Chapter III

ETHICS OF COLLECTION OF MUSEUM OBJECTS

Fabrication  Exploration  Excavation  Purchase  Treasure Trove Act

Gift or Donation  Loan  Exchange
### CHAPTER’S BRIEF

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3.1 OBJECTS AND METHODS

The main function of all Site Museums in our country is collection of antiquities and objects of Art. All objects in the Site Museum, either for display or kept as reserve collection are acquired through different processes. The basic purpose of collection is as under

1) To enrich or augment the existing collection
2) To enrich the Museum with more rare and selective objects.
3) To introduce new typological varieties of collection.
4) To fill up the gap/gaps among the collected material.

The Archaeological Survey of India built up the collection of Site Museums by the following modes of collection which are being followed even today. These are-

1) Collection by exploration in various archaeological sites.
2) By way of undertaking excavation at different ancient sites.
3) Purchase
4) Gifts or donation
5) Loan
6) Exchange
7) Acquiring antiquities and works of art through the Indian Treasure Trove Act of 1878.
8) Fabrication

3.2 EXPLORATION—

The basic purpose of exploration is to collect objects from the field, with the idea of fulfilling the gap existing among the collected material. Collection of antiquities by exploration specially from the surrounding areas is a great source of procurement for the Site Museums. Many Museums like Sarnath, (U.P., Beneras), Nalanda, (Bihar) Konarak, (Orissa), Nagarjunaconda, (Andhra Pradesh) Amaravati, (Andhra Pradesh), Hampi, (Karnataka), Sanchi, (M.P., Bhopal) Bodhgaya, (Jharkhand), Khajuraho (M.P.) etc have enriched their
collection by exploration. Explorations undertaken in the neighbourhood of ancient sites lead also towards finding acquisition of antiquities for the Site Museums. Many interesting sculptures and architectural fragments were collected at Hampi in Karnataka by exploration in 1954-55. Again in 1956, two hundred sculptural and architectural objects were found at Hampi by extensive exploration. There is further scope of collection here from the temples and other monuments. Similarly stone sculptures and other architectural fragments of the Hoyasala period were collected in large number from the protected monument at Halebid in Karnataka. In Sanchi Museum of Bhopal, a Vishnu image of the Gupta period and the head of an image of Shiva of the 10th century A.D. were found through exploration in 1954. At Khajuraho in Madhya Pradesh fifty four sculptures and many beautiful fragments of architecture were added to the Museum in 1956. Intensive exploration in Kondapur site in Andhra Pradesh between 1957 and 1966 led to the discovery of rich antiquities like microliths, neoliths and coins of the Satavahana period. Intensive explorations undertaken by the Survey officials in the past, added to the growing collection of Nalanda, Sravasti, Kushinagar, Taxila, Bodhgaya, Konarak and other Site Museums of the Survey. A silver relic casket was discovered from the back of a Stupa slab at Amaravati between 1967-68.

In the course of exploration in parts of Andhra Pradesh, Bihar, Hariyana, Gujarat, Jammu & Kashmir, Madhya Pradesh, Maharashtra, Karnataka, Kerala, Punjab, Rajasthan and Tamil Nadu, a large number of sites representing various periods extending from the lower Paleolithic to the Mediaeval period have been discovered.

At least twelve pre- Harappan, Harappan and late- Harappan sites have been discovered in Mansataluka of Bhatinda district in Punjab. These discoveries further highlighted the movement of the Harappans through the Ghaggar and the penetration of their culture from Rajasthan to Punjab and Harayana. Besides this, three late Harappan sites were discovered in Pandi, Varde and Methi in district Dhule of Maharashtra. Amongst other important finds, mention may be made of the Buddhist sculptures of Tarodhaya, Kurruckkula and Avalokiteshvara at Bilahari district, Jabalpur and Madhya Pradesh.
Before starting any exploration work the expenditure regarding maintenance and recovery have to be considered. The provision for storage and laboratory facilities needed for restoration and conservation is also to be taken into account. The Museum authorities must have a clear idea about site selection, availability of finance and technical personnel as also gadgets and chemicals necessary for exploration.

After a discussion with the senior officers of the Survey, an experienced officer having thorough knowledge of exploration should chalk out a detailed plan to carry the operation successfully. If it is an archaeological site, all data about its previous history and present situation will have to be taken into account. A visit to the site may be made by the leader to ascertain the feasibility of the project. There should be no violation of any Act such as the Preservation of Monument and Archaeological Site Act. The Archaeological Survey of India has the right to grant or reject any application for exploration work.

The earlier explorations in India were undertaken by Sir Alexander Cunningham, the Father of Indian Archaeology and the first Director of the Archaeological Survey of India. He discovered a profuse amount of archaeological material from various archaeological sites. In the beginning of the 20th century, Sir John Marshall, Director General, Archaeological Survey of India (1902-28) undertook extensive excavations at many celebrated historical sites associated with Buddha and Buddhism. These discoveries like sculptures, icons, architectural fragments, seals, sealings, coins etc. formed the very nucleus of many Site Museums in India. Later on, officers of the Archaeological Survey of India, working at ancient sites like Sarnath, Rajgir, Nalanda, Amaravati, Khajraho etc discovered a large number of rich archaeological treasures that led to the formation and growth of collections in the Site Museums located at different places. Till today, exploration forms one of the important sources of acquiring collections for the Site Museums at sites. The Excavation Branch of the Archaeological Survey Of India and the respective Circles, carry on regular exploration even now and the objects are taken to the Site Museums to enrich their collection.
Some examples of places where exploration has been done by the Archaeological Survey of India.
EXPLORATION OF TEHSIL NAWABGANJ
DISTRICT BARABANKI (U.P.)

EXPLORATION IN
KARANDI VALLEY
ORISSA


55(b)
With an aim to increase the collection of the Site Museum and to make the exhibits representative of the site concerned, the following points should be noted:

1) The antiquarian objects discovered within the periphery of any Site Museum representing the same culture of the area, should be acquired by that Site Museum.

2) Representative objects should be strictly local ones. For example, objects from Sarnath, Nalanda, Nagarjunaconda or Konarak should be kept at the concerned Site Museums.

3.3 EXCAVATION

The establishment of the Site Museums was mainly dependent on excavation which began in India from the middle of the 19th century. Between 1834 and 1837, James Princep made so many discoveries one after another, which now appears amazing. He identified Emperor Ashoka with Piyadasi and unlocked the mystery of the Brahmi and Kharoshti scripts. The establishment of the fact that Ashoka was a contemporary of Antiochus III of Macedon and Ptolemy Philadelphos of Egypt helped Indian Archaeology to be placed on a secure chronological footing. Princep was among the first to appreciate the significance of the excavation carried out by Generals Ventura and Court in the Manikyala Stupa in 1830. He was the first Indian antiquarian to use the term Field Archaeology and proposed for the establishment of a National Museum as early as 1830. Similar excavations in the Indus- Jhelum region in 1833-34 brought into light Buddhist relics, sculptures, coins and inscriptions and also revealed the existence of the Kushanas.

