(i) Exhibition of paintings by Amrita Sher-Gil	21st December, 1964 to 31st December, 1964	1293
(ii) Exhibition of paintings by Rabindra Nath Tagore	14th December, 1965 to 30th December, 1965	904

It has further been stated that generally one exhibition of a major artist is held with a view to highlight in a chronological order the evolution and the development of the personality and the art of the artist. Generally the duration of this programme is a fortnight. For the current year, there is programme of holding three exhibitions.

Asked during evidence whether any seminars or symposia were also being arranged either in conjunction with the Artists Week Programmes or separately, the representative of the National Gallery of Modern Art replied in the negative. He added that some symposia had been arranged whenever there were some distinguished visitors from foreign countries. The seminars were very expensive costing about Rs. 30,000 to Rs. 40,000 and the Gallery could not spare the money.

**The Committee feel that exhibitions, seminars and symposia can go a long way in fostering art movement in the country. The Committee are happy to note that exhibitions are being arranged by the National Gallery of Modern Art. They suggest that seminars and symposia should also be held at regular intervals in which Museum Association of India and other Art Galleries and Art Associations in the country should be invited so that questions of mutual interest and matters relating to the development of art in the country could be discussed and problems resolved.**

### K. Publications

42. It has been stated that no publication by the National Gallery of Modern Art nor any annual report in respect of the Gallery has been brought out during the last three years. The Publication Committee for Gallery's publications recommended as early as 20th April, 1963 that Gallery's publications are of national and prestige value and cannot be produced in Government presses. Samples of a few paintings reproduced by the Government press were examined and considered much below the standard. It therefore further recommended that the publications should be brought out by reputed private presses. Efforts to obtain the necessary 'No-objection Certificate' from the Controller of Printing and Stationery, having failed, it was decided that important reproduction work should be entrusted to the reputed private firms and ordinary letter printing be done by the Controller, Printing and Stationery. The matter is being pursued by the Ministry.

It has further been stated that the Gallery has the following programme on the schedule of the current year:—

- (i) Monograph on Amrita Sher-Gil.
- (ii) Monograph on Rabindra Nath Tagore.
- (iii) A set of 12 picture postcards on Rabindra Nath Tagore.
- (iv) Reprint of Guide to the Gallery.
- (v) A set of 12 Greeting Cards.
- (vi) Monograph on Abanindra Nath Tagore.
- (vii) Catalogue.

The progress in this regard has been very slow and it is doubtful if these publications will be brought out according to plan. In fact this programme was intended to be executed as early as 1961 but due to procedural and administrative difficulties, no satisfactory progress has been achieved in this regard.

Asked to clarify what were the various procedural, administrative and financial difficulties in this regard and what measures have been taken to overcome these difficulties, it has been stated in a written note submitted by the National Gallery of Modern Art that these difficulties included preparation of estimated cost of proposed publications, non-availability of the Publication Officer in the Gallery, delay in the release of no-objection certificate on the part of the Chief Controller of Printing and Stationery and the paucity of funds available with the Gallery for its publication programme. The difficulties in

the matter of preparation of estimated cost of the publications and delay in obtaining no-objection certificate from the Chief Controller of Printing and Stationery have to a large extent been solved as a result of discussions with the Chief Controller of Printing and Stationery. Efforts are also being made to resolve the other difficulties as far as possible.

The Committee are constrained to note that no publications have been brought out by the National Gallery of Modern Art during the last three years. They are all the more unhappy that the programme of publications which was intended to be executed as early as 1961 has not progressed at all. The Committee cannot but stress that the publication programme of the Gallery should be executed with a sense of urgency and seriousness and the procedural, administrative and financial difficulties in its way should be removed.

In view of the fact that the Government of India Presses do not have facilities for reproduction of coloured paintings, or printing quality publications, the Committee suggest that the National Gallery of Modern Art should be given the option to select its own printers.

#### L. Library

43. It has been stated that the Library specialises in Modern Art and has in its collection books on sculpture, painting, graphics and other allied subjects. At present there are 2421 books in it. It receives regularly Indian and foreign journals on art. The services of the Library are open to the public. Special facilities are given to art institutions, art students, research scholars, artists and art critics. The present services in the Gallery include the following:—

- (a) *Bibliographies*: Compilation of important and select bibliographies on Indian art, painting, sculpture, graphics and allied art topics.
- (b) *Photographic catalogue of art objects of the Library*: This catalogue contains photographs with necessary details of the art objects. The catalogue is maintained in three sequences—artist-wise, medium-wise and accession-wise—which have been further divided into sub-heads, wherever possible.
- (c) *Reading Room*: A separate Reading Room has been provided for serious study or research work.
- (d) *Reference Service*: The Library also intends to start, in the near future, a reference queries service for out-station readers.

It has further been stated that as against 341 books purchased during 1963-64 and 115 in 1964-65, 227 books have been added to the collection of the Library during 1965-66. The number of periodicals the Library subscribes has also risen from 22 in 1963-64 to 30 in 1965-66. Book buying is a regular process and it is estimated that books worth the sanctioned grant for the current year (Rs. 15,000) will be purchased.

The average number of users of the Library in a month is 30 to 35. The Committee have been informed during evidence that the space in the Reading Room of the Library is adequate but not very spacious.

The Committee note that the Library facilities available in the National Gallery of Modern Art are not being properly utilised as the number of actual users of the Library in a month is very small. They feel that efforts should have been made to attract more visitors to the Library. They also feel that the development of the Library on proper lines should receive generous encouragement.

#### M. Visitors to the Gallery

44. It has been stated that the number of visitors to the National Gallery of Modern Art during each of the last three years has been as follows:—

1963	18,751
1964	18,862
1965	18,650

No fee is charged from the visitors. A Visitors' Register has been kept at the Reception Counter where the visitors are free to give their comments. This register is periodically seen by the Director and the follow-up action is promptly taken in respect of complaints, wherever necessary.

The Committee feel that the number of visitors to the National Gallery of Modern Art is rather low and has slightly gone down which indicates that no steps have been taken to publicise the activities of the Gallery. They suggest that concerted steps should be taken to publicise the activities of the Gallery so that more and more visitors visit the Gallery.

The Committee also suggest that a nominal fee (say 10 paise) may also be charged from the visitors as is the practice in other museums.

### N. Staff Requirements

45. The organisational set-up of the National Gallery of Modern Art may be seen at Appendix VI. In reply to a question whether organisational set-up is adequate for smooth and efficient functioning of the Gallery, the National Gallery of Modern Art has stated in a written note that it is not so. It has been further stated that the following are the staff requirements of the Gallery:

S. No.	Name of the Post	No. of Post	Pay-scale
			Rs.
(i)	Dy. Director . . . . .	One Post	400—950
(ii)	Publication Officer . . . . .	One Post	Do.
(iii)	Chemist . . . . .	One Post	325—575
(iv)	Sr. Technical Assistant . . . . .	One Post	325—575
	Jr. Technical Assistant . . . . .	One Post	210—425
(v)	Guide Lecturers . . . . .	Two Posts	210—435
(vi)	Receptionist . . . . .	One Post	130—300
(vii)	Dark Room Assistant . . . . .	One Post	110—180
(viii)	U.D.C. . . . .	One Post	130—300
(ix)	Hindi Translator . . . . .	One Post	210—425
(x)	Laboratory Attendant . . . . .	One Post	80—110
(xi)	Peons . . . . .	One Post	70—85
(xii)	Chowkidars . . . . .	Three Posts	70—85
(xiii)	Khalasi . . . . .	One Post	70—85

The Committee have been further informed that the proposal with full justification for creation of these posts was sent to the Ministry of Education in June, 1965.

