CHAPTER VIII

EDUCATIONAL VALUE OF THIS TOPIC

Significance of Museum Education

In the past, the responsibility of museum officials was confined to the work of acquisition, preservation, exhibition and research related to objects. At present museum personnel have to consider how to interpret the significance of the objects and how to represent their value to the visiting public. For successful implementation of those matters, museums take a few plans and programmes. One of the important programmes of the museums is to cater information and to educate people in the society. In Indian perspective, the big museums generally organize lectures, talks for the mass education. Rarely those have the opportunity of loan service. The service fully depends on the number of suitable specimens. In true sense, the museum is an educational institution, which may have to be considered as an equivalent organization, like the school, collage or university. The second UNESCO Seminar on the 'Activities of Museum in Education' held in Athens emphasized on the aspect of closer contract between museums and educational institution.82

Both Encyclopedia Britannica and Encyclopedia Americana put the emphasis on the educative role of museums. According to the Encyclopedia Britannica, "The museum of today is an institution, which exhibits and

82 Ghosh, D. P., Role of a University Museum in India (Discourse on Museology, Vol I), 2011, p. 66.
stores objects of history, art, science, industry and other more specialized categories and in addition interpret those objects to explain trends and developments in the various fields of human knowledge." Encyclopedia Americana describes the character of museum as follows, "Museums are institutions for preservation, study and display of natural objects, or of those made by man, while as a sequence of study comes the publication of information thus derived." UNESCO recommends the educational acceptability of the museums. The recommendation is as follows, "The term museum shall be taken to mean any permanent establishment administered in the general interest for the purpose of preserving, studying, enhancing by various means and, in particular, exhibiting to the public for its delectation and instruction, groups of objects and specimens of cultural value: artistic, historical, scientific and technological collections, botanical and zoological gardens and aquariums."

Some great men, who reside in India or in abroad made their thought of museum relating to academic purpose. On the occasion of the centenary of the Indian Museum, Calcutta, Sir Asutosh Mukherjee said, "The museum may be regarded, first as an adjunct to the class room and the lecture room, secondary, as a bureau of information and thirdly, as an institution for the culture of the people." Russiar Chithi is a well known composition of Rabindranath Tagore. The evidence of Russiar Chithi tells us about the role of museum to educate the people. The English translation of the poet's opinion is as follows, "To disseminate the education among the mass population, museums follow various methods. The museum occupies an important position to propagate knowledge and wisdom to the masses. Towns and villages are surrounded by the network of the museums. That

85 The Statutes of the International Council of Museums, (Article 2 Para 1).
86 Indian Museum 1814-1914, Introduction page 4, the Board of Trustees, Indian Museum, Calcutta, 1914.
type of the museums is not passive but active". In the time of the inauguration of the National Museum on the 18th December 1960, Jawaharlal Nehru said, "The museums are not just places to see odd things or ajayabghars, as they used to be called. They all should be essential part of the educational system and cultural activities of the country. What is more, they are places for public education". European scholars also have the coincidence in this matter. In this respect, the remark made by Bernard Shaw draws our attention. On the basis of his self realization he says, "The museum is an education of social consciousness, a historian of the future, an armoury against darkness and despair and a temple in the ascent of man". Dr. Grace Morley, the renowned museologist and the first director of the National Museum, New Delhi took various steps to encourage the museum education for general people during her service period.

All the museums preserve and provide the basic materials of research in manifold academic disciplines, namely Archaeology, History, Art, Music, Dance, Literature, etc. It is realising that the collections of the museums are educative. So, different types of museums could convey to us about the latest development of cultural excellence of human beings. Educational programmes may have been schemed from binary points of view. One from the standpoint of visitors and second from the angles of the museum’s personnel. Visitors are usually of two types, the lay visitors and the literate visitors. For the benefit of the both types of visitors, museum makes their exhibits more inviting and informative.

It is generally assumed that museums have great potentiality for enterprising learning environment. In the organization, like museum, the primary teaching tool is exhibition, augmented by collected objects and other visual aids. To cater educational services to the mass population in a

87 Tagore, Rabindranath, Russian Chithi October 3, 1930.
89 Chakravarti, Shyamalkanti, Destination Museum, 2008, p. 3.
delightful manner in order to foster the development of human personality. Museums are able to commence this work, promoted by other agencies of culture and media.