The aim of the early excavators was more towards discovering objects for display in Museums, rather than to find the evidence which would reveal a civilization. Prominent amongst Princep’s successors were Fergusson and Markham Kittoe. Kittoe discovered Dhauli Rock Edict, surveyed the Viharas and Chaityas in Gaya and started excavations in Sarnath in 1852. Fergusson, between 1829 and 1847 surveyed different types of ancient
buildings in India and compiled the first illustrated history of Indian architecture. His system of classification of buildings remained for many years, the only tool for architectural surveys.

During the 19th century, it was a general belief that only the objects that were attractive or artistic in nature should be cared for and the function of the archaeologists was to make casts or to take photographs. It was E.C. Bayley, Secretary to the Home Department who had the view that the duty of the Government was to conserve all historical remnants and to encourage exploration. In his Despatch of 11th January 1870, he strongly decried the prevailing tendency to refill Archaeological sites with their antiquities. He had the rare insight, in those days to perceive that the antiquities were instructive only when preserved in their original context.

As a result of the Despatch, General Cunningham was appointed the Director General of the Archaeological Survey of India. £ 5000 was given annually to help the local researchers through a central agency. Survey was carried on in Delhi, Agra, Rajputana, Bundelkhand, Mathura, Bodhgaya and Gaur and also in selected sites in the Punjab. In 1877, many specimens of the Gupta and post-Gupta architecture was discovered. A huge lot of pre-Alexandrian Indian coins were discovered at Taxila. When Lord Lytton became the Viceroy, he tried to prevent the misuse and spoiling of artifacts by treasure hunters, the outcome of which was the Treasure Trove Act of 1878.

Sites like Sanchi, Nalanda, Bodhgaya, Nagarjunaconda, Samath, Kondapur, Amaravati etc. were excavated with very fruitful results and these sites containing a rich harvest of antiquities, laid the foundation of Site Museums at the very same places. At first the material excavated at various sites was made available to the Museums of the region. Thus the Patna Museum was enriched by the finds of Vasarh (Vaishali) and Pataliputra (Patna); the Lucknow Museum by the antiquities from the excavations at Bhita and Sankisa. After 1910, the Archaeological Survey came to be more closely associated with the Indian Museum, there was considerable enrichment of the collection from the resources of the Survey.
acquired by way of excavation and exploration.

Sanchi was deserted from the 13th century onwards. In 1818, General Taylor followed by Captain Johnston, Captain F.C. Mouses and later by Alexander Cunningham, carried on excavation in near by areas and made a large amount of collection. Under Sir John Marshall large scale excavations were done which enriched the Sanchi Museum. In the same way Sarnath was excavated by many hands including Cunningham and the systematic excavation started under Cunningham between 1904 and 1928 which revealed a town of Stupas, Viharas and Temples. The excavation by Marshall at the Nalanda site from 1916 onwards saw the development of the Nalanda Museum. It was further enriched by finds at Rajgir. Excavations were started at Nagarjunaconda from 1927 to 1931 by Mr. Longhurst and again in 1938 by Sri T.N. Ramchandran. With later excavations many antiquities were recovered from the site which enriched the Nagarjunaconda Museum. Vaishali which is the modern village of Vasarh in the district of Muzzafarpur(Bihar) was excavated in 1903-04 by Mr. T. Bloch and later in 1913-14 by Mr. D. B. Spooner. In 1915 it was re-excavated under a scheme by Vaishali Sangha. The excavations carried on by K.P. Jaiswal Research Institute, Patna between 1957-1961 had enriched the present Vaishali Museum. The Kondapur site was excavated in 1940 by the State Archaeological Department of Hyderabad State. A Museum was started also which was later taken over in 1955 by the Archaeological Survey of India and the Kondapur Site Museum was opened. The Amaravati Site Museum in Guntur district of Andhra Pradesh, sacred to the Buddhists for its Stupa was first noticed by Colonel Colin Mackenzie as early as 1797. Later attempts were made by Sir Walter Smith (1845), Robert Sewell (1877), James Burgess (1881) and Alexander Rea (1888-89) to excavate the site. Even recently excavation done in 1958-59 have unearthed many interesting relics leading to the growth of the present Site Museum at Amaravati.

Accidental digging also led to many interesting finds. While the foundation digging was being done for the Chinese temple at Sarnath in 1955, a fine image of Agni was discovered. At Nalanda, some sculptures were excavated while clearing the field for gardening. Excavations carried out during 1981-82 at Fatehpur Sikri brought to light roads.
and structures of different phases during the rule of Emperor Akbar. At Hampi, a huge structural complex with pillared corridor and a central hall was found. Three phases belonging to the Chalcolithic cultures were unearthed at Ramapuram.

Collection at Site Museums should be such that they represent the site concerned. The local objects for example of Sarnath, Nalanda etc. if kept at their respective Museums only will create more interest in the minds of the visitors. Only duplicate may be sent elsewhere on exchange basis. This policy should be in keeping with the ideals for which the Site Museums stand.

Antiquities excavated from Bangarh, Dinajpur and Chandraketugarh and kept in the Asutosh Museum, Kolkata

Asutosh Museum Of Indian Art, after its foundation in 1937, collected many antiquities from the excavations carried out at Bangarh and Dinajpur which belonged from the Maurya period, down to the Pala and Sena period. This Museum also collected a lot of excavated objects from Chandraketugarh belonging to the Maurya, Sunga, Kushana, Gupta and Pala-Sena period. A few local Museums like that of M.A. Jabbar’s collection at Harwa in Chandraketugarh and another at Berachampa in the house of Dilip Maite grew out of unauthorized digging and chance finds. Besides systematic excavations, accidental
digging, house construction, road building, laying of dams, railway lines etc. also led to the discovery of many antiquities from places like Kaushambi, Bhita(U.P), Vaishali, Balirajgarh, Berachampa and Tamluk (West Bengal) which ultimately adorned the local Museum.

The Archaeological Department of the Calcutta University established in 1860 under U.G.C., excavated sites at Karnasubarna (Murshidabad), Mangalkot, Dihar (Bankura), Pandu Rajar Dhipi (Burdwan) that formed the very essence of collection of their Department at Alipore Campus.