**The Committee suggest that the Government may appoint a Work Study Team to go into the staff requirements of the National Gallery of Modern Art vis-a-vis its work-load and sanction more posts, if necessary, so that the work of the Gallery does not suffer due to lack of staff.**

### O. Conclusion

46. The history of Indian art can be traced back to the Indus Valley civilisation in the Third Millennium B.C. as revealed by the relics

discovered at Mohanjo-daro in Sind and Harappa in the Punjab. Since then, in several other places, relics have been found belonging to the Harappa period. That the artists of the Indus Valley had a fine grasp of the elements of form and decoration is evident from the patterns wrought on painted pottery, the animal figures on the seals and the carvings in stone and bronze. Later emotional and religious life of the people has been impressively exhibited in the fresco paintings of the Ajanta Caves (1st Century B.C.—7th Century A.D.) and in the sculptures of Ellora. From the 9th Century onwards miniature paintings became popular as may be seen in the Pala School of Bengal (9th—12th Century) in the east and in the Gujarati School of Western India (11th—15th Century).

During the 16th and 17th centuries, the pictorial art of Rajasthan flourished in the courts of Indian princes. The inspiration of the Rajasthani painting is rooted in the people's hearts, keeping close to their poetry, music and drama. Its central theme is love. The same inspiration and subject matter gave birth to Pahari paintings produced in the sub-Himalayan States of Jammu, Basohli, Chamba, Nurpur, Kangra, Kulu Mandi and Suket. During the period of the Mughals, paintings, particularly sculptures suffered a set back as imperial patronage was withdrawn and painters and sculptures were obliged to fall back upon the precarious patronage of local courts. Under encouragement from the local rulers of the Deccan States of Golkunda and Bijapur, the art of Deccani painting developed its provincial idiom in the 17th century. The 19th century witnessed a steady decline in the fine art traditions of this country.

It is, however, due to the initiative of private connoisseurs that the School of Art was set up in Calcutta in 1854 as a private enterprise under the auspices of the Industrial Art Society. The artistic standards that prevailed were academic. The curriculum of the Calcutta School of Art placed emphasis on the 'useful art'. These were ornamental drawings, wood engraving, lithography and photography inculcated by the European standards. During this period, however, there was a flowering of genius in the south. This was Raja Ravi Verma whose achievement is not inconsiderable. It is to be noted that during this period two Englishmen played a great part in the revival of the Indian art. One of them was Lord Curzon who took an enthusiastic personal interest in the Indian art and the other was E. B. Havell who was the Head of the Calcutta School of Art. Havell's task was two-fold—that of spreading in the world at large a truer appreciation of India's cultural heritage and that of weaning

young Indians from their unselective admiration of Western art, especially its decadent and uninspired products. The first task he fulfilled by incessantly writing on Indian art traditions, and abroad he was aided by the late Dr. Ananda Coomaraswamy, one of the greatest authorities on Indian art. In the task of winning over the younger artists, the Indian Society of Oriental Art lent able support. The man who played the practical role in realising the aims of Havell was Abanindra Nath Tagore.

The contemporary history of Indian art from the time of the Abanindra Nath Tagore is well-known and has been told in the first chapter of the report.

It is a matter of gratification that realising the long heritage of Indian art and culture, the Government of India decided to set up in 1946 the National Gallery for preserving the best specimens of Indian art available in the country. Although more than a decade has elapsed since the setting up of the National Gallery of Modern Art, the Committee regret to note that this institution is still in the formative stages and has not overcome its teething troubles. The Gallery is housed in a building which is not its own and which was not intended to be an art museum. It goes to the credit of the National Gallery that they have improvised the building to suit its own purposes.

The Committee realise that although in the context of present financial difficulties it may not be possible to construct, at least in the immediate future, a separate building to house the Gallery, nevertheless they feel that the National Gallery of Modern Art of independent India should have in due course a befitting building of its own. The Committee realise that in view of limited finances available, it is not possible to make a larger allocation to the National Gallery of Modern Art for acquisition of art objects or for expansion of its activities. They, however, feel that it is desirable to lay down certain principles for allocation of finances as between different museums under the Central Government. They also feel that such of the museums as are still in the formative stage require a larger allocation of finances so that they can be built up to the desired standard.

The Committee hope that the National Gallery of Modern Art will in due course be enabled to develop as a centre of interest of art connoisseurs of the world and for research and art education in India so that students and the research workers not only from different parts of India but from all over the world may come there to study not only the growth of art in this country but also in Iran, Tibet,

China, Cambodia, Java, Burma, etc.—the countries with which India had long cultural relations in the past. The Committee feel that any study of Indian art would be incomplete without the study of Boro Bodur and Angor Vat—whose replicas or pieces at least should be made available either in this Gallery or the National Museum. The Committee also hope that the National Gallery of Modern Art will develop to such an extent that it will be able to attract collections from private citizens, art connoisseurs and other art institutions in this country and abroad.

NEW DELHI;

June 3, 1967.

*Jyaistha* 13, 1889 (*Saka*).

P. VENKATASUBBAIAH,

*Chairman,*

*Estimates Committee.*



## APPENDIX II

(Vide Para 8 of the Report)

*Statement showing the number of sanctioned posts in the National Museum*

S.No.	Designation of the post	Scale of pay	Total No of posts	Total No. of perma- nent posts	Total No. of tempo- rary posts
1	2	3	4	5	6
<i>Class I</i>					
1	Director .	Rs. 1800 100-2000	1		1
2	Asstt. Director	Rs.1300-60- 1600-100- 1800	1	1	..
3	Keeper .	Rs. 700-40- 1100-50/2- 1250	7	6	1
4	Chemist.	Rs. 700-50 -1250	1	1	..
5	*Supdt. of Publications	Rs.700-40- 1100-50/2- 1250	1	1	..
6	Asstt. Chemist.	Rs. 400-40- 800-50-950	1	1	..
7	Deputy Keeper.	Rs. 400- 50-450-30- 600-35-670 EB-35-950	7	6	1

\*Re-designated as Keeper (Publications).

1	2	3	4	5	6
<i>Class II (Gazetted).</i>					
8	Layout Artist .	Rs.350-25- 500-590- EB-30-800	1	1	..
9	Adm. Officer.	Rs.590-30- 830	1	1	..
<i>Class II (Non-Gazetted).</i>					
10	Office Supdt. .	Rs.450-25- --575	1	1	
11	Librarian. . . .	Rs.350-25- —575	1	1	..
12	Sr. Guide Lecturer . .	Rs.325-15- 475-EB-20- 575	2	2	
13	Head Modeller .	Do	2	1	1
14	Sr. Chemical Asstt. .	Do	3	1	2
15	Sr. Technical Asstt. .	Do	5	2	3
<i>Class III (Ministerial).</i>					
1	Stenographer . . . . (P.S. to D.N.M.)	Rs.210-10- 290-15-320- EB-15-425	1		1
2	Stenographer . . . .	Rs.130-5- 160-8-200- EB-8-256- EB-8-280- 10-300	7	6	1
3	Head Clerk . . . .	Rs.210-10- 290-15-320- EB-15-380	2	1	1

1	2	3	4	5	6
4	Cashier . . . . .	Rs.130-5- 160-8-200-EB 8-256-EB-8 -280-10-300 (Plus Rs.35/ as special pay).	1	1	..
5	U.D.C. . . . .	Rs.130-5-- -160-8-200- EB-8-256- EB-8-280- 10-300	7	7	..
6	L.D.C. . . . .	Rs.110-3- 131-4-155- EB-4-175-5- 180	15	10	5
7	Store-Keeper . . . . .	Rs.130-5- 160-8-200- EB-8-256- EB-8-280- 10-300	10	1	..