Generally museums have the advantages to arrange their exhibits and educational programmes for the general visitors. Simultaneously, museum may provide the opportunities to the visitors of special type. Every museum should ensure it's acceptability to the different types of visitors. From a long time, museums have wanted to reach a vast public, and ultimately it is able to acquire the success most recently. At present museums are finding the ways to embrace their onlookers more closely. It is right to say that art makers and art lovers are fully benefited from museum objects, as those organizations are the treasure house of different branches of knowledge. To the mass population, the museum as an organized body takes an important role in transferring the information related to their collection. As museums are the reliable communicator of the culture, those motivate multitudinous objective functions.

Multipurpose museums as well as the museums related to art and archaeology collect the huge number of the images. The image in the Indian concept is a visual symbol of idea. Worshippers of different religions and various sects made images of manifold gods. Through the external forms of those gods, the level of human imagination is manifested. In the figurisation of Lord Siva, various aspects of anthropomorphism, theriomorphism and aniconism are reflected, where the devoted people to the aforesaid god can express their emotion and respect.

It is logical to assume that the human intention for the imitation of the living world beget the various forms of the gods. Time to time man makes the images more glamorous and attractive with the addition of different weapons, ornaments and attendants. The highest beauty is embodied in the human figure, which has more or less been accepted in plastic art. The beauty of the human figure depends on the harmony of it's various parts and the design of it's whole representation. In true sense,
sculpture of India owes its individuality for the characteristics of nobility, simplicity, peacefulness and fearfulness, which increase the sensibility to the spectators.

Iconic evidence of Brahmanical gods has a commanding position in Bengal perspective. Figures of Vishnu and Siva occupy the importance on the basis of their number of the images. Phallus is the most popular form of Siva in Bengal like the other parts of India. Many of the towns and villages of Bengal are consecrated by the shrines of Siva, where the phallus emblems considered as the main divinity. Museums of Bengal have a large collection of Siva figures and phallus symbols in the sculptures and pictorial representations, which invaluable to the visitors.

The survey, done by the renowned museologist Enamul Haque bring the evidence of 277 images of Lord Siva in the book entitled 'Bengal Sculpture: Hindu Iconography Up to c. 1250 A.D'. The statistics are appended on the basis of different categories of icons.9

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
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<tbody>
<tr>
<td>A. Phallic Emblem</td>
<td>44</td>
</tr>
<tr>
<td>B. Saumya Murti</td>
<td>184</td>
</tr>
<tr>
<td>C. Ugra Murti</td>
<td>43</td>
</tr>
<tr>
<td>D. Miscellaneous</td>
<td>6</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>277</strong></td>
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Collection of Siva image and proper documentation of that in the museums of Bengal have an important educative value. Important museum collections of Siva's figures throw the light on the popularity of the Saiva sect in Bengal. From the epigraphical evidence, it is known to us that since 6th century A.D., Saivism was treated as a main stream of religion. Iconic evidences acquaint us about the religious system of 8th to 12th century A.D.

9 Haque, Enamul, Bengal Sculptures: Hindu Iconography up to c. 1250 A.D., 1992, p. 130.
in Bengal. The images of Siva, shown in the galleries of the museums and outside of the museums prove that Siva possessed the position of the god of the gods in pre-mediaeval Bengal. Mention may be made that the scholars and the learners of Religious studies, History, Museology and many other related subjects could be benefited from the research area of Siva image of Bengal.

**Interpretation, Communication and the Visitors**

Through a long passage of time any type of museum has some opportunities to send their bulletin accordance with their own characteristics. The museums, which have the different types of icons, are able to convey the messages related to the progress of religious thinking and cultural achievements of the member of the society. Side by side, many times, the collected specimens represent the philosophical value of any type of object to the interested visitors. Proper interpretation and scientific communication of museum objects can be the cause of enjoyment and meaningful education.