Recently traces of an urban settlement over 2000 years old have been found under the mound on which Robert Clive built his house on the Northern outskirts of Calcutta. Here at the site in Dumdum, Archaeological Survey of India has discovered materials that suggests the existence of a settlement of the Sunga- Kushana period dating back to the 2nd century B.C. The second phase of this excavation by the Archaeological Survey Of India between December 2001 and April- May 2002 yielded amazing results says, Dr Bimal Bandopadhyay, Superintending Archaeologist, Archaeological Survey Of India, Calcutta Circle. The site was occupied in two phases from the 2nd century B.C to the 11th -12th century B.C. To quote Historian Dilip Biswaś, "Greater Calcutta is archaeologically very rich. Unfortunately systematic excavation of this area has never been done". Artefacts have also been discovered from the Bethun College Campus, a section of which was dug up to build an auditorium. Such artifacts have also been gathered at Arikamedu in South India. Two perpendicular walls were accidentally laid open and the bricks of this wall was similar to those found in Gangaikondacholapuram.
To carry on the excavation work, it is very necessary to select the correct site. This should be made after visiting the locations with technical persons who would collect data from the locality. These persons must have a background of Archaeology. Chemicals, necessary gadgets and instruments have to be purchased and stored. A camp office has to be set up with necessary security measures.

**Procedure of Collection**

During the time of collection, two or three identical type of object can be collected from the site while other objects are left at the site to preserve the historical identity of the place. The collections should be preserved, recorded, packed and numbered to ensure safety and security. Fragile collections should be taken care of immediately by the field chemist. While removing the objects from different strata of the earth, it is necessary to maintain the equilibrium as far as possible. For numbering, file documentation method is to be adopted. For packing the objects, cotton, jute, soft wood, saw dust etc are to be used so that the objects are not damaged during the transfer from field to the Site Museum. Immediately after transfer to the Site Museum, the antiquities need accessioning, that is, the object should be registered on the accession register on a first come first serve basis.
A slice of Bengal on foreign shelves

Calcutta digs up a 2000-year history

It's a treasure in the world of numismatics. A widening circle of Indian and foreign coin collectors and dealers are on the lookout for a single rare coin, the Sasanid drachm of the 2nd Century BC. A single drachm can fetch a lot of money.

If you have any get-rich-quick suggestions, all you have to do is dig. Take out the surface ware and utensils used by a highly sophisticated people 2,500 years ago, the pots and pendacles they used, and the clay toys they worshipped and the clay toys their children played with.

Inhabitants buried their dead in continuous deposits. The most remarkable find is a miniature Icon of Mahishasura, possibly carved in 8th Century AD. A sealing, possibly of an urban settlement over 2,000 years old, was found. Human skeletons were found datable to the same period. Besides, the site has yielded diaries and coins of the 1st Century BC. Perhaps, the most significant is a set of the Arthashastra, a treatise on political economy, written in Sanskrit.

Today, the police have cordoned off the site, daunted by the sad state of affairs. The site was suffering from illegal excavations. It was notified by the Archaeological Survey of India for technical study but this was done earlier in Anurag Bhattacharya thanked the report and ordered all operations at the site to stop. However, we will be able to comment once we are convinced of the truth of the story."
3.4 PURCHASE—

Collection of objects through purchase is almost a regular feature of the Site Museums like all other Museums else where. One of the important roles of the Curator/ Superintending Archaeologist/ Officer in charge is to select objects whose authenticity and inherent value seem to be such, as to make them useful addition to the collection covered by the Museums programme. There are a few important things to be considered when antiquities need to be purchased by the Site Museums.

1) Objects to be purchased for any Site Museum must be of local importance. In other words, objects should be historically related to the sites otherwise they are of little value.

2) No time should be wasted in finalizing the questions of purchase from the local dealers who usually approach the Museum curators. Generally there is much paraphernalia involved in this process. Dealers usually go elsewhere to sell their objects; hence necessary monetary sanction from the Superintendent should be secured as early as possible least the objects go out of hand.

When the price exceeds the limit of the Superintendent’s sanctioning power the matter is referred to the higher authority. A few examples of purchase is cited below

At Fort St George, Chennai, ten colour prints and several rare models were purchased from a gentle man of Ootacamund in 1957. They also purchased some valuable and rare Indo-European coins from T. T .Srinava Achari. In 1959-60, a Treaty between the Governor of Madras and the Raja of Tanjore and another between the East India Company and the Nawab of Karnatic were purchased for the same Museum.

A valuable collection of gold and copper coins of the Vijaynagar Empire was purchased by the Hampi Site Museum from the Government Museum of Madras.

In 1962-63, the Khajuraho Site Museum purchased twelve fragmentary pieces of
railings from Bharhut in Satna district and eighteen sculptures from Jhansi district and twelve more sculpture pieces.

In 1962-63, a French engraving of Tipu Sultan was purchased for the Srirangapatnam Museum. Next year an iron cannon of Tipu Sultan's time was purchased with a pamphlet on which was written, the struggle of Tipu Sultan against the British Colonial power. In 1964-65, five hundred copper coins of different values belonging to Hyder Ali and Tipu Sultan were also purchased.

At Amaravati, four architectural pieces were purchased from a villager who had accidentally found them while working in the field.

In 1968-69, Halebid Museum purchased ten beautiful wood carvings and a few sculptures of the Hoyasala period from Belur. Other Museums like Bijapur, Bodhgaya, Nagarjunaconda, Kondapur etc purchased sculptures, coins, and ornaments etc from local dealers.

The objects purchased involve a lot of financial dealing. It is therefore necessary that the Superintending Archaeologist for Museums should have enough financial power to buy any collection suitable for the Site Museum under his control. This would prevent the collection from going to private collectors or foreigners. This will also help to check smuggling of Indian Art objects. The Site Museum Curators should encourage the local people to collect antiquities for them even if this means offering some reward to the person who collects antiquities for the Museum.

Purchase of Museum Objects
1) When the Museum first hears about an object it is recorded and contacts with the owner made after recording the details of the object in the Offer Card. The Offer Card should be kept very simple but should include-
a) Name of object
b) Name and address of owner
c) Name and address of contact
d) Location of the object at present
e) Nature of offer—gift, loan or sale
f) Dates of contacts

2) The Curator responsible for the collection examines the object and records all possible information. The information should be based on the following factors

a) The name of the object
b) Materials out of which the object has been made
c) Who manufactured or made the object
d) History of the object—who are the successive owners of the object
e) Use of the object
f) Description of the object—whether it is broken or has parts missing, colour or any symbols on the object and if they need any explanation.
g) The name of the donor with his/her addresses occupation and age and how the donor acquired the object.
h) Documentation(whether any papers, letters, deeds, notes etc. is attached to the object purchased)

3) The object is checked against the Museums collection policy. Each Museum should decide what it needs. The collection policy must be formally approved by the Museums Governing body.