*Class III (Non-Ministerial).*

8	Guide Lecturer . . . . .	Rs.210-10- 290-15-320- EB-15-425	2	1	1
9	Tech. Assistant . . . . .	Do	13	12	1
10	Asstt. Librarian . . . . .	Rs.210-425	1	1	..
11	Artist . . . . .	Rs.210-425	1	1	..
12	Photographer . . . . .	Rs.210-425	1	1	..
13	Modeller . . . . .	Rs.210-425	6	2	4
14	Chemical Asstt. . . . .	Rs.210-445	4	4	
15	Security Asstt. . . . .	Rs.210-380	1	..	1
16	Jr. Chem-Asstt. . . . .	Rs.175-6-- 205-7-240	3	3	..
17	Draftsman . . . . .	Rs.150-5- 175-6-205- EB-7-240	1	1	

1	2	3	4	5	6
18	Jr. Modeller . . . .	Rs.150-5- 175-6-205- EB-7-240	2	1	1
19	Museum Preparator . (Textiles).	Do	1	1	..
20	Sr. Museum Preparator . (Mount Cutter).	Rs.210-425	1	1	..
21	Museum Preparator . . (Cabinet Maker).	Rs.150-240	1	1	..
22	Asstt. Photographer . .	Rs.130-300	2	2	
23	Caretaker . . . . .	Rs.130-300	1	1	..
24	Book-Binder . . . . .	Rs.130-300	1	..	1
25	Senior Darner . . . . .	Rs.130-300	1	..	
26	Receptionist . . . . .	Rs.110-180	1	1	
27	Tele. Operator . . . . .	Rs.110-180		1	1
28	Marksman . . . . .	Rs.110-155	2	2	
29	Carpenter . . . . .	Rs.125-155	2	1	1
30	Jeep Driver . . . . .	Rs.110-139	1	1	
31	Projectionist . . . . .	Rs.110-3-125	1		1
32	Painter/Polisher . . . .	Rs.110-3- 131	1	..	1

*Class IV.*

1	Laboratory Attendant	Rs.80-1-85- 2-95-EB-3- 110	6	5	1
2	Senior Jamadar . . . .	Do	1	1	
3	Library Attendant . . .	Do	1	1	
4	Daftry . . . . .	Rs.75-1-85- EB-2-95	1	1	..

1	2	3	4	5	6
5	Jamadar	Rs.75-1-85- EB-2-95	2	2	..
6	Gallery Attendant	Rs.70-1-80- EB-1-85	69	34	35
7	Peon	Do	6	5	1
8	Photo Attendant	Do	2	1	1
9	Attendant (Modelling).	Do	3	1	2
10	Attendant (Carpentry)	Do	1	1	..
11	Armed Guard	Rs.75-1-85- EB-2-95	6		6
12	Chokidar	Rs.70-1-80- EB-1-85	9	9	
13	Farash	Do	4	4	
14	Cleaner	Do	2	1	1
15	Packer	Do	1		1
16	Sweeper	Do	20	9	11

### SUMMARY

	Total No. of posts	Total No. of perma- nent posts	Total No. of tempor- ary posts
Class I	19	16	3
Class II (Gazetted).	2	2	..
Class II (Non-Gazetted)	14	8	6
Class III (Ministerial)	34	26	8
Class III (Non-Ministerial).	53	39	14
Class IV.	134	75	59
<b>Grand Total :</b>	<b>256</b>	<b>166</b>	<b>90</b>

At the time of factual verification, the Ministry have stated as follows:—

“(1) The following posts have since been made permanent :”

*Class I (Gazetted)*

Director, National Museum . . . . .	1
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*Class III (Ministerial)*

P.S. to Director, National Museum . . . . .	1
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(2) The following posts have since been abolished as a result of the Staff inspection Unit's report :

Permanent    Temporary

*Class III (Ministerial)*

Stenographer . . . . .	1	
Lower Division Clerk . . . . .	3	5

*Class III (Non-Ministerial)*

Junior Chemical Assistant . . . . .	1	..
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*Class IV*

Jamadar . . . . .	1	..
Farash . . . . .	1	

**APPENDIX III**  
(Vide Para 8 of the Report)

*Statement showing the sanctioned, working and agreed strength of officers and staff of National Museum, New Delhi*

S.No	Name of post	Strength			Remarks.
		Sanctioned	Working	Agreed	
1	2	3	4	5	6
1	Director . . .	1	1	1	
2	Asstt. Director . .	2	..	1	
3	Technical Asstts.	1	..	1	
<i>Archaeology</i>					
1	Keeper . . . . .	1	1	1	
2	Dy. Keeper . . . . .	1	..	1	
3	Sr. Technical Asstt. . .	1	1	1	
4	Technical Asstt. . . .	1	..	2	
5	Gallery Asstt.	2	2		
<i>Pre-historic Archaeology</i>					
1	Keeper . . . . .	1	..	..	
2	Dy. Keeper.	1	1	1	
3	Technical Asstt.	1		1	
<i>Central Asian Antiquities</i>					
1	Keeper . . . . .		..	1	
2	Sr. Technical Asstt.	1	1	1	‡ The post to be down-graded to Technical Asstt. after the present incumbent vacates the post.

1	2	3	4	5	6
<i>Anthropology.</i>					
1	Keeper . . . . .	1	1	1	
2	Dy. Keepers . . . . .	2	2	1	
3	Sr. Technical Asstt. . . . .	Nil	Nil	Nil	
4	Technical Asstt. . . . .	1		1	
<i>Art.</i>					
1	Keeper (Paintings) . . . . .	1		1	
2	Dy. Keepers. . . . .	3	2	4	£1 for manuscript 2 for numismatics 1 for decorative art.
3	Sr. Tech. Asstt. . . . .	4		3	£1 for painting. 1 for arms. 1 for decorative art.
4	Technical Asstt. . . . .	7	6	6	£2 for manuscript 1 for painting 2 for numismatics 1 for decorative art and miscellaneous
<i>Publications.</i>					
1	Superintendent of Publications . . . . .	1	1	1	
2	Layout Artist (Rs. 350-800). . . . .			1	£
3	Junior Keeper . . . . .	1			£Upgraded.
4	Graphic Designer. . . . .	1	1		£
5	Technical Asstt. . . . .	3	2	2	



1	2	3	3	5	6
6 Receptionists (L.D.C.).		1	1	1	
7 Marksman.		1	1	1	
<i>Modelling.</i>					
1 Keeper . . .		1	1	1	
2 Head Modeller .		2	1	2	
3 Modeller . . .		8	4	6	
4 Junior Modeller.		3	1	2	
<i>Preservation (Chemist).</i>					
1 Chemist . . .		1	1	1	
2 Asstt. Chemist .		1	1	1	
3 Sr. Chemical Asstt. .		3	1	3	1 to be filled only after Abalishing the post of Jr. Chemical Asstt.
4 Chemical Asstt. .		4	4	4	
5 Jr. Chem. Asstt. .		5	1	1	To be abolished after the present incumbent vacates the post.
6 Sr. MuseumPreparator (Mount-cutter). . .			..	1	in the scale of Rs 210-425.
7 Museum Preparator .		2	2	1	1 post upgraded
8 Sr. Darner. . . .		1	..	1	
9 Bookbinder . . . .		1	..	1	
10 Repairer . . . .		1	..	..	
11 Darner. . . . .		1	..		
12 Photographer. . . .		1	1	1	
13 Asstt. Photographer .		3	2	2	
14 Tech. Asstt. (Photography). . . .		1	..	..	