Interpretation, the word definitely considered as a motto in the present century has tripartite meaning, such as—1). To render something in another language. 2). To explain. 3). To represent the meaning clearly. The museological use of word 'interpretation' is to offer an analysis about something to explain exhibits as information into a language, which the visitors can comprehend. The Latin word 'interprets' means a negotiator between two parties. The aim of the museum is to perform the duty as the mediator between collections and public. The process of interpreting requires as understanding of the ways, methods, ideas and information that
is to be communicated. Interpretation loop in a museum is shown in the following figure.\footnote{Randyopadhyay (Mukherjee), Sudakshina, Interpreting the Museums for It's Visitors, Journal of the Department of Museology, Vol. 6, p. 109.}

On the basis of aforesaid the 'sender' or interpreting source is a museum, 'message' denotes the subjects like History, Art, Archaeology and Science. The 'message' connects the source with the receiver. 'Channel' stands for the kind of aids such as audio visual, different programmes etc. The receivers are the visitors, come on museum. Receiver's response is the realization and expression of the visitors after observing the collection of objects. Through the interactions, discussions and observations, it gives a feedback to the sender.

If we assess the implementation and the success of interpretation work specially in the art and archaeology museums in Bengal, it is very clear that this type of museum are not always able to accomplish their duty and fulfill the visitor's need. Despite of that the well organized big museums play a vital role as a sender. They have varieties of collections, which may be considered as the master pieces of human culture. Big museums, which organize manifold programmes and have different equipments, like audio-visuals make channels between givers and receivers for giving proper messages. In the most of the cases, receiver's response is a

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neglected part in the museums of Bengal. Many of the museums offer visitor's remark books. But those are not very reliable to evaluate the receiver's response to the senders. Through the remark registers invite the esteemable proposals from museums users, yet those mainly represent the visitors' opinion with high acclamation. Only high acclamation about the museum and it's collection is not scientific and inspiring for academic enthusiasm.

Communication is also an important matter in the field of museum education. The word 'Communication' is derived from the Latin 'Communes' indicates common. Communication work depends on the senders message and it's interpretation to the receiver. Communication supplies powerful sources of non–formal education. I.A. Richards, the English author defined communication as follows—"Communication takes place when one mind so acts upon it's environment that another mind is influenced, and in that other mind an experience occurs which is like the experience in the first mind, and is caused in part by the experience". Communication may be characterized as intrapersonal, inter-personal, mediated and mass. Communication through public address is also helpful for formal and non-formal education. Inter-personal communication represents the matter where a person talks within and to himself. It is the interaction of inner thoughts, impressions and memories, etc. It creates a silent conversation, which acts upon one's view point of inner self. Inter-personal communication is able to connect a small group with the senders of information. Seminar and group discussion are the instances of this type. Mass communication is the procedure of transferring knowledge and ideas among many people. Mediated communication is a process that materializes the system by the application of printed matter and electronic equipments. If we examine the museological view, it is easy to understand

that the communities considered as the target group in Indian concept. Further we shall proceed through the term community.

In the twenty first century, it is difficult to ascertain the term community. Sociological Dictionary tells that the term "community" is one of the most elusive and vague word in Sociology. The essential defining factors of a community are determined on the sense of belonging that come to those, who are the part of it and through the connection with communities individuals realize their identity. It is right to say that such a term may have the characteristics that are idiosyncratic and even contradictory. The communities are ascertained according to the relation to interpretative acts and recognized by the general frameworks of intelligibility, knowledge and interpretative repertoires.

The practice, currently going on in the foreign countries shows six ways for extension of the concept of interpretative communities. Those are described in the diagram—

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93 Watson, Sheila, Museums and Their Communities, 2007, p. 3.
In Indian panorama, we generally find that museum visitors, who are the part of community, classified by their specific knowledge in different subjects. Further the visitors may have the categories for their visiting practice and their own identities. People who are knowledgeable in any specific subjects come in museum for the development of their subjective idea and inculcation of their concepts. Visiting practice is also an important factor, which controls the Indian visitor's motion in museum gallery. Communities, defined by identities include a wide range of mass population. The group consists with the national, regional and local people. Further those are classified relating to gender, disability and age. The appraisal on the different communities shows the picture, in which phenomenon observed that the museum corner have the variation in their nature and according to their interest. So art and archaeology museums must be careful for serving properly their visitors and organize the scientific method of communication and the use of interpretative equipments for taking measures for non-formal education.

India is a country, where a major part of artistic representation depends on the display of sculptural art. Distinguished members of the different group of people are naturally curious to the collection of sculpture and their iconography. For their benefit some suggestive measures may be taken on behalf of the museums. Those are as follows—

1. Survey must be done by the museum to evaluate the need of the various types of visitors. In this context, the communities, where the visitors belong to must be determined and according to their choice exhibition will be designed.

