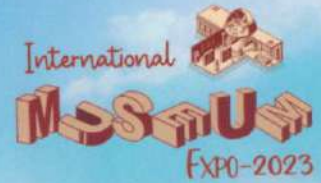




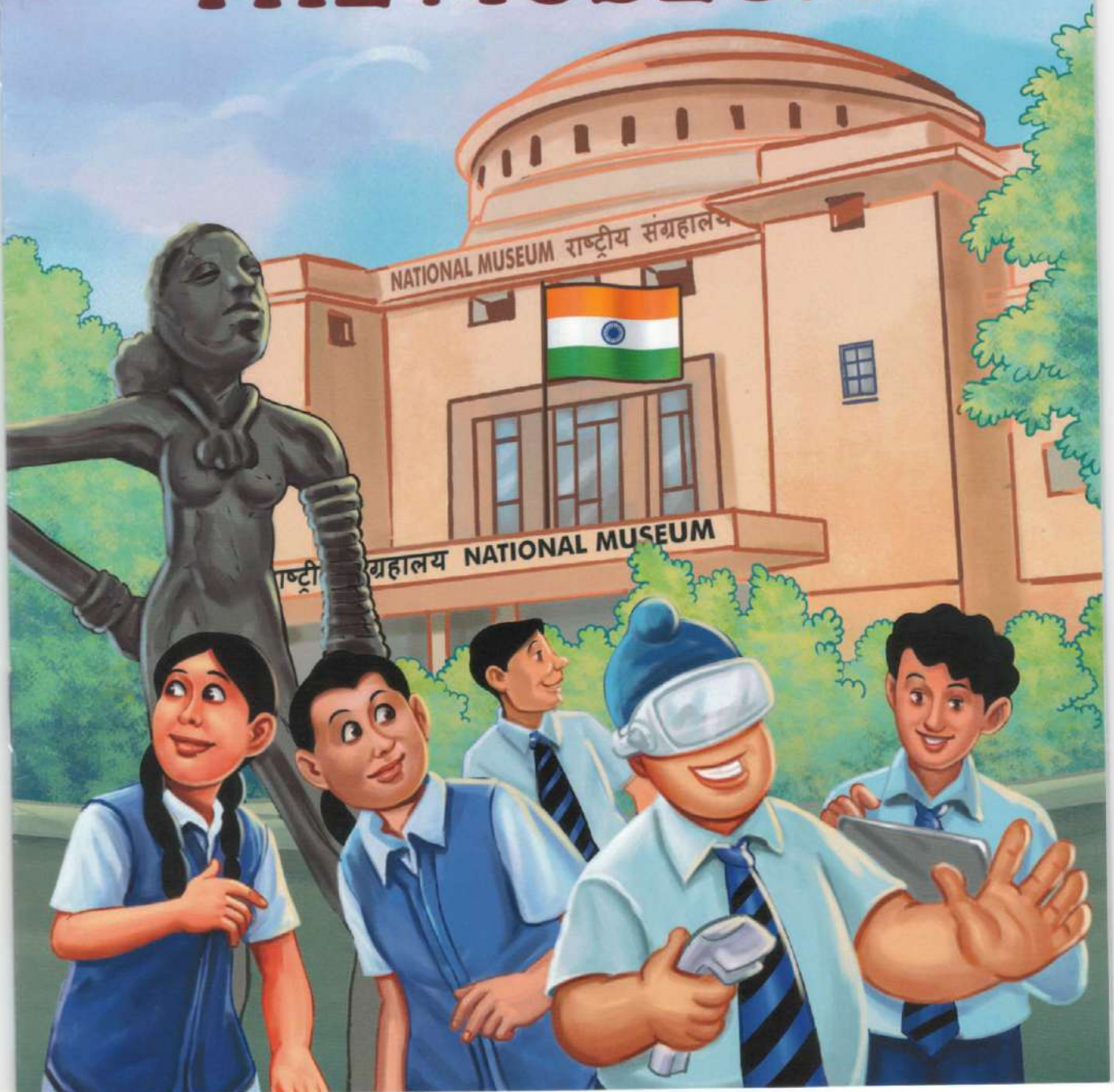
VOL. 858



Ministry of Culture
Government of India



A DAY AT THE MUSEUM





TITLE

A DAY AT THE MUSEUM

Author

Malini Saigal

Published by

Amar Chitra Katha Pvt. Ltd

Printed in India

Edition I

ISBN - 978-81-19242-34-4

© Amar Chitra Katha Pvt. Ltd, May 2023

All rights reserved. This book is sold subject to the condition that the publication may not be reproduced, stored in a retrieval system (including but not limited to computers, disks, external drives, electronic or digital devices, e-readers, websites), or transmitted in any form or by any means (including but not limited to cyclostyling, photocopying, docutech or other reprographic reproductions, mechanical, recording, electronic, digital versions) without the prior written permission of the publisher, nor be otherwise circulated in any form of binding or cover other than that in which it is published and without a similar condition being imposed on the subsequent purchaser.



The route to your roots

Founder Editor: Anant Pai

When they look back at their formative years, many Indians nostalgically recall the vital part Amar Chitra Katha comics have played in their lives. It was **Amar Chitra Katha** that first gave them a glimpse of their glorious heritage. Since they were introduced in 1967, there are now over **500 Amar Chitra Katha** titles to choose from.

Over 100 million copies have been sold worldwide.

Now, Amar Chitra Katha titles are even more widely available in **1000+ bookstores all across India**.

If you do not have access to a bookstore near you, you can also buy all the titles through our online store, www.amarchitrakatha.com. We provide quick delivery anywhere in the world. To make it easy for you to locate the titles of your choice from our treasure trove of titles, the books are now arranged in six categories.

Epics and Mythology

Best known stories from the Epics and the Puranas

Indian Classics

Enchanting tales from Indian literature

Fables and Humour

Evergreen folktales, legends and tales of wisdom and humour

Bravehearts

Stirring tales of brave men and women of India

Visionaries

Inspiring tales of thinkers, social reformers and nation builders

Contemporary Classics

The best of modern Indian literature

Cover: Arijit Dutta Chowdhury

Research and Script: Malini Saigal

Illustrations: Arijit Dutta Chowdhury

colour: Sanjhiya Mayekar, Periasamy Samikannu, Ritoparna Hazra, Tithee Dixit, Prakash Sivan