1	2	3	4	5	6
<b>Presentation (Display).</b>					
1	Keeper . . . . .	1	1	1	
2	Artist . . . . .	1	1	1	
3	Draftsman . . . . .	1	1	1	
4	Tech. Artist . . . . .	2	..	..	
5	Museum Preparator (Cabinet Maker)	2	1	1	
6	Carpenters . . . . .	2	2	2	
7	Blacksmith/Metal Mechanic . . . . .	1	..	..	
8	Painter/Polisher . . . . .	2	..	1	
<b>Library</b>					
1	Librarian . . . . .	1	1	1	
2	Asstt. Librarian	2	1	1	
<b>Administration</b>					
1	Administrative Officer. . . . .	1	1	1	
2	Superintendent . . . . .	1	1	1	
3	Head Clerk . . . . .	1	1	2	
4	U.D.Cs. . . . .	49	47	84	£Including 1 Cashier.
5	L.D.Cs. . . . .	14	14	64	£Including 2 typists (1 Hin- di and 1 English) 2 leave reser- ves. 1
6	Telephone Operator	2	2	2	
7	Store Keeper. . . . .	14	14	10	& In the grade of Rs. 85-110 £L.D. C' grade.
% In the scale of Rs. 130-5-160-8-200-EB-8-256-EB-8-280-10-300					
8	Daftly . . . . .	1	1	1	
9	Packer (Publication)	1	1	1	
10	Jeep Driver . . . . .	1	1	1	
<b>Lecturing &amp; Education</b>					
1	Keeper . . . . .	..	..	1	
2	Dy. Keeper . . . . .	1	..	Nil	
3	Sr. Guide Lecturer	2	1	2	
4	Guide Lecturer . . . . .	5	2	2	
5	Projectionist . . . . .	1	1	1	

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1	2	3	4	5	6
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*Stenographers.*

1 Private Secretary to Director. . . . .	1	1	1		
2 Stenographers. . . . .	7	7	5		

## Class IV

1. Attendants . . . . .	98	84	82*		
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\*Includes leave reserve and allowance for holidays on which the National Museum remains open and staff is given compensatory leave.

2. Peons . . . . .	6	6	6		
3. Armed Guards . . . . .	6	6	6		
4. Chowkidars . . . . .	11	7	9		
5. Sr. Jamadars . . . . .	1	1	1		
6. Jamadars . . . . .	5	1	1		
7. Cleaners . . . . .	2	2	2		
8. Farash . . . . .	5	5	3		
9. Sweepers . . . . .	17	24**	20 &		

\*\*Nine employed Includes on contingency paid wages. leave reserve of 2.

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## APPENDIX IV

(Vide Para 15 of the Report)

*List of important acquisitions during 1961-66*

NAME OF OBJECT	PRICE
<b>1961</b>	
1. A manuscript of Guru Granth Sahib, illuminated and written during the reign of Maharaja Ranjit Singh. Samvat 1896-A.D. 1839.	32,500/-
2. A collection of Jade huqqas, surahi, kamandalu, etc. 18th century A.D.	18,401/-
3. A collection of Chanteri Odhani and sarees, Late 18th century A.D.	32,588/-
4. A painting on cloth (pata) showing city plan of Varanasi, 18th century A.D.	4,500/-
5. Jalan collection of Jades and semiprecious stones, 18th century A.D.	25,011/-
6. Painting showing marriage procession of Raja Aniruddha Chandra, Kangra.	2,500/-
7. A manuscript of Saint poet Malukadasa's Vani, Late 17th-18th century A.D.	3,500/-
8. One piece of Mugal carpet, acquired from Maharaja of Jaipur Museum, Jaipur.	2,500/-
<b>1962</b>	
1. An illustrated manuscript of Bihari Satsai, dated V.S. 1816-1759 A.D.	2,000/-
2. Seven Orissan palm leaves showing scenes from Ramayana, 17th century A.D.	3,000/-
3. Persian manuscript of 'Meharu Mustari', dated 1506 A.D. illustrated	3,000/-

NAME OF OBJECT	PRICE
4. 103 antiquities from Kali Bangan, c. 2nd Mill. B.C. (gift of Archaeological Survey).	Gift
. A part of the Jalan collection consisting of Textiles and Decorative Art pieces, 18th-19th century A.D.	26,600/-
6. A Nepalese painting scroll having Nagari writings 18th century A.D.	5,000/-
7. A zari embroidered velvet choga inset with pearls, Pahari region, Early 19th century.	5,500/-
8. An illustrated manuscript containing Granth Nasarketu and Prahlad Charita.	5,450/-
9. A set of 168 Remayana painting in Basohli style, Mid. 18th century A. D.	61,320/-
10. Five palm leaf manuscripts and one set of 54 paintings illustrating scenes from Ramayana, Malwa School, Mid. 17th century A.D.	16,000/-
11. A set of seven stone sculpture showing Matrikas, South Indian, c. 11th century A. D.	13,300/-
12. An illustrated manuscript of Markandeya Purana' dated 1730 A. D.	3,000/-
13. A collection of flint locks, inscribed swords and daggers from Rajasthan, 18th/19th century A. D.	45,500/-
14. An embroidered cloth hanging from South India temple showing coronation of Rama, Early 18th century A.D.	3,000/-
15. A large painting on wood showing Rama's coronation, Tanjore School, 19th century A.D.	3,500/-
<b>1963</b>	
1. A collection of 8309 coins from Mrs. I.M. Tarapore of Hyderabad.	80,000/-
2. Sixteen palm-leaves showing scenes from Ramayana, Orissan, 17th century A.D.	4,240/-
3. A set of 39 paintings showing episodes from Krishna's life, Malwa School, c. 1675 A.D.	15,600/-
4. An illustrated manuscript of Padmavat	6,000/-
5. A set of 54 paintings of Bhagavata series, Malwa School, Mid. 17th century A.D.	27,000/-
6. An illustrated manuscript of Kalpasutra written in golden letters, c. 16th century A.D.	6,000/-
7. An image of Vishnu with Aydha Purushas, Early Pala, Bengal.	2,000/-
8. A collection of 50 stone sculptures representing Hindu Buddhist deities, Pala-Sona period.	1,06,350/-
9. A collection of 58 paintings and drawings from the Maharaja of Kishangarh, 18th century A.D.	74,000/-

Name of Object	Price
10. A collection of 2576 coins of the Mughal and Sultante periods from Shri B.M. Vyas of Allahabad.	14,712/-
11. An illustrated manuscript of Kama-Kandala, dated 1732 A.D.	2,000/-
12. A set of 11 paintings of Kangra School illustrating the Siva-Purana, late 18th Early 19th century A.D.	19,000/-
13. An illustrated manuscript of 'Bihari Satsai' and 'Rasraj, Kangra School 1779 A.D.	5,000/-
14. A collection of 7 woollen shawls and patakas, Mughal, 18th century A.D.	6,250/-
15. Two sculptures of Amaravati School, c.2nd century A.D.	3,750/-
16. Rishi Riding a Tiger, Stone sculpture, Chola.	4,000/-
17. Sri Moti Chand Khajanchi collection of miniature paintings and manuscripts comprising of 229 items. Rajasthan.	3,23,190/-
18. Asunga terracotta from Kaushambi showing Udayana's story, 2nd century B.C.	250/-

## 1964

1. Inscribed bronze image of Devi from Chamba. 10th-11th-century A.D.	50,000/-
2. Four illustrated leaves from Mahabharata, Andhra Paintings, 17th century A.D.	4,666/-
3. A collection of painted wood-carvings from Kerala, c.17th-18th century A.D.	34,000/-
4. Stone sculpture showing Jyestha, Pallava, 9th century A.D.	3,000/-
5. Two ivory figures of Radha and Krishana Orissa, 17th-18th century A.D.	8,000/-
6. A tinsel printed Pichhawi from Rajasthan, 18th century A.D.	10,000/-
7. Four carved ivoru throne-legs, Orissa, 17th century A.D.	10,000/-
8. Inscribed bronze showing seated Buddha, Nepal, 11th century A.D.	18,000/-
9. Bronze figure of seated Buddha, Chainese, Ming period.	30,000/-