2. Visitors, who are well-versed in any branch of specified knowledge should have the easy access to the gallery as well as in the reserve collection.

3. Museums organize few educational programmes for special group of people. Museum authorities must take care for the old aged visitors and differently abled people.
(4). The relationship between curiosity of museum users and exhibits is doubtlessly important from educational point of view. If museums are able to deal the event skillfully, the museum lovers can feel satisfaction in their mind after visiting the gallery.

(5). History is a compulsory subject in school education. For the need of school students, museums may lend its collection to academic organization. Big museums are able to manage loan service and can attract the students of History through this service. If the organizations are successful, those must be credited for their contribution in school education.

(6). For research scholars, museum authority should be careful to supply the material, which they require. In this context, it is right to say that any type of museums should try their best possible to help them without rigidity. Photo copies and different types of publications must be available in museum premises, so that researchers collect those items according to their need.

Importance of Images of Siva in Museum Education

Holy places, adjacent to the temples of Lord Siva draw the mass attention as those have the spiritual significance for the activities of adoration of the god. Pilgrims go to the sacred place and acknowledge their homage to divinity and perform their rites. All the functions are done by the votaries according to their devotion to main divinity, anointed in the sanctum of the temple.

Museums preserve various types of the image of past, which are needful for academic enhancement. One, who has the inquisitiveness about the peculiarities of the image or aesthetic of the iconography or accurate body measurement of the icon must visit the museum, where the huge number of collections are kept for display.
The museums of Bengal denote the fact that huge number of pacific images are collected and acquired a dominating position in gallery display. Comparison between pacific and malevolent images of Siva informs us that the latter is inadequate in museum collection. Besides the anthropomorphic images, Mukhalingas are mentionable for their speciality and religious significance. Following points may represent the educative value of the peaceful figures of Siva—

1. Benignant images may be classified according to their standing, sitting and dancing poses. Different types of image and their poses and postures indicate that human imaginations influenced the artists to create the speciality of icons.

2. Variations of local types of the Siva images corroborate the fact that the worshippers conceived the forms of the god according to the scriptural texts related to iconography. The Matsyapurana, Vishnudharmottaram, Saradatilak Tantra, Saradikeshuvapurana are the textual sources, which take important part in this matter.**

3. Peaceful figuration of Lord Siva is immensely shown in the art of image making as well as in painting. Temple terracotta plaques also have the same thing in this regard. It is true to say that the figures of Siva were revealed as a common theme for the representation of visual communication to the mass population of Bengal.

4. Uma-Maheswara is the commonest image in Bengal. The availability of this type of image is found in all parts of the province. Different types of Uma-Maheswara image, belongs to the museum collections are classified in our groups as the number of hands vary in the images.

5. Sufficiency of Uma-Maheswara figure establishes the validity and the popularity of Tantric cult through a great extent in this region. As

** Haque, Enamul, Bengal Sculptures: Hindu Iconography up to C.1250 A.D., 1992, pp. 140-141.
mother goddess got the highest respect from the local people and Lord Siva is the incarnation of fatherly superintendence, both of them are manifested in a sole image of Uma-Maheswara, which received the acceptance of worshippers.

(6). Nataraja, Sadasiva and Kalyanasundara forms of Siva are very familiar in South India. Bengal is also credited for some peculiar presentations of those images. Local people of Bengal, influenced by the basic idea of South India, changed the characteristics of the images according to their own concept and credence.

(7). Some Siva images like Nilkantha, Lokanatha or Siva lokeswara show the union of different religious systems. Those types of images prove that the Buddhism and Hinduism co-existed in the area of Bengal without any strange relation between each other.

(8). The famous shrines of Lord Siva are mainly consecrated with the phallic symbols, which assumed as the equal one to Maheswara. But there are many forms of anthropomorphic Siva, which most probably considered as the home deity of the devoted people. The benignant images were established in the room of adoration of the private house and sometimes in the abbeys or small temples, where worshippers performed their daily rituals.

(9). Selected few images of Siva, which considered as the evidence of benignant incarnations and collected in the museums of Bengal draw attention of the visitors with their beauty of craftsmanship. Those images are very helpful for the study of fine arts and aesthetics.