4) A price has to be negotiated keeping in mind the ethical considerations involved.

5) Whoever has the authority must decide if the object is appropriate for the Museum and whether the price for the object is right.

6) Many Museums have to raise funds from the public to acquire an expensive artefact.

7) After all the above formalities, the vendor and the Museum can agree to sell and buy.
8) Taking possession.

9) Payment is made.

10) The entry documentation is completed.

11) Necessary preliminary treatment for fungus or insects is done and first aid conservation is carried out.

12) The object now goes to be accessioned and then goes into store or onto display.

Purchase From Abroad

Antiquities may be purchased from abroad with the consent of respective countries. Apart from country wise legal enactments, there are International Intellectual Properties Act to guide this type of transaction. In some cases the opinion of the Law Ministry or Ministry Of Home Affairs should be taken and the opinion of the concerned countries also taken into account. The safety and security of objects during transportation should be looked at. The exchange value should be ascertained before taking the decision of purchasing the antiquities.

The Director or Curator should advertise their intention to purchase antiquities in all leading dailies. The copies of the advertisement may be sent to the Ambassador or Consulate General requesting them to give the advertisements wide publicity. Persons desiring to sell these objects may send letters to the Museum with a few copies of photograph of the object. After a time period on a stipulated day, the offer letters should be first classified and then accepted. The owner should then be asked stating the date, time and place clearly to bring their object to the Museum at their own risk for scrutiny. After bargaining with the owner, if both the parties are satisfied, the owner should be paid by account payee cheque and all relevant papers handed over to the Museum.

To purchase antiquities from other countries, a thorough study should be made about the laws and regulations relating to the import of antiquities. The owner should also be fully aware about all the laws and transactions should be done through the diplomatic
channels of the host country and the parent country. The safety and security of the object should be considered and the price determined with the help of experts according to necessity. If the owner is a private party, payment should be made through Reserve Bank Of India, or diplomatic channels should regularize the purchase.
For one, it resulted in "undoing" some of the destruction wreaked by the British before the Delhi durbar of 1857. Structural restorations by the political successors of the very people who had looted his palace.

We next hear of the shirt during the Coronation Festival in 1903 when the Nizam of Hyderabad made an offer of Rs 12,000 for it. A little later that offer was made, the then Minis of the Archæological Survey in 1909 for a sum of Rs 12,000. It is still displayed in the Archaeological Museum of the Red Fort.

Museum of the Red Fort. Tytler's daughter sold it to the Archaeological Survey in 1909 for a sum of Rs 12,000. It is still displayed in the Archaeological Museum of the Red Fort.

So, while Bahdur Shah Zafar could never return to the Red Fort in 1857 also had interesting afterwards. One cannot discuss the details of how several of these eventually returned to their original condition but the little known fact about one of them, the "Holy Shirt" of Shah Jahan's Hall of General audience, is a valuable lesson in ethnography.

A Newspaper Cutting

An example of an unusual purchase.

Bahadur Shah Zafar's 'Holy Shirt' from Mecca fell into the hands of an army man called Col. Tytler. Many attempts were made to steal it. Tytler's daughter sold it to the Archaeological Survey in 1909 for a sum of Rs 12,000. It is still displayed in the Archaeological Museum of the Red Fort.
**Indian Museum, Kolkata**

**OBJECTS OFFERED**

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<td>Date</td>
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<td>Price or estimated value (Rs)</td>
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Object: __________

(this card is Director's card, is used when objects are presented to Board of Trustees for purchase or gift).

Director's card used when objects are presented to the Board of Trustees for purchase or as gift.

Curator's report:

Director's recommendation:

Voted to accept, reject, buy from:

Accessions Committee meeting:

19

Accessions Committee meeting.

**Ethics of Collection**
Indian Museum, Calcutta

The Board of Trustees of the Indian Museum, Calcutta, has instructed me to acknowledge the receipt of the following objects and to transmit to you the thanks of the Board for this generous gift.

Date

To

Director

Printed form for acknowledging gift
Indian Museum, Kolkata

### INVENTORY

<table>
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<th>Department</th>
<th>Description of Object</th>
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Printed inventory sheet for gifts, bequests and purchase.
Indian Museum, Kolkata

Received from ____________

the objects described below, offered to the Museum as a Purchase, subject to the conditions printed on the back of this receipt. (or Gift, loan, examination)

For the Director,

Registrar

Temporary Receipt No. 12351

No. 1079

No. 12351

DESCRIPTION OF OBJECTS

Value

Front of printed Receipt Form for objects offered to the museum as gift, for purchase, on loan or for examination.
3.5 GIFT OR DONATION---

One of the sources of acquiring objects for Site Museums is gift or donations. Sometimes when objects are donated, conditions are attached to it, such as:

1) The donated objects must be displayed in the gallery.
2) The entire collection must be displayed as an integrated whole.

But it is very difficult in a Site Museum to display objects permanently in a gallery. Occasionally displays are changed. Again entire display of objects is against modern Museum management. Hence the Museums sometimes refuse these particular offers if impractical conditions are imposed. If the objects are unsuitable, of inferior quality or inconsistent with the theme of the Museum, the gifts has to be refused. A few examples are given here of gifts given to Site Museums.
In 1953, the Fort St George Museum received from Sri Prakash, the then Governor of Madras about twentyfour pieces of English porcelain manufactured at Canton and England between 1770 and 1820 having the Coat Of Arms of the East India Company. In 1954-55, this Museum again received from Sri Prakash, eleven oil paintings, four coloured prints and two flower vases. The Museum also received a dozen oil paintings from the Government House, Ootacamund. The Portrait Gallery of this Museum was enriched by two large sized oil paintings received from the Rashtrapati Bhavan, New Delhi. The Museum also received twentyeight ceremonial dresses of the British Regiment from the Ministry of Defence, Government Of India.

In 1962, the Srirangapatnam Museum received from the Bangalore Public Library, two prints- one showing Lord Cornwallis receiving Tipu’s sons as hostages and the other showing Srirangapatnam of 1799 A.D.

The Museum at Goa received in 1965, sixtythree architectural pieces and eight sculptures from Dr. Gritali, a scholar carrying out research in India.