Name of Object	Price
10. Anthropological collection of tribal objects and library of books acquired from Mrs. Varrier Elwin. . . . .	3,01,508/-
<b>1965</b>	
1. Zari velvet carpet showing human figures, Persian, early 17th century A.D. . . . .	30,000/-
2. Mugal velvet carpet showing floral designs, 17th century A.D.	20,000/-
3. A collection of painted wood-carvings from Kerala, 17th-18th century A.D. . . . .	28,500/-
4. Inscribed bronze image of Seshasayi Vishnu, Vijayanagar, 15th century . . . . .	14,000/-
5. Metallic dhvaja-stambha with figures at the base, South India.	10,000/-
9. Harpoons and celts of Copper Hoard Culture, from the Gangothri Valley c.1200 B.C. . . . .	8,000/-
7. Inscribed bronze image of a Tirthankara, Western India	19,000/-
<b>1966</b>	
1. Stone sculpture showing Gaja-Lakshmi, Early Pala, 8th century A.D. . . . .	5,000/-
2. Stones Sculpture showing Surya, Rajasthan c.12 century A.D.	3,500/-
3. Bronze image of Seshasayi Vishnu, inscribed, late Chola.	14,000/-
4. One stone inscription of Yashodharaman from Mandason, A.D. 510-11. . . . .	8,000/-
5. Stones sculpture showing Chaturmukhi Sivalinga, Kushan, 2nd century A.D. . . . .	2,500/-
6. Bronze standing Vishnu, Pallava, 9th century A.D.	50,000/-
7. Stone sculpture of 'Panchika' and 'Hariti' Gupta period, 5th century A.D. . . . .	2,000/-
8. Stone sculpture of Ganseha, Gupta period, 5th century A.D.	2,000/-
9. Bronze image of Somaskanda, Late Chola, 13th century A.D.	30,000/-
10. An illustrated manuscript of Bhagavata Dasamaskanda, Pahari School V.S. 1833. . . . .	15,000/-

Name of Object	Price
11. Inscribed stone image of Lokeshvara, Pala period, 11th century A.D. . . . . .	3,500/-
12. Inscribed image of standing Vishnu, Bronze, Pala, 8th-9th century A.D. . . . . .	5,500/-
13. Bronze image of Vishnu with consorts, Chalukya, 10th century A.D. . . . . .	8,000/-
14. Bronze image of Uma-Maheshwara, Pala c.10th century A.D.	30,000/-
15. A collection of Tibetan ritual objects, acquired from Charity Society . . . . .	10,216/-

*Note* :—The prices for objects purchased in 1966 are approximate split up values.



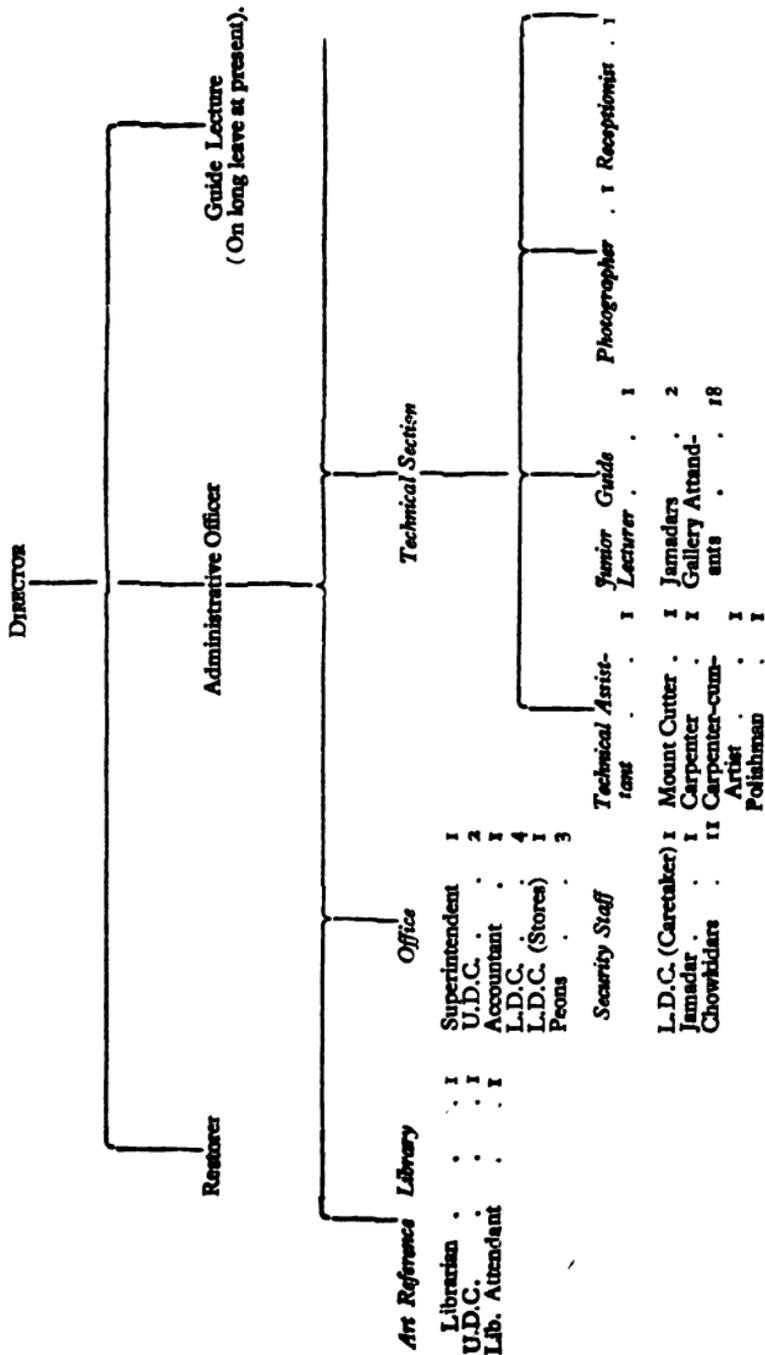
## APPENDIX V

(Vide Para No. 35 of the Report)

### *Composition of the art purchase committee.*

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|--|---|
| (i) Shri Rai Krishnadasa .                       | (Varanasi)                                  |
| (ii) Shri Chintamani Kar .                       | (Calcutta)                                  |
| (iii) Prof. Bishnu Dey                           | (Do)  |
| (iv) Shri R. V. Leydon . . . .                   | (Bombay)                                    |
| (v) Secretary, Lalit Kala Akademi .              | (Local-Ex-officio)                          |
| (vi) Shri Satish Gujral                          | (Local)                                     |
| (vii) Dr. M. S. Randhawa .                       | (Previously local and<br>now at Chandigarh) |
| (viii) Director, National Galley of Modern Art . | (Local Ex-officio<br>Member-Secretary).     |

**APPENDIX VI**  
*(Vide Para 45 of the Report)*  
**THE NATIONAL GALLERY OF MODERN ART**  
*Organisational Chart*



FUNCTIONS

<i>Restoration and Laboratory</i>	<i>Library</i>	<i>Office</i>	<i>Security Staff</i>	<i>Technical Section</i>	<i>Photo-Studio</i>	<i>Reception</i>
<p>Restoration and preservation of paintings.</p>	<p>To acquire, process and disseminate the Library documents and to catalogue and maintain the photographic indices of the art objects.</p>	<p>General administration, discipline, cash, accounts and stores.</p>	<p>Security of the Gallery and its collections.</p>	<ol style="list-style-type: none"> <li>1 Arranging of exhibits, film shows, lectures etc.</li> <li>2 Framing, mounting etc. of art objects for display in the 3 Gallery.</li> </ol>	<ol style="list-style-type: none"> <li>1. Preparing photographic records of art objects.</li> <li>2 Supply of photographs to research scholars etc.</li> </ol>	<p>To receive and attend to the queries of visitors and to sell Gallery's publications to the public.</p>
				<ol style="list-style-type: none"> <li>Accessioning of Art objects.</li> <li>4 Advising on technical and art matters.</li> <li>5 Providing Guide facilities to the public and V.I.Ps.</li> <li>6 Bringing out public relations of the Gallery.</li> </ol>	<ol style="list-style-type: none"> <li>3 Arranging film shows etc.</li> </ol>	