Layout: Bhavani Nadgonde, Ritoparna Hazra, Tithee Dixit

Editorial Team: Krithika Nair, Kayva Gokhale, Shakthi Bharathi

Deputy Art Director: Ritoparna Hazra

Associate Editor: Tripti Nainwal

Group Art Director: Savio Mascarenhas

Executive Editor: Reena Ittyerah Puri

AMAR CHITRA KATHA PVT. LTD

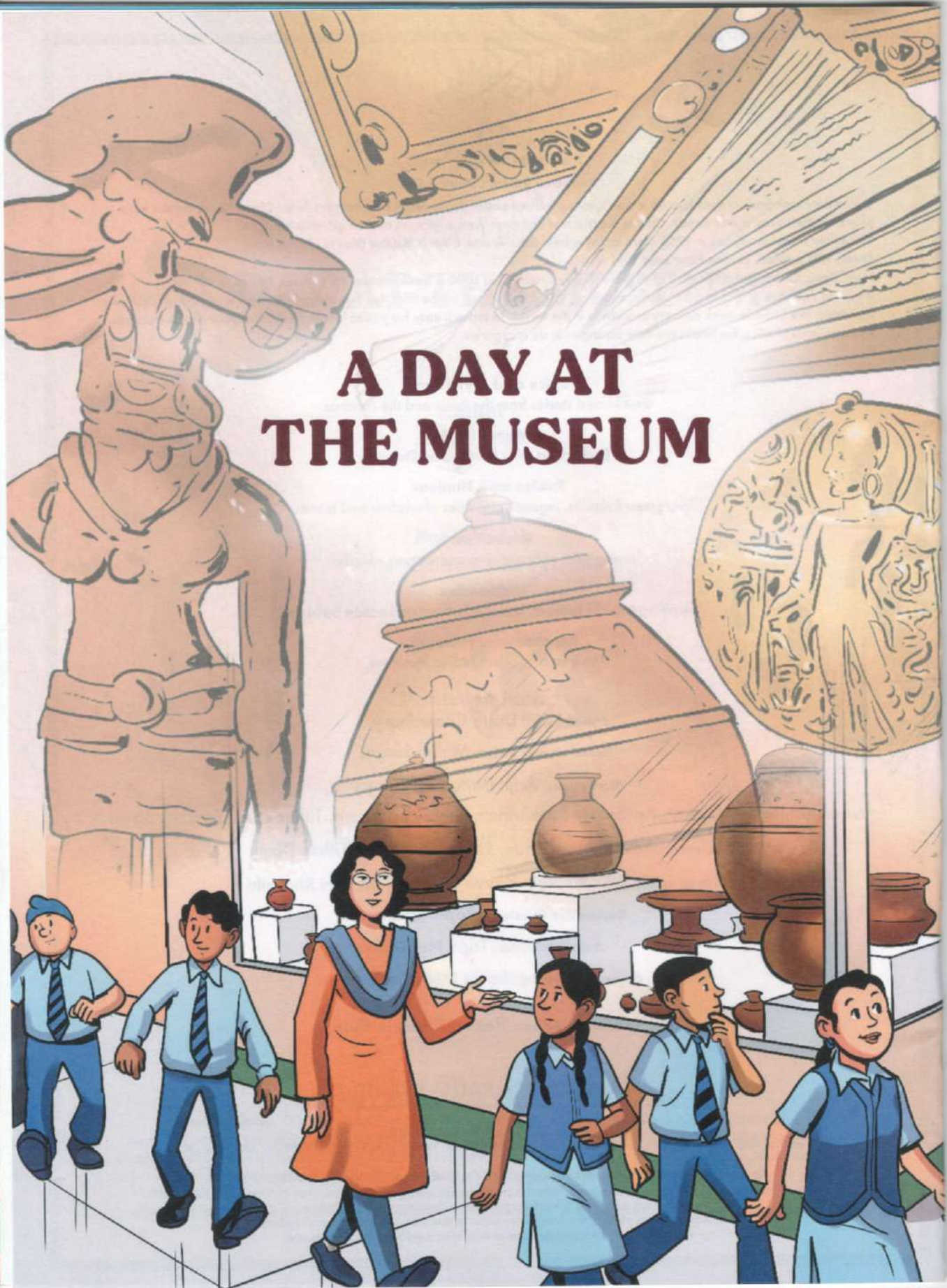
© Amar Chitra Katha Pvt. Ltd, May 2023

Facebook: The Amar Chitra Katha Studio | Instagram: @amarchitrakatha | Twitter: @ACKComics | YouTube: Amar Chitra Katha

Get access to Amar Chitra Katha's digital library on the **ACK Comics App**. Visit digital.amarchitrakatha.com.

You can now get ACK stories as part of your classroom with **ACK Learn**, a unique learning platform that brings these stories to your school with a range of workshops. Find out more at www.acklearn.com or write to us at acklearn@ack-media.com.

A DAY AT THE MUSEUM



MONIKA, DEEPAK, HANIA, GURTEJ AND LEN WERE CLASSMATES IN STANDARD VI AT SARVODAYA VIDYALAYA IN NEW DELHI. ONE DAY —



PHEW! I AM GLAD THE HALF-YEARLY TESTS ARE OVER!

I HOPE I HAVE DONE WELL.

NOW LET'S WISH FOR SOMETHING EXCITING TO HAPPEN.

GOPAL SIR SAID THERE IS A SCHOOL TRIP SOON — MAYBE A PICNIC.

WITH SOME YUMMY FOOD!

BACK IN CLASS —



CHILDREN, WE HAVE A VISITOR. WE ARE GOING TO VISIT THE NATIONAL MUSEUM TOMORROW. THIS IS NEETA, A VOLUNTEER AT THE MUSEUM.

HELLO, CHILDREN. I AM HERE TO TELL YOU ABOUT MUSEUMS.

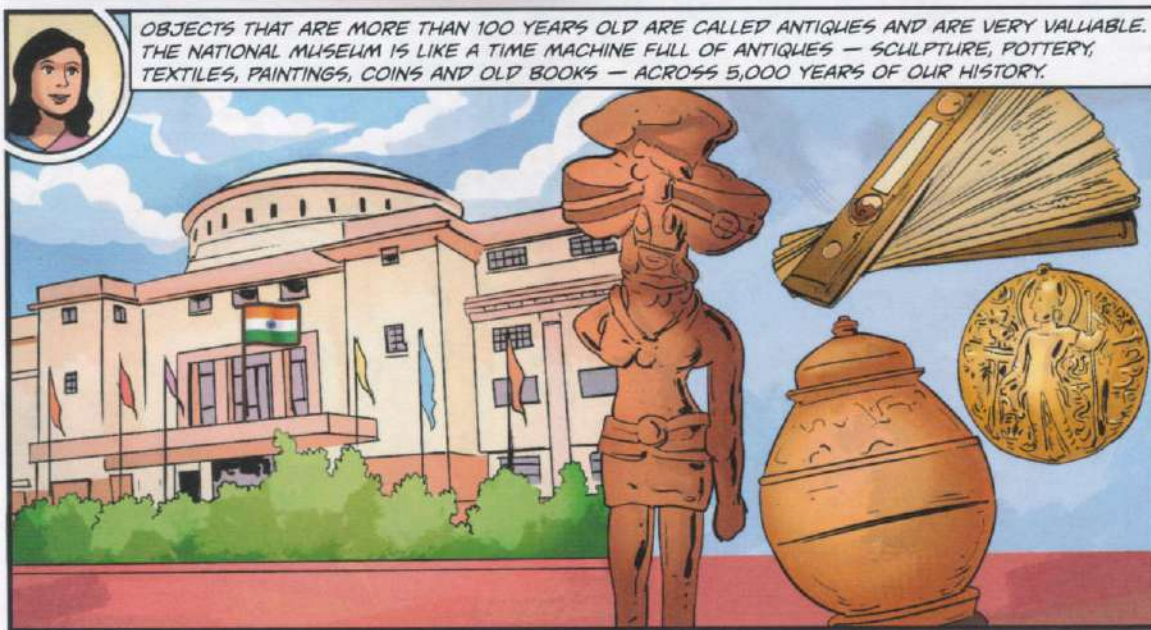
WHAT IS A MUSEUM?