Big Museum as well as individuals can always help the Site Museums. It was with individual help like that of Colonel Colin Mackenzie and other members, that the Asiatic Society developed. In 1835-36, Cunningham had presented a large collection of Buddhist images of the Gupta period to the Indian Museum which are still there. He also had presented several Gandhara sculptures, antiquities from Bodhgaya and the magnificent Bharut Rail and Gateway to the Indian Museum. Thus a Site Museum also can be benefited if they get unconditional gift or donations from knowledgeable persons.

A Museum should frame a policy for accepting donations. The policy should be in the form of rules and should have statutory obligations to prevent any legal complications which may arise in future. The modus operandi for accepting donation depends on the thrust area. No objects should be accepted if it does not enrich the Museum collection or
does not come within the preview of the scope of the Museum collection. Donations may be accepted from different agencies, different statutory bodies, and different surveys. Objects which were confiscated during illegal movement from country to outside can also be accepted. The execution and acceptance should be strictly legal. Before acceptance, the genuinity of the Institution or the donor should be taken into account.

There is a marginal difference between a donation and a gift. A gift is generally given and accepted without any pre-condition. It may be given or accepted with a transaction paper. There may be some conditions about the use of the object, exposure of the object and maintenance and handling of the object. If the object is displayed in the gallery, the name and details of the owner should be duly acknowledged and displayed. Gifts once accepted cannot be returned back and the Museums should have a legal coverage when gifts are accepted.

3.6  **LoAN—**

A Museum can acquire large number of objects as loan. Loans may be-

a)  **Long Term or permanent**

b)  **Short Term or temporary.**

Small Museums generally have a limited collection. Surplus objects from other Museums may be taken over as permanent loans. This will also help to fill up the cultural gap in a collection and help research students. Some very important objects, if necessary, may be given to a Site Museum as a temporary loan for exhibition purposes which has to be returned back after a specific period of time. The main purpose of this type of acquisition is to enrich the collection and also to improve the quality and quantity of the Museum. Sometimes scholars also loan out their objects as permanent loan but proper care should be taken to examine the objects before a loan is accepted. A well defined policy should be followed before a loan is accepted. Surplus collection often gives trouble and results in the neglect of existing collections. Thus there must be a thrust area, a well defined policy and proper terms and conditions laid down before going into any negotiation for loans.
The acceptance terms of permanent loans may be as follows:

a) Proper upkeep for the use of academic purpose.
b) Should be well preserved.
c) Should be well displayed.
d) Access should be given to scholars.
e) Research and development facilities.
f) Security should have to be ensured whether kept in storage or displayed in gallery.
g) In case of theft, legal steps should be taken for recovery and the police intimated.
h) The person giving loan cannot claim a remuneration which is beyond the powers of the Institute.
i) Should have an insurance coverage for extremely rare and selected objects.
j) Terms and conditions detrimental to the Institute should not be accepted.

All negotiations should be carried out in black and white and after negotiation is over the modes of transfer should be properly carried out. The object should be properly packed during transit to avoid damage and proper security should also be ensured. In case of temporary loans, in addition to the above conditions, an agreement should be executed by both the parties stating the time of display, security, condition, purpose of display, restoration measures and safe return of the object after due time.

A few examples of long term loan are given here.

Some coins were received by the Tipu Sultan Museum from the Directorate Of Archaeology, Mysore, few years back. The Government Museum, Chennai gave coins and medals to Fort St George Museum as loan. This Museum also received some Indo — European coins from the Bangalore State Museum.

In 1994 and 1995, six stone antiquities have been handed over on temporary loan by Archaeological Museum, Sarnath to the Indian Council For Cultural Relations, New Delhi, for an exhibition entitled, "Ashoka, Gandhi and Nehru- The Healing Touch", held at Fuji Art Museum, Tokyo, Japan. Six stone antiquities have also been handed over by the Sarnath Museum to the Kunsthistorisches Museum, Vienna, Austria on a temporary loan.
Temporary loan index card (for work order) of the Indian Museum, Kolkata
Indian Museum, Kolkata

Printed receipt for objects to be loaned to other institutions for temporary exhibitions
CONDITIONS

1. Each object shall at all times be given special care to insure it against loss, breakage, or deterioration and when necessary outside cases shall be provided for the protection of objects of great value, value, and fragility. Special care shall be exercised to avoid any deterioration by heat, light, or atmospheric conditions.

2. Each object shall at all times have a proper descriptive label on information furnished by the lender and including the words "Lent by the Indian Museum, Kolkata.

3. All packing and transportation costs for removal and return of objects or collections of objects to the Indian Museum, Kolkata, are to be defrayed by the borrowing institution.

4. If an extension of time is desired on this loan, application for this must be made in writing, within a reasonable time before the end of the period noted on the receipt.

5. Unless otherwise stated on this receipt, the object shall be kept insured at the expense of the borrower against all risk. Any claim for damages by the Indian Museum, Kolkata, shall be deemed stated in it. If specifically requested, the borrower shall notify the Indian Museum, Kolkata, of any before receiving a certificate of insurance covering the loan at valuation fixed by the lender.

6. The lender reserves ownership of all reproductions, whether under common law or statute, in the objects lent. Subject to this reservation, the lender authorizes and permits the borrower:
   a) to exhibit the objects, in such a manner as to show that they are photographed or reproduced only as specified here;
   b) to photograph the objects and the proofs for record;
   c) to reproduce photographs in copyrighted institutional publications;
   d) to make photographic reproductions for educational organizations;
   e) to photograph the objects for publication in copyrighted newspapers and periodicals;
   f) to permit such publications to make their ownnegations for copyrighted reproductions;
   g) to make, or to permit commercial photographers or publishers to make, copyrighted reproductions for sale.

Provided that no such reproductions, slides, or reproductions, unless protected by statutory copyright, be offered at unrestricted sale, that no photographs or slides and the reproduction listed above may be excluded "without a clause of owner of the objects," and that statutory copyright in any reproduction must be assigned to the owner of the object on his death.

-Reverse of receipt for objects to be loaned to other institutions for temporary exhibitions holding a special clause reserving the ownership by the Indian Museum, Kolkata.
MINISTRY OF EDUCATION
Indian Museum, Kolkata

I agree to lend to the Museum for exhibition the object(s) mentioned
hereunder, for a period of
specified overleaf:

I do not object to:
(a) permission being granted to students or to visitors to sketch, draw or
photograph the object(s);
(b) to the object(s) being used in television broadcasts;
(c) to the use of any sketches, drawings or photographs of the object(s) for
reproduction or publication.

Communications on the subject should be addressed to me at

Date
Signed

*Please delete any words objected to.