(10). Amalgamation of various Brahmanical cults was given a serious effort on religious brotherhood in the region of Ancient Bengal. Syncretistic icons like Harihara, Sivarama are found and make the concepts of the unification of the god with Vishnu and Surya.

Countless evidences of Siva-linga prove that the aniconism has not been less appealing than the iconism to the Saivite worshippers. Generally there are three types of Sivalingas, such as Svayambhu linga i.e. natural
stone having a shape of phallus; *Manushi*, which is made by the man and *Vanalinga*, the auspicious phallus, like stone pieces collected from the bed of river Narmada. Mukhalingas are one kind of manmade phallus, where depiction of one or more faces is manifested on the *puja bhaga* portion of the emblem. Phallus specimens, collected and kept in the museums of Bengal are mainly the instances of *Mukhalinga* forms. Among the different specimens of the *Mukhalingas*, the *Ekamukhalinga* and the *Chaturmukhalinga* are familiar and considered as the surviving examples of the aforesaid. Availability of *Panchamukhalinga*, *Panchayatanalinga* and *Astamukhalinga* is found in the museums of Bengal. The configurations of *Mukhalingas* highlight the facts, which represent the educative value to the visitors—

1. Museums of Bengal has some rare types of *Mukhalinga* image with common representations of the phallic form. Different specimens of the rare type of *Mukhalingas*, like *Astamukhalinga* or *Panchayatanalinga* demonstrate the matter that the local worshippers deeply ponder the wonderness of Siva’s iconization, amalgamated with symbolic forms.

2. *Mukhalingas* are not always figured in pursuance of the instruction of Sanskrit scriptures. As for example, the *Linga* with four *Saktis* may be mentioned. The representation shows that the devotees are respectful to father god as well as to mother god simultaneously.

3. The five faces of a *Panchamukhalinga* constitute the five aspects of the God Siva. *Sadyajata*, *Vamadeva*, *Aghora*, *Tatpurusha*, and *Ishana* are the five faces. Those symbolize the cosmic elements viz. earth, water, fire, air and ether. It is correct that the *Panchamukhalinga* must be considered as the evidence of high philosophical thought of the *Saivite* worshippers in Ancient Bengal.

4. Same as the manifold syncretistic manifestations of anthropomorphic image, amalgamated forms of *Mukhalinga* substantiate the co–existence of different cult images in a sole figure. Two specimens of the Indian Museum are noteworthy in this connection. First is a
Panchayatana linga with the figures of Vishnu, Surya, Devi and Ganpati on its four sides. Second specimen, a mingled iconization of Siva, Parvati and bull where the first and second have the symbolic and anthropomorphic forms respectively and third is represented by it's face. This terracotta figure is a unique amalgamation of theriomorphic, anthropomorphic and zoomorphic forms of the divinities and their vehicle (Fig.22), which tells the iconographic peculiarities and religious significance to the visitors.

Temple architectures are beautified by the varieties of Siva's Mukhalingas along with the representations of phallic forms and the depiction of other gods. Museums of Bengal have those evidences. A piece of terracotta plaque, collected from Jagijivanpur monastery, Malda is kept in the State Archaeological Museum. Here the figure of Siva is reproduced with his holy symbol phallus in lower part, which reminds us about the Lingodbhaha icon of Maheswara.

Malevolent configurations of Lord Siva are comparatively few in number in museum collection. Most probably those images were made for the purpose of evil and awe inspiration. After the adoration of the god, the fearful images were removed from the eye sight of the people. In spite of that, malevolent form of Lord Siva has few instructive points, which may be comprehensible from the gallery education.

(1). Various Pauranic legends beget the episode oriented forms of the God Siva. In Bengal, non episode oriented forms of Siva, like Bhairava, etc. are more popular. Those are great in number than the episode oriented images of Siva.

(2). Most of the awe inspiring images of Siva offer a mentionable variety, where the numbers of the hands are distinctive. The Bengal

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specimens of Bhairava images have two to eighteen hands in their different body complexion.  

(3) Terrific forms, which are found in South India have the sufficient ornamentation on the figure of the images. But in Bengal, those type are less ornamented. The awe inspiring Bhairava images of Bengal are classified in Satvika, Rajasika and Tamasika. In Satvika form, the Lord wears beautiful ornaments. But in case of latter two, the representations are fully naked and less ornamented.