A MUSEUM IS A STOREHOUSE OF VALUABLE OBJECTS FROM OUR PAST THAT HELP US UNDERSTAND OUR HISTORY AND CULTURE...

...HOW WE LIVED, WHAT WE WORE AND ATE, WHAT WE THOUGHT AND DID, HUNDREDS AND THOUSANDS OF YEARS AGO.

OBJECTS THAT ARE MORE THAN 100 YEARS OLD ARE CALLED ANTIQUES AND ARE VERY VALUABLE. THE NATIONAL MUSEUM IS LIKE A TIME MACHINE FULL OF ANTIQUES — SCULPTURE, POTTERY, TEXTILES, PAINTINGS, COINS AND OLD BOOKS — ACROSS 5,000 YEARS OF OUR HISTORY.

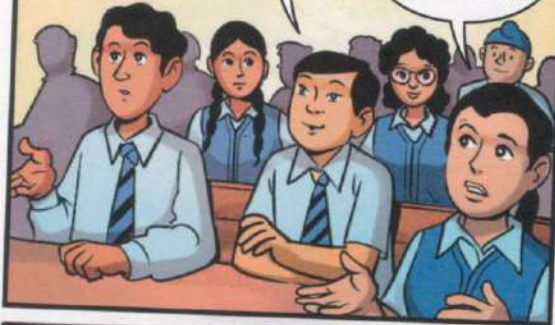


THE CHILDREN WERE FULL OF QUESTIONS.

WHY DO WE NEED TO KNOW ABOUT OLD STUFF?

HOW DOES THE MUSEUM FIND ANTIQUES?

WHAT CAN THEY TELL US? OBJECTS CAN'T SPEAK!



STUDYING THE PAST GIVES US A TRUE PICTURE OF WHAT HAPPENED. THE CONTENTS OF A MUSEUM ARE SOURCED IN SEVERAL WAYS. ITEMS FROM ANCIENT HISTORY ARE DUG UP FROM THE EARTH, WHERE THEY HAVE BEEN BURIED FOR CENTURIES. THIS IS CALLED ARCHAEOLOGY.



HUMANS LOVE TO COLLECT BEAUTIFUL THINGS — PAINTINGS, CLOTHES, JEWELLERY, BOOKS, FURNITURE AND SO ON. A LOT OF PEOPLE DONATE THEIR ANCESTORS' COLLECTIONS. SOMETIMES MUSEUMS BUY OBJECTS AS WELL, SO THAT THEY CAN BE PRESERVED.



MY GRANDMOTHER HAS A TRUNK FULL OF OLD SAREES!

AND MY FATHER HAS A BIG STAMP COLLECTION.



ALL OBJECTS HAVE A STORY TO TELL; WE JUST HAVE TO READ THE CLUES. YOU WILL LEARN ABOUT THIS WHEN YOU VISIT THE MUSEUM TOMORROW.

I GOT MY WISH! THIS SOUNDS LIKE AN EXCITING TRIP!

YES, HISTORY IS MY FAVOURITE SUBJECT!



NEXT MORNING, A BUS FULL OF EAGER CHILDREN REACHED THE MUSEUM. THEY FIRST WENT THROUGH THE TICKET BARRIER AND THE SECURITY CHECK.



THEY HAD SOMEONE WAITING FOR THEM IN THE MUSEUM LOBBY.



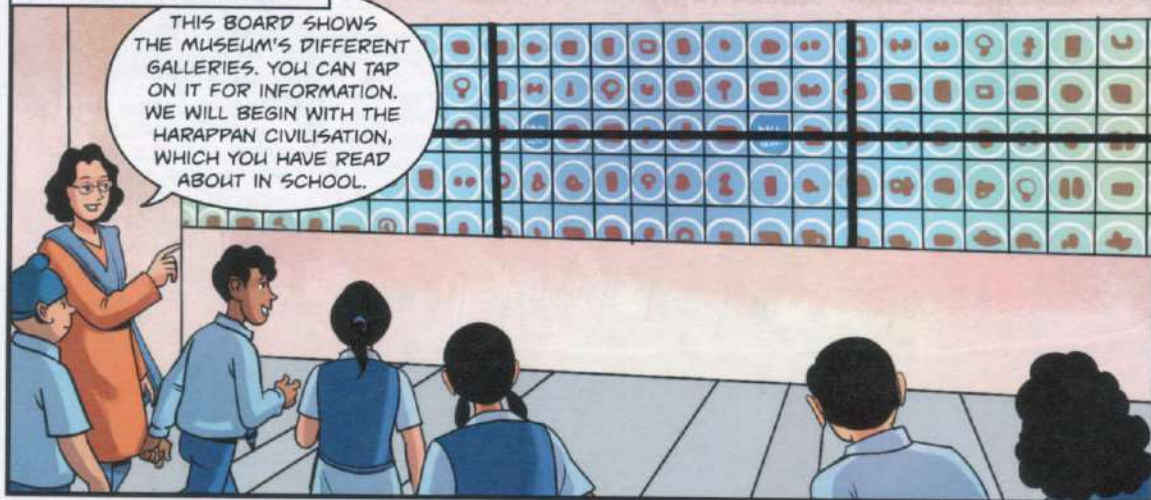
On 15 August, 1949, the National Museum, New Delhi, was inaugurated in the Rashtrapati Bhavan by Shri R.C. Rajagopalachari, the Governor-General of India. The foundation of the present building was laid by Pandit Jawaharlal Nehru, the Prime Minister of India, on 12 May, 1955.

At present, it has 2,07,000 items in 23 galleries. Recently, 262 valuable artefacts have been repatriated from abroad. There are many special exhibitions and outreach activities for children. Scan the QR code to explore the National Museum website.

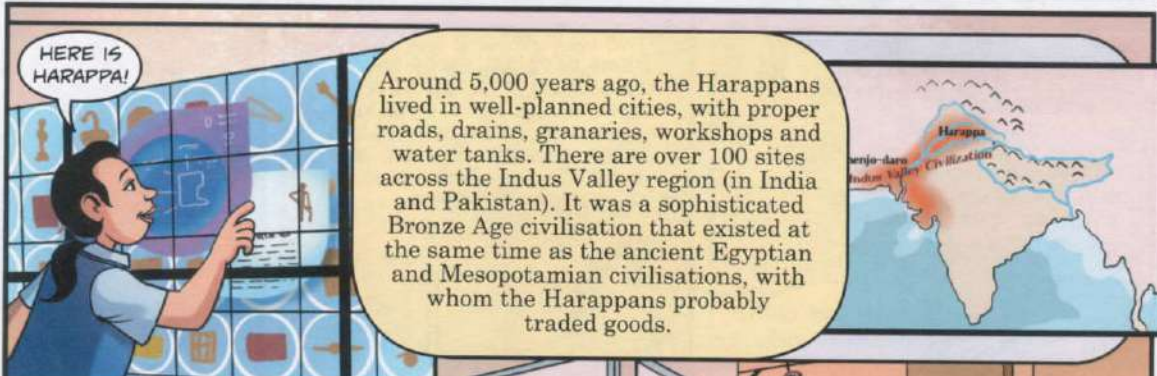


*TO FIND THE ANSWER TO MONIKA'S QUESTION, LOOK AT PAGE 32

IN THE ENTRANCE LOBBY —



THIS BOARD SHOWS THE MUSEUM'S DIFFERENT GALLERIES. YOU CAN TAP ON IT FOR INFORMATION. WE WILL BEGIN WITH THE HARAPPAN CIVILISATION, WHICH YOU HAVE READ ABOUT IN SCHOOL.