## APPENDIX VII

### *Summary of Recommendations/Conclusions contained in the Report*

Sl. No.	Reference to para No. of the Report	Summary of Recommendations/Conclusions
1	2	3
1	6	<p>While the Committee appreciate that the National Museum should present a complete picture of national life and culture they feel that it should transcend the bounds of the country and endeavour to acquire exhibits pertaining to the ancient civilisations, e.g., those that flourished in Assyria, Babylon, etc. The National Museum should also try to forge links with Museums in the countries of South-East Asia so that worthwhile exhibits pertaining to the ancient culture that flourished in those countries could be acquired on a reciprocal basis. The Committee are in agreement with the views that a National Museum in the modern age cannot restrict itself to a representation of national art and culture alone. The National Museum should develop into a great museum not only of Indian art and culture but of art and culture in other regions of the world and help develop among Indians of all classes a sense of their human heritage as citizens of one world.</p> <p>The Committee note that the National Museum does not possess any exhibit from Ceylon and South-East Asia. In view of the fact that India has close cultural relations with that country from ages past, it is desirable that concerted efforts should be made to obtain some specimens of art and culture representing the ancient civilization of Ceylon. It would be worthwhile to exhibit those materials during the centenary celebration of Ananda Coomaraswamy one of the greatest authorities on Indian art.</p>
2	7	<p>The Committee feel that there should be a uniform pattern of management in all the Central Government museums. While the affairs of the Museums at Calcutta and Hyderabad are looked</p>

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after by a Board of Trustees, the Museums at New Delhi, namely, National Gallery of Modern Art and National Museum function as subordinate offices of the Ministry of Education. The Committee hope that this matter will be examined by the Ministry of Education and early action initiated to set up a Board of Trustees or a Board of Governors for administering the Museum. The Committee agree with the views of the Expert Museum Survey Committee that the members of the Board of Governors should be eminent museologist with considerable administrative experience.

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(i) The Committee note that the National Museum has been provided with additional posts as a result of the inspection made by the Staff Inspection Unit of the Ministry of Finance. They also note that quite a number of higher posts are lying vacant and that about 35 per cent of the posts in the National Museum are still temporary. The Committee would urge that immediate action be taken to fill up all the vacant posts. The Committee also stress that steps should be taken to convert the temporary posts into permanent ones, after an assessment of the work-load and the need for their continuance.

(ii) In this connection, the Committee would further urge that effective steps be taken to tighten-up the security arrangements in the National Museum so as to eliminate chances of theft or pilferage.

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The Committee note from the table given in para 10 of the Report that the running cost of the National Museum is much higher as compared to other Central Government Museums. They consider that even though the National Museum is the premier Museum in the country, the other Central Government Museums should not be deprived of proportionate funds so that they could also be developed properly. The Committee feel that it is desirable to fix certain norms for the allocation of funds to the different museums under the Central Government.

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The Committee note the expansion programmes undertaken by the National Museum during each

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of the last three years and the future plans of expansion. They are, however, not fully satisfied with the pace of development of the National Museum. The richness of Indian history, the complexity of Indian culture and the undeniable evidence of contacts with other countries that have been of mutual advantage and have enriched Indian life and life of other peoples demand that the National Museum should be developed to the fullest extent as early as possible.

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The Committee note that there is considerable difference between the estimated costs of the building as worked out in 1954 and 1961. They apprehend that the cost might have risen still further during the last five years. The Committee suggest that the Central Public Works Department may be asked to work out revised estimates on the basis of present-day cost. The Committee hope that at least the second phase of the National Museum would be completed during the Fourth Plan period.

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(i) The Committee suggest that the Government may consider the desirability of creating a revolving fund which would be utilised for the acquisition of art objects for all the Central Government Museums.

(ii) The Committee also suggest that Government may explore the feasibility of setting up Regional Committees for the purpose of acquiring art pieces pertaining to a particular region. The Regional Committees may function in the absence of any meeting of the Art Purchase Committee. The members of the Regional Committees may serve in an honorary capacity and the Director of the National Museum may elicit their views by correspondence about the suitability of a particular art object for purposes of acquisition under the financial powers given to him. The Committee think that such a procedure would enable the National Museum to function properly even in the absence of any meeting of the Art Purchase Committee.

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The Committee note that the Anthropological Gallery of the National Museum contains more

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exhibits on ethnological than on the physical side of Anthropology. The Committee have noted that the Indian Museum, Calcutta also contains a plethora of exhibits on the ethnological side of Anthropology. The Committee would suggest that steps should be taken to ensure that the Anthropology Galleries of both these Museums are suitably developed so that each is complementary to the other and that both the ethnological and physical sides of Anthropology are exhibited in a balanced manner in both these Museums.

The Committee commend the steps being taken to collect specimens of physical Anthropology in collaboration with Archaeological Survey of India. The Committee suggest that the advice and assistance of the Anthropological Survey of India may also be sought so far as the development of the Anthropological Gallery of the National Museum is concerned.

In view of the importance of Anthropological Gallery in a Museum as a means for dissemination of information about the development of the culture, folk art and traditions of various ethnic groups in the country and its role as a repository of the cultural heritage of the country, the Committee feel that there is an imperative need for strengthening the Gallery by adding more exhibits of the different regions of the country so that this Museum may become a show-piece of the art and culture of the entire country.

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The Committee realise that great museums cannot be built and developed only with Government support. Great collections are formed most frequently by individuals and public-spirited citizens. The Committee would therefore suggest that the Government should encourage private collectors to donate their best exhibits to enrich the collections of the National Museum. The Committee would also suggest that with a view to giving incentives to private donors to contribute outstanding art objects to museums, the Government may consider the desirability of exempting such donors from the levy of gift tax, estate duty and such other taxes in respect of the donations made.

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10	18	<p>(i) The Committee realise that the National Museum being the premier institution of its kind has to be developed and enriched with new collections so that it can present a balanced picture of Indian art and culture as evolved through the ages. For this purpose, the Museum should establish and maintain close liaison with the Archaeological Survey of India, the State Museums and the Museums attached to the Universities and enter into a regular arrangement with them for supply of exhibits or new finds discovered as a result of excavations on a reciprocal basis. The Committee think that there has to be a two-way traffic—the Museum donating some of their spare collections to the State and University Museums and the State University Museums on their part contributing some of their pieces to the National Museum to augment its collection. The Committee would appreciate if the Universities or States contribute a portion of the finds unearthed as a result of explorations/excavations even in unprotected sites.</p>
11	19	<p>(ii) The Committee note that no satisfactory arrangement has yet been made for exchange of art objects with the museums in foreign countries. The Museum should reflect not only the richness of Indian art and culture but also endeavour to bring the people of this country into intimate contact with the art treasures of other countries. Viewed in this context, the proposal of the National Museum to open a Gallery of Western Art and Art Objects is commendable.</p>
11	19	<p>The Committee commend the methods of presentation adopted by the National Museum. They, however, would like to emphasise that use of too costly materials should be eschewed as far as possible.</p>
12	22	<p>The Committee have no doubt that a well-equipped and well-staffed laboratory for a Museum of the status of National Museum is very essential inasmuch as it has to conserve the objects depicting cultural heritage of India and to conduct research in order to adapt Western preservation methods to the Indian climate. The Committee hope that the Laboratory of the National Museum which is being developed into a Central Laboratory will play a useful role not only in this direction but will also help in training the curato-</p>



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rial personnel from South Asia effectively. The Committee feel that the proposals contained in the Report of Messrs Coremans and Plenderleith on the subject merit a detailed and careful consideration so that the Laboratory could be developed on proper lines. The Committee also suggest that an early decision may be taken on the proposals for staffing and equipping the Laboratory submitted by the National Museum so that the work of the Laboratory does not suffer on account of lack of staff or equipment. The Committee also suggest that the courses for in-service training of the curatorial personnel of other museums in the country should be held on a regular basis.