(4) In many images of Siva, Bhairava is displayed as the attendant of the main divinity. An attractive black stone image of Siva, preserved in the possession of the Varendra Research Society’s collection may be considered as the witness of the aforesaid.

In the days of past the temples and the different holy places of adoration could make the re-union of the society and the individual. Those worked as the cultural and social institutions. In the present situation, the activities previously done by the religious authority are organized successfully with the help of museum. Museums are eligible to make the visualization of objects with efficiency as those institutions acquire more modern technology and sophisticated equipments. With the help of exhibition related to sculpture, the museums can distribute the knowledge of Art, Archaeology, Iconology, History and Religion. Those exhibitions may be permanent in nature. Sometimes exhibitions are fashioned in temporary or travelling nature.

Iconic specimens are not very much advantageous to the school children because in the most cases they have the fundamental knowledge in the subject of History. Gallery oriented education can provide some practical experience among the school level learners. But the collection of

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sculpture may be meaningful for the advanced learners. For the enrichment of advanced learners, urban and local museums are capable of displaying their sculptural collection through the exhibition. As a result, the progressive generation will be well versed in their academic cultivation.

Presently we are residing in an ever changing world. In this changing world, technological advancement in common communication is taking a pivotal role for the development of human resource. The age of 21st century needs a coordination between the modern technological advancement and the today's museum visitors. Multimedia is the most useful manner in this respect. The term multimedia is used to ascribe a set of tools and technologies, which can be used to create new applications or perhaps even enrich existing one through the merging of sound, moving images, graphics, animation and computing under the control of the user. There are many types of interactive devices, which enhance the educative value of the objects. It is important to remember that they will be influenced by the nature of the exhibition and the financial capability and the availability of expert professionals. For dissemination of knowledge museums should take the plan for the proper application of audio cassettes, televisions, computer sets in the galleries, compact disc interactive (CDI), digital video interactive (DVI), digital storage of data, internet and web sites. The successful programming of the use of multimedia can make an environment of exhibition gallery, where any type of objects including iconic specimens will acquire the respect from the museum visitors and treated most essential for their educative role.

Documentation works are very needful for academic purpose. If the records are kept in safe, the researchers can collect the data of the objects easily. Different collection areas in a museum do not conform the same

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Data elements in the documentation process. This is because of the fact that each and every subject matter has its own significance. Data elements incorporated in a museum documentation can be sub-divided into the mandatory and the optional requirements. The mandatory elements are universal and useful for the collection of different types. The optional requirements are attributed to the particular type of the objects.

Documentation work of iconic collection has a long history in Bengal. Recently digital documentation gets importance for the registration of iconic objects. Following points emphatically support the need of documentation in spread of education.

(1) There are a number of specimens of Shiva images, kept in the collection of different museums. If detailed information is preserved and possible to produce to the museum users, the subject matter of their study will be conveniently comprehensible to them.

(2) With general information interested one can acquire the bibliographical reference, history of exhibition and scholarly comments about the objects.

(3) Some invaluable instances of Shiva's icon are stored in reserve collection of the museums. Those are not always represented in the exhibition hall. Those persons, who are curious to that type of specimens, may have some help from the detailed data, preserved in documentation cards.

The archaeological material housed in the museums is of a rich and varied nature. The collection of archaeological material contains stone sculptures, inscriptions, seals, potteries, etc. Publications like catalogues and guide books are really the essential medium of museum activities. Side by side museum takes an active role to educate people by the gallery classes, guide lectures and different programmes of education. The target

groups of this type of education are not only the school children. Adults are also capable to take advantages by the activities of the museums. As for example, we may mention an incident of the Indian Museum.100 Once a Buddhist organization viz., ‘Buddhist Vidarsana Shiksha Kendra’ of monks and nuns was facilitated after attending a discussion in the gallery on Piprawah relic caskets, Indian Museum, which well known for conserving the Buddha’s body relics. Similarly the thought may be applicable in case of Śiva images. If the multipurpose museums and the university museums try to their best possible to organize educational programme, related to iconic art, the teachers, students and the members of the distinguished religious sects will be able to fulfill their academic purposes and to mitigate their inquisitiveness. Then museums will be considered as the ideal centre of non-formal education.