HERE IS HARAPPA!

Around 5,000 years ago, the Harappans lived in well-planned cities, with proper roads, drains, granaries, workshops and water tanks. There are over 100 sites across the Indus Valley region (in India and Pakistan). It was a sophisticated Bronze Age civilisation that existed at the same time as the ancient Egyptian and Mesopotamian civilisations, with whom the Harappans probably traded goods.

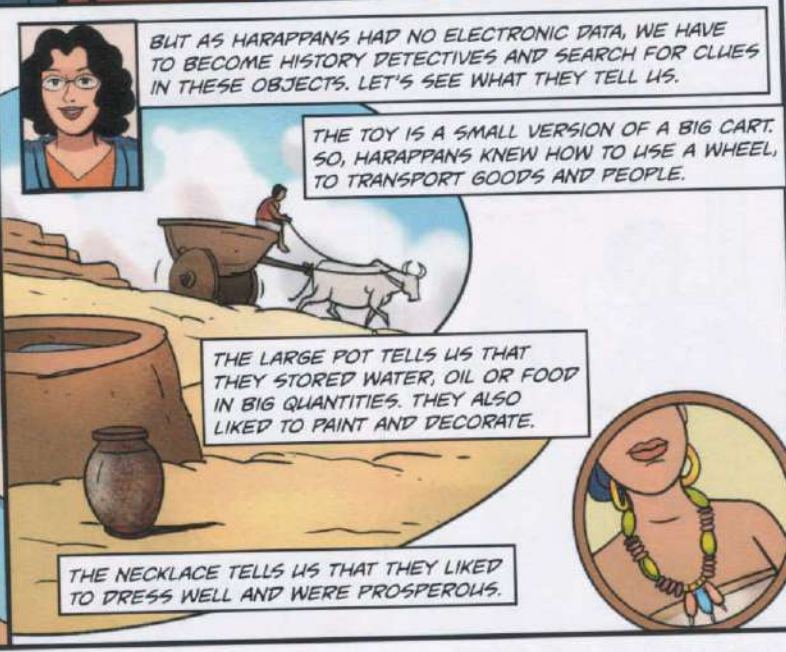


THE CHILDREN ENTERED THE HARAPPAN GALLERY.



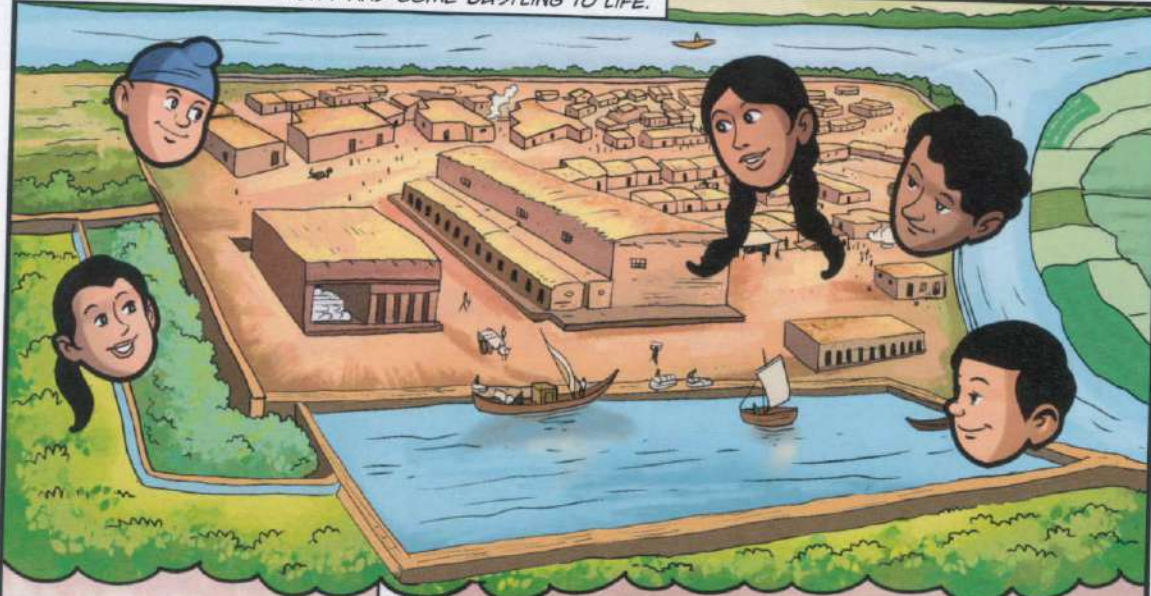
AROUND YOU ARE EVERYDAY ITEMS THAT WERE FOUND AT MANY SITES. WE STUDY THEM FOR CLUES, LIKE DETECTIVES, TO FIND OUT WHAT HARAPPAN CITY-FOLK ATE, WORE, WHAT THEIR OCCUPATIONS WERE AND WHAT THEY DID IN THEIR LEISURE TIME.

A DAY AT THE MUSEUM





SUDDENLY, IT WAS AS IF A CITY HAD COME BUSTLING TO LIFE.



*MOULDS USED TO MAKE STAMPS.

*A SOFT STONE



AREN'T THESE LIKE ANCIENT EGYPTIAN HIEROGLYPHS*?

YES. IN EGYPT, LINGUISTICS' EXPERTS HAD PAGES OF WRITING SO THEY WERE ABLE TO DECIPHER THE LANGUAGE. IN HARAPPA, THEY ARE SCATTERED PICTOGRAMS, NOT WHOLE SENTENCES. THERE ARE JUST NOT ENOUGH SYMBOLS TO MAKE OUT A WHOLE SENTENCE OR THE ALPHABET.

SO IF I LIVED IN HARAPPA, I WOULD HAVE TO DRAW TO BE A WRITER — MAKE PICTOGRAMS ON STONE!



THE SEALS HAVE OTHER CLUES. CAN YOU FIND THEM?

I SEE A MAN DOING YOGA. THIS MEANS WE HAVE BEEN PRACTICING YOGA IN INDIA FOR 5,000 YEARS!

IF THAT'S A BUFFALO, THEN THEY MUST HAVE USED MILK AND GHEE!

THERE IS ALSO A TIGER AN ELEPHANT AND A RHINOCEROS.

HE IS WEARING A HORNED HEADDRESS, JUST LIKE WE HAVE IN NAGALAND.



IS THE SEATED FIGURE A KING OR A GOD?

WE DON'T KNOW BECAUSE WE CAN'T READ THE SCRIPT.

I WOULD LIKE TO SOLVE THIS MYSTERY!