Description of object(s):

Form 5

Front of printed Receipt Form for receiving loans for exhibition
Indian Museum, Kolkata

OBJECTS SUBMITTED ON APPROVAL FOR

LOAN

Owner's Name

Address

Entered in Day Book, Folio

Department of Date

Note: - A separate line should be given to each object and any data as to its condition or previous use should be recorded in separate blue ink. (Together with the description) should be handed up to the Departmental Officer.

<table>
<thead>
<tr>
<th>Loan Inventory Description</th>
<th>Relation No.</th>
<th>Address of person and number of R.O. authorising</th>
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* If any object is loaned and returned again a new form must be presented.

Front of printed form for submitting objects on loan.
Indian Museum, Kolkata

The following objects, receipt of which is acknowledged by the undersigned, are here by the Indian Museum, Kolkata to the undersigned for a period of ___ days, subject to extension of time, in consideration for which the undersigned agrees, in the event of the failure of the undersigned to return any such object to the Indian Museum, Kolkata within ___ days after the expiration of said loan period or any extension thereof, to pay to the Indian Museum, Kolkata the amount set forth opposite the following description of each object; in addition, THE UNDERSIGNED AGREES TO BE BOUND BY THE CONDITIONS PRINTED ON THE REVERSE OF THIS AGREEMENT:

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>DESCRIPTION</th>
<th>LOSS PAYMENT</th>
</tr>
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<tbody>
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</tbody>
</table>

The undersigned agrees to return all objects undamaged, and the undersigned shall be responsible for the condition of objects returned. The undersigned is aware of the conditions of loan and agrees to comply with all regulations and instructions of the museum.

The undersigned:

[Signature]
[Name]
[Date]

Ethics Of Collection
I. ORIGIN OF THE OBJECT

Object received

II. DESCRIPTION OF THE OBJECT

(a) Name of the object

(b) Date of acquisition

3. DEPARTMENT

4. LOAN DURATION

5. LOAN DECISION

(a) Loan approved

(b) Loan rejected

6. RECENT CHANGES

7. SPECIMEN DETAINED

8. SPECIMEN DETAINED

9. SPECIMEN DETAINED

10. SPECIMEN DETAINED

11. SPECIMEN DETAINED

Reverse of printed form illustrating loan procedure at the Indian Museum, Kolkata
for the exhibition entitled Buddha In India. The same Museum in Austria took a temporary loan from the Site Museum, Bodhgaya one hexagonal stone railing pillar, depicting the figure of a Yakshi (c.1st century B.C.) for the same exhibition.

3.7 EXCHANGE—

Exchange of items or collections between Museums is another method of building collections. Collections are transferred to or exchanged with Museums which have appropriate resources and skills to look after them. The scope of exchange in Site Museums is however very limited. Some relics belonging to Hyder Ali and Tipu Sultan were brought from Fort St George, Chennai to the Tipu Sultan Museum, Srirangapatnam; and some arms and coins from the Tipu Sultan Museum were transferred to the Fort St George Museum. Exchange between the Site Museums should always be encouraged. Objects falling within the scope of a particular Museum should be sent to that Museum which in turn will widen their scope of collection.

3.8 TREASURE TROVE—

Lord Lytton became the Governor General and Viceroy in April 1876. The Treasure Trove Act was passed in 1878. Even by the present day standards it is unusual for its provision. According to this Act whenever any treasure exceeding value of Rs- 10/- is found by anyone, he/she should report the find to the collector and deposit the Treasure in the nearest Treasury or give it to the District authorities for security. If the Collector finds that the Treasure was hidden 100 years before the date of its discovery, he may declare it ownerless and divide its value between the owner of the place and the finder of the Treasure in the ratio 25 and 75%, unless an agreement to the contrary exists between the two parties. If the owner does not claim the Treasure, the benefits may be given to the finder. Instead of dividing, the Collector may acquire it on behalf of the Government by paying the parties the value of the material of the Treasure with one fifth of that value.

Sections 20 and 21 of this Act deal with penalties in the event of default on the part of a finder or owner. If any person fails to report the find to the Collector or to deposit it in the Treasury or alters the Treasure in order to conceal or suppress its identity he/she shall
not be entitled under Section 20 to his/ her share; moreover he/she is liable to be punished with imprisonment or fine or both. The provisions of this Act are very upto date, as they prescribe compulsory declaration and acquisition against competition.

On account of The Indian Treasure Trove Act, 1878 all the leading Museums of India acquired exquisite metal images, hoards of coins and many other varieties of antiquities. A positive contribution of this legislation has been the building up of India's antiquarian wealth.

At present practically all the States have their own Department of Archaeology, while their legislations follow basically the provisions of The Ancient Monument And Archaeological Sites And Remains Act, 1958. There are some examples of acquiring objects by this Act. The Site Museum of Hampi acquired a good collection of coins. Fort St George Museum enriched its collections through this Act.

**Antiquities And Art Treasure Act 1972**

This was enacted to regulate export and trade in antiquities and Art Treasures and to prevent smuggling and fraudulent dealing in antiquities. It came into force after notice was given by the Central Government in the official gazette.

**The definition of antiquity includes**-

1) Any coin, sculpture, painting, epigraph or other work of art or craftsmanship.

2) Any article, object or thing detached from a building or cave.

3) Any article or object illustrative of science, arts, crafts, literature, religion, customs etc. pertaining to bygone days.

4) Anything of historical importance or interest.

5) Anything declared by the Central Government by notification in the official gazette, such as the paintings of Jamini Roy, Rabindranath Tagore etc. Though these are not 100 years old they have been declared by the Government as antiquities.

6) Any manuscript, record or other documents having scientific, historical, literary or
aesthetic value and which has been in existence for not less than 75 years.

7) Art Treasure means any human work of art but not declared as an antiquity by the Central Government. No declaration shall be made in this respect so long as the author is alive.

Under this scheme of Implementation of The Antiquities And Art Treasures Act, 1972, the registration of the antiquities throughout the country continued through various official agencies. Till the end of November 1981, 13411 applications for registration of antiquities were received and 15594 certificates were issued. Till October 1982, 15164 certificates of registration of antiquities were issued and 8769 applications for registration of non-registered antiquities were received. The examination of several art objects, suspected antiquities, arms, weapons and other items presented by various official and non-official agencies was conducted by expert committees, officers of the Survey and the Director General for different purposes.

A large number of objects including several hundred coins and a gold belt studded with gems were confiscated by the Customs after these were declared as antiquities by the Director General, Archaeological Survey of India. Subsequently they were allotted to the Archaeological Museums. A new committee has also been constituted for the assessment of paintings and manuscripts to be declared as Art Treasures. Two lots of Nizam of Hyderabad’s jewelry have already been examined by the Committee constituted in 1980. Coordinators have been given powers for search and seizures under Section 23 of this Act.