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The Committee commend the measures taken by the National Museum to promote educational and research facilities. They need hardly point out that a museum must portray through exhibits, charts, diagrams, dioramas, films and other visual aids the development in each field and link up the past with the living present and render this service not only to those who come to visit but to thousands who remain outside. As the premier institution of its kind, the National Museum has a special responsibility for educating different categories of people—the university, college and school students, the teachers of schools and colleges, the general public, the illiterate and the semi-literate and the children. It would be desirable to have a comprehensive programme for providing educational facilities for each category of people drawn up by the National Museum for implementation on a phased basis. The Committee feel that for creating interest among the children, the Museum should organise a separate children's corner within the Museum. They also feel that it is the paramount function of a Museum to arouse museum-consciousness among the community so that the community could take full advantage of the facilities provided by it. For developing museum-consciousness among the people, the National Museum should press into service different media of mass communication like the press and the publications, radio broadcasts, travelling exhibitions, public demonstrations, films and television. The Museum should organise more seminars and symposia whereto representatives from the Central, State and University Museums as also eminent

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museologists, historians and archaeologists could gather and participate in discussions and suggest new lines of educational activities.

The Committee suggest that the National Museum should maintain a close liaison with other museums in the country and render them technical and professional advice in regard to the drawing up of curricula, techniques of museum education and publicity media for promoting educational activities. The Committee also commend for the consideration of the Government the suggestion for integrating the museums with educational institutions of different categories as is the practice in some of the Western countries. The Committee hope that the National Museum will play an important role in this direction in the years to come and will become an important centre for the research workers and scholars not only from within the country but from outside the country as well.

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The Committee are glad to note that the Museum camps have been held regularly and have served a useful role in fostering the museum movement in the country. They, therefore, suggest that the museum camps should be held more frequently subject to the availability of finances. The Committee, however, feel that more and more people from rural areas should be encouraged to attend these museum camps as observers. They also suggest that the students and teachers from schools and colleges situated nearby should be invited to the museum camps in an increasing number.

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The Committee realise that there are great possibilities for exporting plaster casts to foreign countries as also for selling them in large numbers to educational institutions or interested persons in India. The Committee, however, note that the income from the sale of plaster casts has been going down from year to year. They suggest that concerted measures should be taken to arrest this declining trend in the sale of plaster casts. The Ministry should make firm arrangements for marketing the plaster replicas to buyers in India and abroad. The help of the Tourist Information Bureau as well as the Indian Missions abroad may be sought for popularising these products in foreign countries. The Committee also consider it

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|    |    | necessary to develop a perfect medium for the preparation of the replicas in place of the existing Plaster of Paris cast replicas which lose their original colour and are not very durable. The Committee suggest that research in this direction may be undertaken by the National Museum in collaboration with the laboratories of the Council of Scientific and Industrial Research.  |
| 16 | 27 | The Committee are glad to note the publication activities of the National Museum. They, however, feel that continuous efforts should be made to increase the sales abroad as well as in India of the Art publications which have been brought out at a considerable cost so that the Museum could earn revenue for promoting some of its development activities. The Committee would like to stress that the Publication Section of the National Museum should endeavour to become self-supporting as early as possible. They also suggest that proforma accounts should be maintained from the very beginning so as to provide the Publication Section with a correct financial picture of its working for guidance in future. |
| 17 | 28 | The Committee recommend that the proposals of the National Museum for air-conditioning for the preservation of books and the requirements of additional trained library staff may be gone into by Government in detail so as to ensure that the books do not deteriorate and the work does not suffer for lack of staff.  |
| 18 | 29 | The Committee feel that a concerted drive should be launched to publicise the activities of the National Museum so that more and more visitors visit this important Museum. They also suggest that a complaint/suggestion book should be maintained by the Museum where the visitors can register their views and impressions about the Museum.   |
| 19 | 31 | The Committee feel that it is now time that the objectives of the National Gallery of Modern Art are clearly defined and the scope of its activities is precisely indicated. The Committee realise that a gallery of modern Indian art, however precious its collections may be, cannot be complete unless foreign art objects representative of arts of different countries are also acquired and exhibited so as to provide facilities for a comparative study of Indian art. Viewed in this context the Committee appreciate the opening of a small  |
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Western Section in the National Gallery of Modern Art. They hope that efforts will continue to be made to acquire at least copies of the works of the great masters of the West for purposes of study and for international understanding through art. Alongside the acquisition of the best that is to be found in the galleries of the Western countries, either by purchase or by exchange, concerted efforts should be made to obtain the art objects from the countries of the Middle-East, South-East Asia and the Far East with which our country has long cultural and traditional links. The Committee would like to stress that the modern Indian art has an intimate link with mediaeval Indian art which again had close contact with Persian, Turkish, Tibetan and Chinese arts.

The Committee feel that the National Gallery of Modern Art deserves greater encouragement so that it can develop as a guide and reference unit of modern Indian art and can eventually become a centre of international art activity.

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The Committee realise that the National Gallery of Modern Art is handicapped both by unsuitable and inadequate accommodation. They also realise that in the context of present financial difficulties it may not be possible to construct a separate building to house the Gallery. The Committee would therefore suggest that Government may explore the feasibility of acquiring the present building and making necessary alterations and extensions thereto to suit the purposes of the National Gallery of Modern Art. The Committee feel that the present Gallery building possesses the requisite locational advantages.

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The Committee feel that the provision of only Rs. 5,000 for acquisition of art objects during 1966-67 is likely to retard the growth of the Gallery which is yet in a formative stage. The Committee hope that the budget of the Gallery will be prepared on a realistic assessment of an art museum which is in the process of development.

In this connection, the Committee would like to draw the attention of the Government to their recommendation contained in para 15 of the Report about the desirability of creating a revolving fund for the acquisition of art objects for all the Central Government Museums.

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The Committee are unhappy that some of the expansion programmes of the National Gallery of Modern Art have been held up while some others have not progressed as scheduled. The Committee think that it is desirable to lay down certain definite principles in regard to allocation of finances as between the different Museums under the Central Government. While the Committee feel that such of the Museums as are fully developed or have developed to an appreciable extent require appropriate Grants for maintaining its tempo of progress, those which have still to be built up require higher development grants. The Committee feel that the National Gallery of Modern Art comes within the latter category. There is an imperative need for augmenting the resources of this Museum which is the only institution of its kind in India.

The Committee hope that the inescapable needs of the Gallery will be met in full so that it can develop on proper lines.

The Committee also suggest that the National Gallery of modern Art may invite donations from public-spirited citizens.

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The Committee note that it has not been possible for the National Gallery of Modern Art to hold any meeting of the Art Purchase Committee during 1965-66. The Committee suggest that the Feasibility of constituting Regional Committees for consultation before any art piece of a particular region is purchased may be considered. The Members of the Regional Committees may function in an honorary capacity and the Director may by correspondence elicit their views about the suitability or otherwise of art object before he makes the purchases under the financial powers given to him. The Committee think that there would hardly be any need for holding meetings of the Art Purchase Committee in view of the meagre sum provided for purchase of art objects.

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(i) The Committee do not feel happy about the acquisitions made by the National Gallery of Modern Art. They realise that acquisition of art objects involves considerable financial outlay. But considering the importance of the Gallery and the part that it has to play in enriching the emotional and spiritual life of the nation, the Committee

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feel that there should be more generous provision for acquisition of art objects so as to enable the Gallery to acquire the best that is being produced in the country.

(ii) The Committee understand that at present there are no restrictions on the sale of art objects less than 100 years old to foreigners or on their export. Under such circumstances, works of art of eminent Indian artists can easily find their way to foreign galleries which can afford to pay handsome prices for the same. The Committee suggest that the law may be suitably amended so that foreign buyers may not export Indian art pieces in original without the permission of the Government. The Committee would also suggest that outstanding art objects should be acquired as soon as they are available.