*A SYSTEM OF PICTORIAL WRITING USED ON ANCIENT EGYPTIAN MONUMENTS

*THE SCIENCE OF STUDYING LANGUAGES, BOTH CURRENT AND OLD

Charles Masson, a British adventurer, came across the ruins of Harappa, in 1829, while searching for old coins. Sir Alexander Cunningham, a British engineer with a passion for history, founded the Archaeological Survey of India (ASI) and conducted excavations in the 1870s. But it was Sir John Marshall, appointed Director-General of the ASI in 1902, who identified Harappa as the site of a hitherto unknown culture, and also began digging at Mohenjo-daro. By the 1930s, the Indus Valley or Harappan culture had revealed thousands of artefacts, many burial sites and skeletons, and the remains of well-planned brick settlements.

In the Indus Valley Civilisation, there were five major urban centres: Harappa, Mohenjo-daro, Dholavira, Ganweriwala and Rakhigarhi. As of 2008, there are 616 sites in India and 406 in Pakistan.



ANOTHER MYSTERY NEVER FULLY SOLVED IS WHY THE HARAPPAN CIVILISATION ENDED. BOTH THE ELEPHANT AND THE RHINOCEROS NEED A WET REGION WITH FORESTS AND MARSHLAND. BUT THE PLACE THIS SEAL WAS FOUND IS LIKE A DESERT TODAY. SO WAS IT A WETLAND 4,000 YEARS AGO? DID THE LAND BECOME SLOWLY DRY AND BARREN SO EVERYONE HAD TO MOVE AWAY?



YOU MEAN THE CLIMATE CHANGED AND A GREEN, FORESTED LAND BECAME LIKE A BROWN DRY DESERT?

PERHAPS. AND AS RIVERS AND WELLS DRIED UP, AGRICULTURE STOPPED AND THE PEOPLE DRIFTED AWAY.



SO CLIMATE CHANGE IS REAL, AND CAN AFFECT WHOLE CITIES AND VILLAGES.

ABSOLUTELY. THAT IS A LESSON FROM HISTORY WE CANNOT IGNORE.



NEXT, THEY ENTERED THE SCULPTURE GALLERY.

LET'S MOVE FORWARD BY A 1,000 YEARS. BY NOW, THERE WERE MANY KINGDOMS AND RELIGIOUS PRACTICES. PEOPLE LIVED MOSTLY IN MUD, THATCH AND TIMBER HOMES. GODS WERE PLACED IN STONE SHRINES.

ALL THESE FIGURES LOOK SO REAL!

THE CHILDREN GAZED IN WONDER AT THE TALL STONE STATUES IN SO MANY SHAPES AND SIZES.

HOW CAN ONE TELL THEM APART? IT'S CONFUSING!

WE HAVE TO LOOK FOR CLUES, BUT THIS TIME, WE HAVE THE WRITTEN WORD TO HELP US. THE JATAKAS, PURANAS, THE RAMAYANA AND THE MAHABHARATA, ALL DESCRIBE THE GODS AND THEIR STORIES.

IRA MA'AM EXPLAINED THAT IT IS NECESSARY FOR A CURATOR TO KNOW WHAT IMAGES AND SYMBOLS COULD BE USED TO IDENTIFY A SCULPTURE.

THE PURANAS TELL US THAT VISHNU WEARS A CROWN AND A GARLAND OF FLOWERS, HOLDS A CONCH SHELL, A MACE, AND IS STANDING OR SEATED ON A LOTUS. HIS MOUNT, GARUDA, WILL ALSO BE WITH HIM.

HERE IS A STATUE OF VISHNU! I CAN SEE THE CONCH SHELL AND THE MACE.

AND THE GARLAND OF FLOWERS AND THE LOTUS HE IS STANDING UPON.

THE CHILDREN WERE FASCINATED BY THIS INFORMATION. THEY LOOKED CAREFULLY AT THE OTHER STATUES.

MY NANI SAYS LONG EARS MEAN BIG BRAINS! THIS STATUE OF THE BUDDHA HAS VERY LONG EARS.

HA! HA! YES, THAT WAS A COMMON BELIEF, SO ONE OF THE WAYS WE IDENTIFY STATUES OF WISE MEN LIKE YOGIS AND ASCETICS IS TO CHECK THE EARS!

DEEPAK, LET ME CHECK YOUR EARS.

GODS AND THEIR VAHANAS

Most gods and goddesses in the Hindu pantheon have specific animals as their mounts. Can you match the vahanas with the deities?



Vishnu



Lion

1.



Indra



Nandi

2.



Durga



Garuda

3.



Shiva



Airavat

4.

Answers: A-3, B-4, C-1, D-2

IT WAS TIME FOR A BREAK. THE CHILDREN SAT IN THE ROTUNDA* SIPPING LIME JUICE AND MUNCHING PEANUTS.



LOOK, HERE IS A COLOURING STATION. I AM GOING TO MAKE A QUICK SKETCH.

ME TOO!

IN A FEW MINUTES, THEY HAD DONE QUICK SKETCHES OF THE MUSEUM.

LEN AND HANIA DECIDED TO EXPLORE A LITTLE AND WENT UP THE STAIRS.



WE WILL FOLLOW THE SIGNS BACK TO THE MAIN ENTRANCE!

THEY MADE A QUICK STOP AT THE MUSEUM GIFT SHOP.



I GOT A POSTCARD.

I'VE BOUGHT THIS BIRD-SHAPED WHISTLE.

THEN, THEY WENT INTO THE GALLERY OF ANTHROPOLOGY.



THIS LOOKS INTERESTING...



AHHHHH!



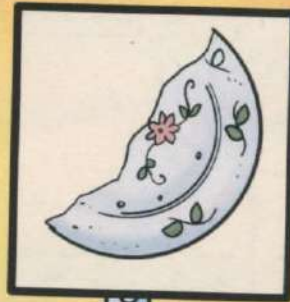
HA! HA! THESE ARE TRIBAL MASKS FOR FESTIVALS. WE ALSO HAVE THEM IN NAGALAND.

*ROUND GALLERY



Pit find Len

Object: Glass Bottle
'Gripe Water'
Material:
1. Bottle: Glass
2. Cap: Aluminium
3. Label: Paper
Size: 12cm by 5cm
Date: Faded letters on
the label say 'exp 2017'