Regulation of Export Trade In Antiquities And Art Treasures

Export means taking an object outside India

1) On and from the commencement of this Act it shall not be lawful for any person other than the Central Government or its authorized agent to carry on export of antiquities or Art Treasures.

2) Whenever the Central Government or any duly authorized agency intend to export any antiquity or Art Treasure, such exports shall be made only in accordance with the
terms and condition of a permit issued for this purpose by such authority as may be prescribed.

The Customs Act, 1962 had its effect on all antiquities and Art Treasures. The export by a person other than the Central Government or its authorized agency is prohibited under Section III of this Act. Confiscation shall be made unless an application is made to the Central Government on this behalf.

On and from the expiry of a period of two months of the commencement of this Act, no person can carry on business in antiquities unless it is in accordance with the terms and conditions of the license granted under Section VIII. It may be mentioned here that according to several Sections of this Act, antiquity does not include ancient and historical records except those declared by the Parliament to be of National importance.

According to this Act, a Licensing officer means, an officer appointed as such under Section VI of this Act. Registering officer means an officer appointed as such under Section XV of this Act. Prescribed means prescribed by rules made under this Act.

**Appointment Of Licensing Officer**

The Central Government may give notified order for

1) Appointment of persons being Gazetted officers of the Government as they think fit for the purpose of this Act.

2) The limit of the area of a Licensing officer where he shall exercise his powers is defined under this Act.

The responsibility of enforcing The Treasure Trove Act and other Acts like The Antiquities And Art Treasure Act has now devolved on the States. So its implementation may not be uniform. The Government of India has of late taken renewed interest in the matter and has framed a set of model rules for all State Governments to adopt. There is
Application for grant of a fresh licence for carrying on business of dealing or offering to deal in antiquities in lieu of one, the holder of which has died, or the holder(s) of which has/have transferred his/his business to other person(s) or the holder(s) of which proposes to enter into partnership/further partnership.

1. Name and address of applicant
2. Name and address of firm including the name of the manager and the partners (if any), together with the principal address of the firm
3. Name and address of partner, if any, residing outside the country (in case of partnership firm)
4. Address of all branches and manufacturing units of the applicant
5. Address of all offices and representatives including names and addresses of the authorities responsible for the working, business and the proposed partners
6. Address of government or departmental offices responsible
7. The period for which the applicant has been in business giving the details of the experience
8. Whether the applicant (including all subsidiaries, branches, and factories) has been a party to any of the cases which have been decided by the Antiquities and Art Treasures Rules, 1973.
9. Whether any change of address or change in the name of any partner has been made
10. Whether the applicant has been subject to any of the cases which have been decided by the Antiquities and Art Treasures Rules, 1973.
11. Whether any change of address or change in the name of any partner has been made
12. Whether the applicant has been subject to any of the cases which have been decided by the Antiquities and Art Treasures Rules, 1973.
13. Whether the applicant has been subject to any of the cases which have been decided by the Antiquities and Art Treasures Rules, 1973.
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19. Whether the applicant has been subject to any of the cases which have been decided by the Antiquities and Art Treasures Rules, 1973.
20. Whether the applicant has been subject to any of the cases which have been decided by the Antiquities and Art Treasures Rules, 1973.

*Any change in address has to be promptly addressed to the licensing officer.

Form I-A

Application for license to carry on business of dealing or offering to deal in antiquities (See note-1)

1. Name and address of applicant
2. Name and address of firm including the name of the manager and the partners (if any), together with the principal address of the firm
3. Name and address of partner, if any, residing outside the country (in case of partnership firm)
4. Address of all branches and manufacturing units of the applicant
5. Address of all offices and representatives including names and addresses of the authorities responsible for the working, business and the proposed partners
6. Address of government or departmental offices responsible
7. The period for which the applicant has been in business giving the details of the experience
8. Whether the applicant (including all subsidiaries, branches, and factories) has been a party to any of the cases which have been decided by the Antiquities and Art Treasures Rules, 1973.
9. Whether any change of address or change in the name of any partner has been made
10. Whether the applicant has been subject to any of the cases which have been decided by the Antiquities and Art Treasures Rules, 1973.
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20. Whether the applicant has been subject to any of the cases which have been decided by the Antiquities and Art Treasures Rules, 1973.

*Any change in address has to be promptly addressed to the licensing officer.
Form III

Monthly return of sales or acquisition of antiques

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Date of acquisition</th>
<th>Place of receipt</th>
<th>Seal of organisation</th>
<th>Signature of licensee</th>
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Date

The Antiquities and Art Treasures Rules, 1973

Form IV

Register of antiques

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Date of acquisition</th>
<th>Place of receipt</th>
<th>Seal of organisation</th>
<th>Signature of licensee</th>
</tr>
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Date

The Antiquities and Art Treasures Rules, 1973

Form VI

Licence for carrying on the business of selling or offering to sell antiques

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Date of issue</th>
<th>Place of receipt</th>
<th>Seal of organisation</th>
<th>Signature of licensee</th>
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Date

The Antiquities and Art Treasures Rules, 1973

Form VII

Issue of Fresh Licence (See rule 8)

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
<th>Date of issue</th>
<th>Place of receipt</th>
<th>Seal of organisation</th>
<th>Signature of licensee</th>
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Date

The Antiquities and Art Treasures Rules, 1973

1. Printed by G.S.R. 84, dated 20.11.1979 (w.e.f. 20.11.1979).
Form VII

Application for registration of antiques

(See rule 11)

1. Name of applicant (person or firm).
2. Address of applicant (person or firm).
3. Identification and description of objects
   with three copies of photographs in
   portrait size (in person size).
4. Material
5. Size
6. Type
7. Approximate age
8. Source of acquisition
9. Where the applicant has some
   interest, control or possession of any
   antiquity which is already registered
   under the Act, registration number of
   such antiquity and any
   registering officer who has registered the
   same should be stated.
10. Date of acquisition
11. Mode of acquisition
12. Price paid, if any
13. If purchase involves (i) Condition of
   preservation and (ii) Condition of
   security.
14. If the applicant is already registered
   under the Act, registration number
   of such antiquity has been stated.

The Antiquities and Art Treasures Rules, 1972

Form VIII

Certificate of registration of antiquities

(See rule 12)

Whereas...