(iii) The Committee further suggest that the National Gallery should be able to inspire and attract art connoisseurs and private collectors so that the collections of the Gallery may be enriched by their contributions.

(iv) The Committee would also like to stress that no effort should be spared in acquiring and preserving properly all the works of the departed masters like Ravi Verma, Rabindra Nath Tagore, Gaganendra Nath Tagore, Nandalal Bose, Amrita Sher-Gil and others.

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The Committee commend the steps taken to improve the mode of display in the National Gallery of Modern Art. They would, however, stress that efforts in this direction may be intensified. While a gallery has to adopt its own methods of display keeping in view the availability of space, the nature of exhibits, etc., the Committee feel that there is much to be learnt from the practices followed in this regard by the great public galleries of the West.

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The Committee hope that the Laboratory of the National Gallery of Modern Art would be able, in due course, to undertake all its day-to-day restoration work and that in matters requiring technical or scientific investigations it would avail in an increasing measure of the facilities

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in the Laboratory of the National Museum or the National Archives. The Committee hope that the Restorer of the National Gallery of Modern Art would work closely not only with Restorers at the National Museum but also with others in other museums in India and abroad.

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The Committee are unhappy to note that the expenditure being incurred on the Photo Studio of the National Gallery of Modern Art is much more than its income. The Committee feel that the Photo Studio should be staffed and equipped adequately.

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The Committee do not view the present educational and research facilities in the National Gallery of Modern Art as adequate, in view of the fact that during the last five years only three researchers on art and one trainee on Museum Techniques availed themselves of such facilities. The Committee need hardly stress that close liaison between the Gallery and the art schools, colleges, universities and the art societies located in Calcutta, Bombay, Madras, Delhi and other cities should be developed so as to attract more and more students and research workers to the Gallery.

The Committee feel that the Gallery should endeavour to make people aware of the reservoir of pleasure and enlightenment the collections represent. For this purpose, there is need for organizing extension activities in the Gallery. These activities may include general tours of the whole collection, special tours dealing with a special field or a single school, and a lecture on a particular painting or sculpture. The extension services may also include preparation and distribution of leaflets describing the works of art in different galleries, free lectures given by authorities on different aspects of art, circulation of gallery films and slide lecture sets with written or recorded texts to educational institutions and universities.

The Committee consider that though technically the Gallery is only for modern art, it is the only museum devoted primarily to Indian art.

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Therefore, the Gallery should appropriately establish active liaison and contact with different art societies and art schools in the country and provide facilities for post-diploma studies and research to art students.

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The Committee feel that exhibitions, seminars and symposia can go a long way in fostering art movement in the country. The Committee are happy to note that exhibitions are being arranged by the National Gallery of Modern Art. They suggest that seminars and symposia should also be held at regular intervals in which Museum Association of India and other Art Galleries and Art Associations in the country should be invited so that questions of mutual interest and matters relating to the development of art in the country could be discussed and problems resolved.

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The Committee are constrained to note that no publications have been brought out by the National Gallery of Modern Art during the last three years. They are all the more unhappy that the programme of publications which was intended to be executed as early as 1961 has not progressed at all. The Committee cannot but stress that the publications programme of the Gallery should be executed with a sense of urgency and seriousness and the procedural, administrative and financial difficulties in its way should be removed.

In view of the fact that the Government of India Presses do not have facilities for reproduction of coloured paintings, or printing quality publications, the Committee suggest that the National Gallery of Modern Art should be given the option to select its own printers.

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The Committee note that the Library facilities available in the National Gallery of Modern Art are not being properly utilised as the number of actual users of the Library in a month is very small. They feel that efforts should have been made to attract more visitors to the Library. They also feel that the development of the Library on proper lines should receive generous encouragement.

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The Committee feel that the number of visitors to the National Gallery of Modern Art is rather low and has slightly gone down which in-



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dicates that no steps have been taken to publicise the activities of the Gallery. They suggest that concerted steps should be taken to publicise the activities of the Gallery so that more and more visitors visit the Gallery.

The Committee also suggest that a nominal fee (say 10 paise) may also be charged from the visitors as is the practice in other museums.

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The Committee suggest that the Government may appoint a Work Study Team to go into the staff requirements of the National Gallery of Modern Art *vis-a-vis* its work-load and sanction more posts, if necessary, so that the work of the Gallery does not suffer due to lack of staff.

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(i) It is a matter of gratification that realising the long heritage of Indian art and culture, the Government of India decided to set up in 1946 the National Gallery for preserving the best specimens of Indian art available in the country. Although more than a decade has elapsed since the setting up of the National Gallery of Modern Art, the Committee regret to note that this institution is still in the formative stages and has not overcome its teething troubles. The Gallery is housed in a building which is not its own and which was not intended to be an art museum. It goes to the credit of the National Gallery that they have improvised the building to suit its own purposes.

The Committee realise that although in the context of present financial difficulties it may not be possible to construct, at least in the immediate future, a separate building to house the Gallery, nevertheless they feel that the National Gallery of Modern Art of independent India should have in due course a befitting building of its own. The Committee realise that in view of limited finances available, it is not possible to make a larger allocation to the National Gallery of Modern Art for acquisition of art objects or for expansion of its activities. They, however, feel that it is desirable to lay down certain principles for allocation of finances as between different museums under the Central Government. They also feel that such of the museums as are still in the formative stage require a larger

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allocation of finances so that they can be built up to the desired standard.

(ii) The Committee hope that the National Gallery of Modern Art will in due course be enabled to develop as a centre of interest of art connoisseurs of the world and for research and art education in India so that students and the research workers not only from different parts of India but from all over the world may come there to study not only the growth of art in this country but also in Iran, Tibet, China, Cambodia, Java, Burma, etc.—the countries with which India had long cultural relations in the past. The Committee feel that any study of Indian art would be incomplete without the study of Boro Bodur and Angor Vat—whose replicas or pieces at least should be made available either in this Gallery or the National Museum. The Committee also hope that the National Gallery of Modern Art will develop to such an extent that it will be able to attract collections from private citizens, art connoisseurs and other art institutions in this country and abroad.

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## APPENDIX VIII

(Vide Introduction)

*Analysis of recommendations/conclusions contained in the Report*

### I. CLASSIFICATION OF RECOMMENDATIONS

- A. Recommendations for improving the Organisation and working:  
Serial Nos. 1, 2, 3, 5, 7, 8, 9, 10, 11, 12, 13, 14, 17, 18, 19, 20,  
21, 22, 23, 24, 25, 26, 28, 29, 30, 31, 33 and 34.
- B. Recommendations for effecting economy:  
Serial Nos. 4, 6, 15, 16, 27 and 32.

### II. ANALYSIS OF THE RECOMMENDATIONS DIRECTED TOWARDS ECONOMY

Sl. No.	S. No. as per Summary of recommendations (Appendix VII)	Particulars
1	2	3
1	4	The Committee have noted that the running cost of the National Museum is much higher as compared to other Central Government Museums.
2	6	The Committee have noted that there is considerable difference between the estimated costs of the building as worked out in 1954 and 1961. They have apprehended that the cost might have risen still further during the last five years
3	15	The income from the sale of plaster casts has been going down from year to year. They have suggested that concerted measures should be taken to arrest this declining trend in the sale of plaster casts. The help of the Tourist Information Bureau as well as the Indian Missions abroad may be sought for popularising these products in foreign countries.
4	16	Continuous efforts should be made to increase the sales abroad as well as in India of the Art publications which have been brought out at a

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		considerable cost so that the Museum could earn revenue for promoting some of its development activities.
5	27	The Committee have noted that the expenditure being incurred on the Photo Studio of the National Gallery of Modern Art is much more than its income.
6	32	The Committee have suggested that a nominal fee (say 10 paise) may be charged from the visitors to the National Gallery of Modern Art as is the practice in other museums.

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