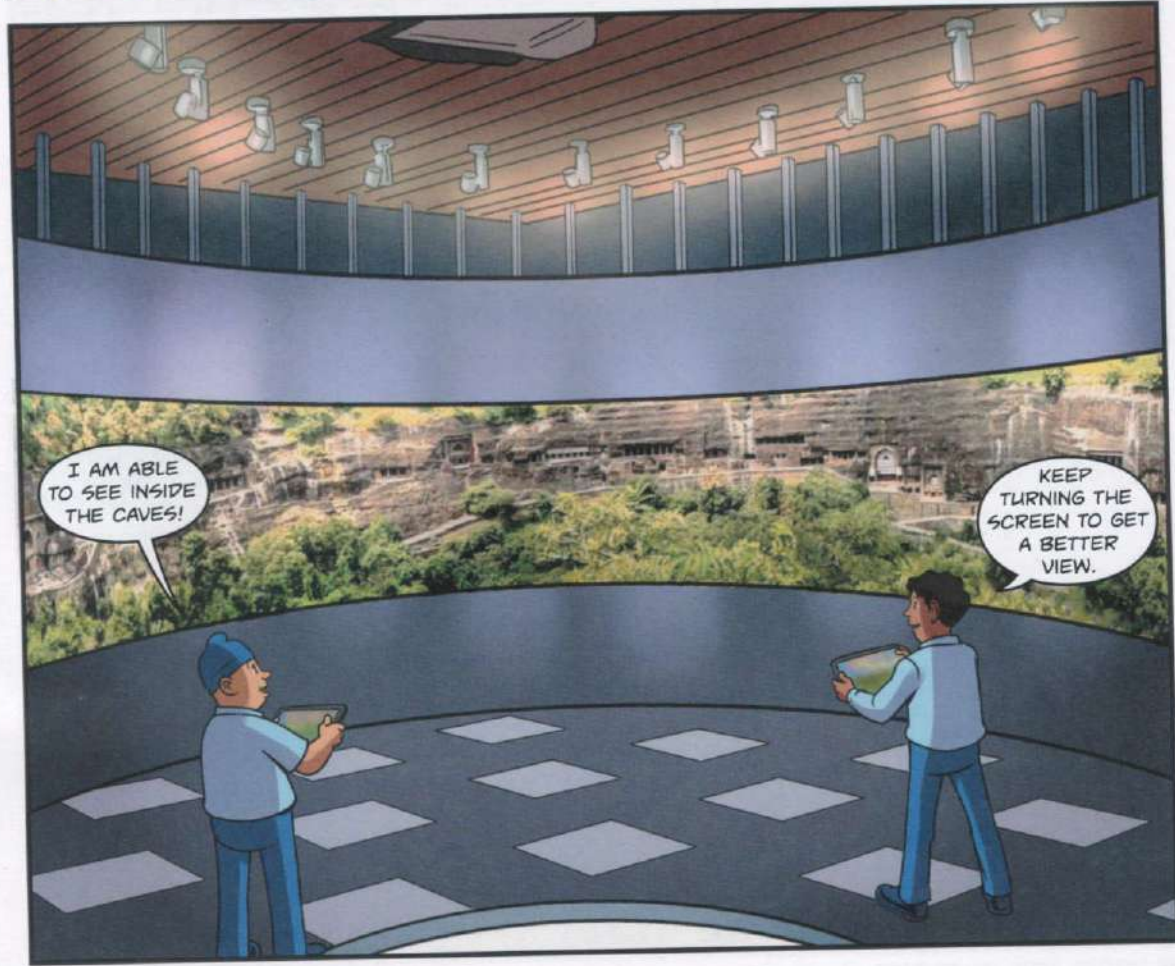
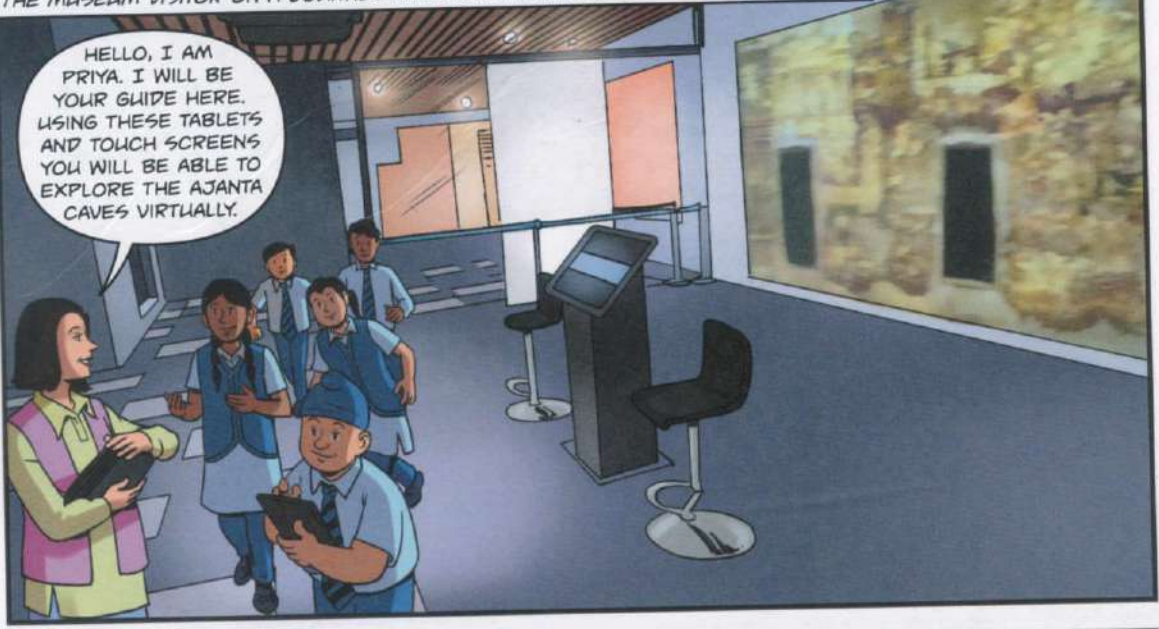


Pit find Hania

Object: Part of Ceramic
plate
Material: Clay
Shape: Semi-circle
colour: White, with
coloured pattern of
flowers
Size: 15cm diameter
Date: Maker's stamp at
back says 'Asha potteries
1987'



THEN IT WAS TIME FOR SOMETHING SPECIAL — THE VEMA* GALLERY, WHICH TAKES THE MUSEUM VISITOR ON A JOURNEY THROUGH THE AJANTA CAVES IN AURANGABAD.



*VIRTUAL EXPERIENTIAL MUSEUM ON AJANTA CAVES

ON ANOTHER SIDE THERE WAS A LARGE WALL SCREEN.



ON ANOTHER SCREEN, HANIA AND LEN WERE HAVING FUN MAKING THE PAINTED FIGURES COME ALIVE.

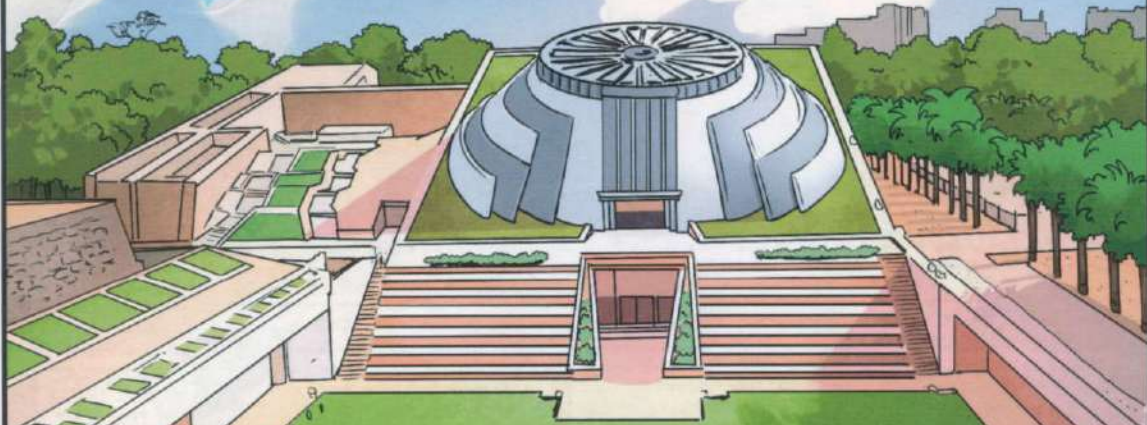


GURTEJ USED THE OCHLUS* TO DO A VIRTUAL WALK THROUGH THE CAVES.