The Antiquities and Art Treasures Rules, 1972

Form V

Declaration of stock

(See conditions under rules 39, 40, 41, 42, 43, 44, 45 and rule 19(a)]

Particulars of objects (category wise)

| Description of objects
| Identification and description of the objects in the register |
| Price paid |
| Name of the Business |
| Address of the Business |
| Date of sale |

The Antiquities and Art Treasures Rules, 1972
Notifications under the various provisions of the Antiquities and Art Treasures Act, 1972 and Rules, 1978

G.S.R. 308(E), dated 6.4.1974 — In exercise of the powers conferred by sub-section (1) of Section 14 of the Antiquities and Art Treasures Act, 1972 (32 of 1972), the Central Government hereby specifies the antiquities mentioned in the schedule given below as the antiquities which shall be registered under the said Act.

The Schedule

(1) The following antiques which have been in existence for not less than one hundred years, namely:

1. Sculptures in wood or metal, that is to say, e.g., wooden, marble, terracotta, bronze, wood and the like;
2. Paintings including miniatures and works in all media, that is to say, paintings, wood, cloth, oil, and the like;
3. Coins;
4. Distance, medals, furniture, mementos and jewellery of historical interest.

(2) Manuscripts, which are of scientific, historical, literary or aesthetic value and which have been in existence for not less than seventy-five years, in all media, that is to say, paper, papiers, and the like.

G.S.R. 325(E), dated 5.4.1974 — In exercise of the powers conferred by Section 6 of the Antiquities and Art Treasures Act, 1972 (32 of 1972), the Central Government hereby appoints the person, specified in column 2 of the Table given below, as the Government officer to be in charge of the said Act, who shall exercise the powers conferred on him.$1

1. Published in Gazette of India, Extraordinary, Part II, Section 3, dated 8.4.1974.
2. Ibid.
3. Ibid.
(Provided that such application is received by the licensing officer at least one month before the date of expiry of the licence and is accompanied by a declaration of stock in Form VI.)

Legal Basis
- The power to amend the Antiquities and Art Treasures Act, 1972 (52 of 1972), is envisaged in section 1(1) of the Act as a means of protecting the country's heritage.

6. Destruction of Treasures, photographs and registers by licensee.

7. Provision of copies of photographs and registers by licensee.

8. Place of destruction for each category of antiquities mentioned in the schedule to the notification.

9. Form of notification under Section 12 and rules 1 and 2 and period within which it shall be sent.

10. Transfer of ownership.

11. Application for certificate of registration under Section 16 shall be made before the licensing officer -
(a) in the case of a transferring officer within thirty days from the revocation of his licence; and
(b) a declaration in Form VI, within fifteen days from the revocation of his licence.

12. A declaration in Form VII, immediately after a period of sixty calendar days from the date of revocation of his licence.

13. Amendment of Registers.

A register may be amended or approved by the licensing officer on an application made in that behalf by the licensee

14. Appeals against decisions of the registering officer or registering officer.

Any person aggrieved by a decision of the registering officer under Section 16 may, within thirty days from the date on which the decision is communicated prefer an appeal to the Director-General, Archaeological Survey of India.

Notifications


4. Notification, the Central Government hereby notifies the following descriptions of art as antiques under section 3(6) of the Antiquities and Art Treasures Act, 1972 (52 of 1972), the Central Government hereby notifies the following descriptions of art as antiques under Section 3(6) of the said Act, having regard to their artistic and aesthetic value, namely:

- Paintings (including drawings, sketches, diagrams and the like) and objects of plastic art by
  - 1. Rabindranath Tagore
  - 2. Amrita Sher-Gil
  - 3. Amrita Roy Choudhury
  - 4. Hemanta Bose

- Sculptured or painted objects made of wood (both in relief and modelled)

- Manuscripts, where such manuscript contains copies of inscriptions or incrustations

- Manuscripts, where such manuscript contains copies of inscriptions or incrustations

- Paintings (including drawings, sketches, diagrams and the like) and objects of plastic art by
  - 1. Rabindranath Tagore

2. Published in the Gazette of India, Extraordinary, Part I, Section 3, dated 1-12-1979.
however no central agency to see that these rules are followed. To suite the demands of
the changing times, the State Governments may bring out amendments. The Legislation
does not take into account factors like rarity of the finds, evaluation on the basis of high
antiquity, historical importance etc. Instead of fixing the mere value of the Treasures at
Rs10/-, the Treasure may be defined as of any value of historical, archaeological and artistic
interest which has been in existence for not less than 100 years. In that case the definition
of treasure and antiquity practically becomes the same. The Act says that the treasure
should be divided between the finder and the owner but there may be a third party that is
the occupier. Their should be a provision, that any person who comes to know of a treasure
may inform the Collector and it would be his duty to find out if the treasure is more than
100 years old.

There are only a few countries in the world having a Legislation like that of Indian
Treasure Trove Act. In fact many countries cultural property belongs to the State and a
discovery of this kind must be immediately reported to the appropriate authority. Once a
property is proved to be ownerless, its division between the finder and the owner seems
to have no meaning except that it gives an incentive for depositing the object with the
appropriate authority. Strictly speaking, an ownerless property belongs to the State and
not to any individual.

3.9 FABRICATION—

Fabrication is a method used for enriching Museum collections. Fabricated objects
are very popular with children so much so that often the importance of original object
becomes almost insignificant. For example, in the Nehru Children's Museum in Calcutta,
the story of Ramanaya and Mahabharata is depicted in the Gallery. A fabricated theme
has to be prepared and on the basis of this theme objects are fabricated and displayed in
the gallery. In Site Museums like Sarnath, the life of Buddha and his preaching may be
demonstrated on a similar basis.

In case of fabrication, original objects are not so important. In case of a Site Museum
like Lothal or Roper, if habits and habitat pattern of the Indus Valley people are to be highlighted, the flora and fauna of that era have to be recast on the basis of the facts available and accordingly the same are to be depicted and highlighted in the galleries.

For recasting the past on the basis of scientific and historical facts available, we have to adopt a method which is known as fabrication. Another kind of fabrication may be done with terracotta pieces where the structure may be made on the basis of the fragmented objects. We know that there are different strata or layers on the earth. If we want to highlight a particular strata, their artifacts, habitats of human beings and such other associated areas, these themes will have to be fabricated on the basis of historical elements and taking into consideration the modern developments in human life.

There are other methods also where Museum objects can be fabricated in the way of moulding, casting, repairing etc. If the quality and quantity of collections are improved, it will enrich the exhibits. New themes can be exposed in this way by re-casting the present past and future and can be demonstrated before the public.

These are the various ways in which Museum objects are collected. Collections enrich the Museum and create an interest in the sites. So the authorities should take this into consideration and by following the different modes of collection try to build up noteworthy Museums at the sites which will be worth visiting and create interest and appreciation in the minds of the visitors.
A scene from Ramayana

Fabricated objects displayed in the Nehru Children Museum, Kolkata

A scene from Mahabharata
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