*A VIRTUAL REALITY HEADSET

SOME THEMED MUSEUMS OF INDIA



Pradhanmantri Sangrahalaya, New Delhi

A tribute to every Prime Minister of India since independence, and a record of how each one has contributed to the development of our nation over the last 75 years. It is highly interactive with holograms, virtual reality, augmented reality, multi-touch, multi-media, interactive kiosks, computerized kinetic sculptures, smartphone applications, interactive screens and experiential installations.

National Crafts Museum, New Delhi

The National Handicrafts and Handlooms Museum, popularly known as the National Crafts Museum & Hastkala Academy was designed by architect Charles Correa. The collection has over 33,000 specimens of various crafts from various states of India.

National Philatelic Museum, New Delhi

Located on the ground floor of Dak Bhawan, this museum shows us a panorama of India through postage stamps. Commemorative postage stamps issued since India's independence are displayed under specific themes like Mahatma Gandhi, Science and Technology, Flora and Fauna, Art and Culture, Children's Day, etc.

Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal

Spread over 200 acres, the museum houses ten open-air exhibitions and an indoor museum building. Twelve galleries on various topics - Ethnic Art, Belief Systems, Ethnic Music, and Habitat - depict the story of mankind.

Museo Camera, Gurugram

The largest not-for-profit crowd-funded Centre for Photographic Arts in South East Asia has 18,000 sq. ft. of space dedicated to the art of photography.

IT HAD BEEN AN EXCITING MORNING. ON THE WAY BACK —

NOW, EACH OF YOU HAS TO MAKE A COLLECTION ON ANY THEME OF YOUR CHOOSING, AND BRING IT TO SCHOOL ON MONDAY.



I HAVE AN IDEA!

I KNOW WHAT MY COLLECTION WILL BE!



AT HOME, MONIKA RAN TO HER MOTHER.

MA, CAN I HAVE SOME OF YOUR BEADS? I WANT TO MAKE A BEAD COLLECTION TO SHOW AT SCHOOL.

YES, OF COURSE! I'LL GET YOU SOME FROM MY BEAD BOX.



MONIKA'S MOTHER WAS AN EMBROIDERER WHO USED ALL SORTS OF BEADS IN HER WORK. SHE WAS HAPPY TO SHARE SOME.

DEEPAK'S FATHER WAS A POSTAL WORKER.

PAPA, CAN I SEE YOUR STAMP COLLECTION? I HAVE TO MAKE A COLLECTION TO SHOW AT SCHOOL.

YES, GO CHECK IN THE TRUNK IN THE LOFT.



YOU HAVE STAMPS FROM SO MANY COUNTRIES!

YES, I USED TO SAVE UP MY POCKET MONEY TO BUY THEM!

DEEPAK SELECTED SOME OF THE MORE COLOURFUL STAMPS WITH BIRDS ON THEM. HE WROTE NEAT DESCRIPTIONS FOR EACH AFTER DOING RESEARCH ON THE INTERNET.

HMMM... THIS WAS PART OF A SET ISSUED IN 1975.





HANIA'S FATHER WAS A TAILOR. SHE WENT TO HIS WORKSHOP.

ABBA, CAN I HAVE SMALL BITS OF DIFFERENT FABRICS? I AM MAKING A TEXTILE COLLECTION FOR A SCHOOL PROJECT.

OF COURSE, HANIA. HELP YOURSELF FROM THE RAG BAG.



HANIA SELECTED A DOZEN PIECES AND HER FATHER EXPLAINED EACH ONE CAREFULLY.

THIS RED PIECE IS SILK FROM BANARAS*. IT HAS A GOLD ZARI* PATTERN. THIS ONE IS PLAIN COTTON, CALLED KHADI.

THIS IS WHAT MAHATMA GANDHI WANTED US ALL TO WEAR AS A SYMBOL OF SWADESHI**.



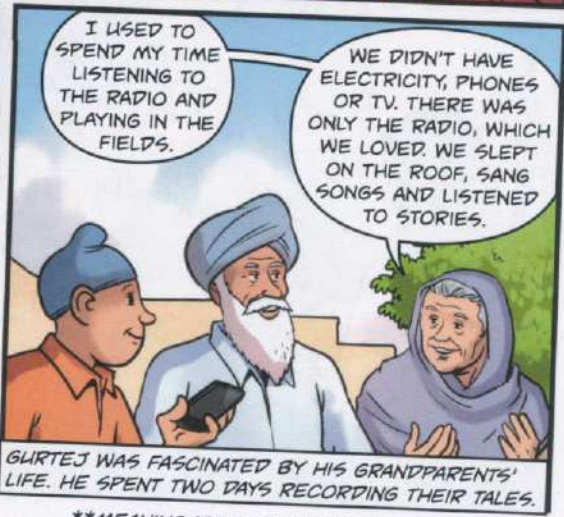
GURTEJ'S FAMILY WENT TO THEIR VILLAGE OVER THE WEEKEND. THERE, HE TOLD HIS GRANDPARENTS ABOUT HIS IDEA FOR A STORY COLLECTION.

WILL YOU TELL ME STORIES OF YOUR CHILDHOOD? I WILL RECORD THEM AND MAKE A COLLECTION TO PLAY FOR MY CLASS.



OF COURSE! AND HERE ARE SOME OLD PHOTOS OF MY YOUNG DAYS. YOU CAN USE THESE TOO.

DADIJI, IS THAT YOUR GRANDFATHER?



I USED TO SPEND MY TIME LISTENING TO THE RADIO AND PLAYING IN THE FIELDS.

WE DIDN'T HAVE ELECTRICITY, PHONES OR TV. THERE WAS ONLY THE RADIO, WHICH WE LOVED. WE SLEPT ON THE ROOF, SANG SONGS AND LISTENED TO STORIES.

GURTEJ WAS FASCINATED BY HIS GRANDPARENTS' LIFE. HE SPENT TWO DAYS RECORDING THEIR TALES.

*NOW VARANASI
 **DECORATIVE GOLD THREAD USED ON CLOTHING

**MEANING 'OF OUR OWN COUNTRY', IT WAS A MOVEMENT FOR INDIA'S INDEPENDENCE

LEN WAS UNABLE TO DECIDE ON ANY IDEA FOR HIS COLLECTION.

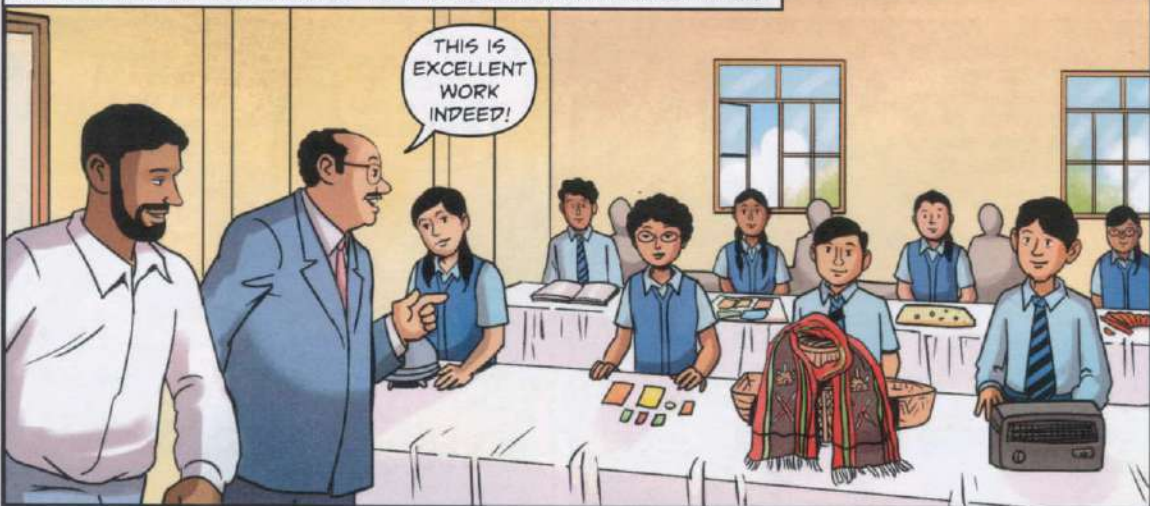


THEY GOT TO WORK IN THE KITCHEN WITH A DUSTER AND BROOM. LOOKING AT THE CANE BASKETS AND BOXES IN SO MANY SHAPES, LEN HAD A SUDDEN BRAINWAVE.

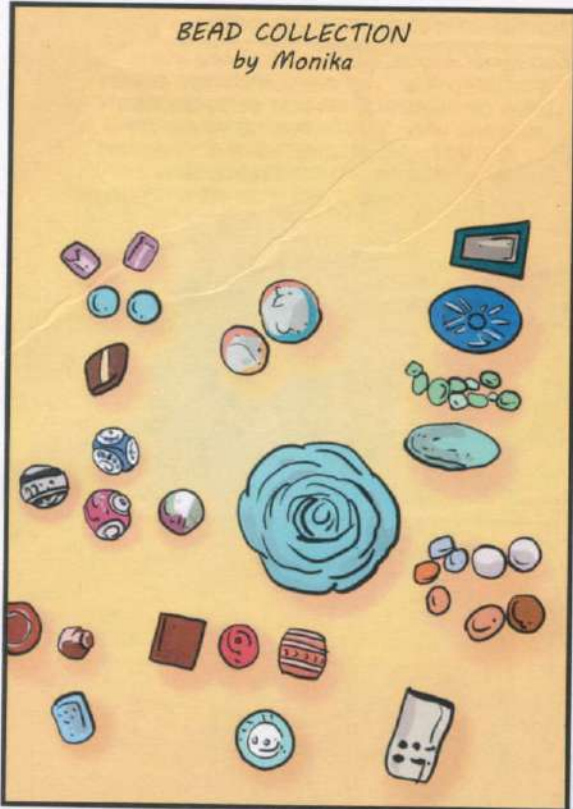


LEN WAS DELIGHTED TO HAVE FOUND SUCH A PERFECT SOLUTION.

ON MONDAY, CLASS VI DISPLAYED THEIR COLLECTIONS WITH GREAT PRIDE.



BEAD COLLECTION
by Monika



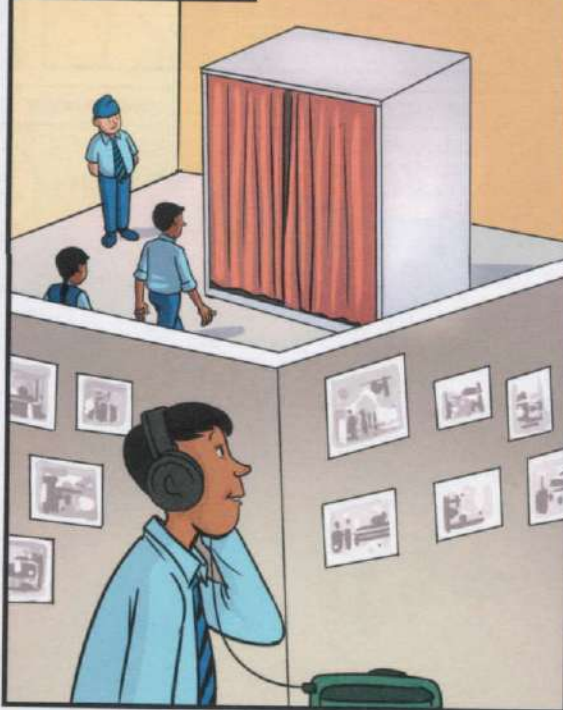
COLLECTION of BIRD STAMPS
from around the world
by Deepak

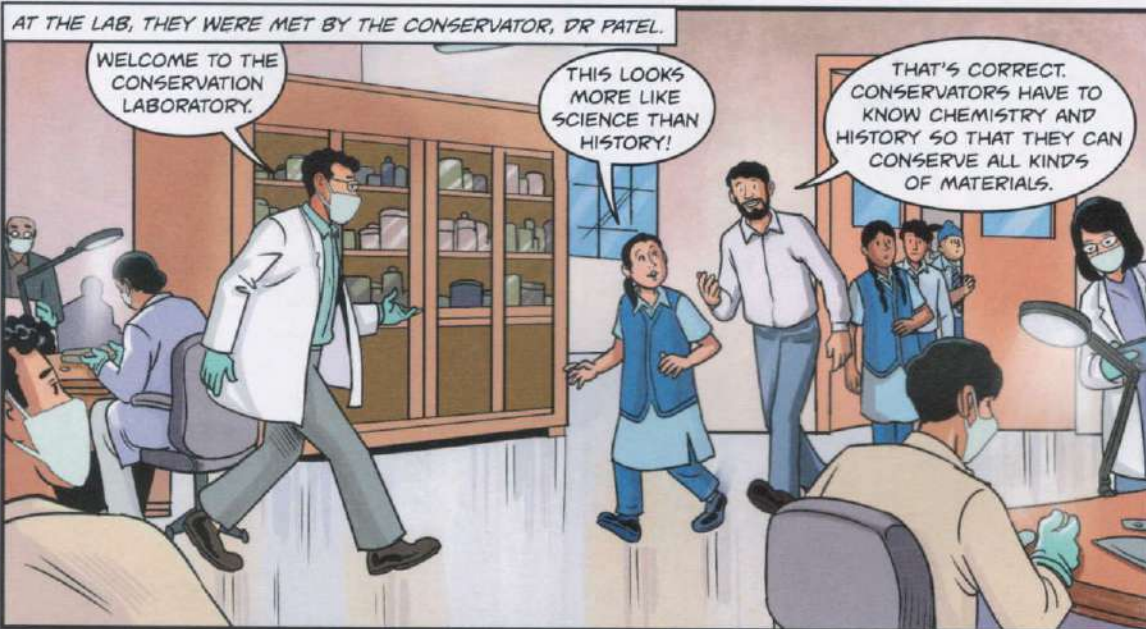
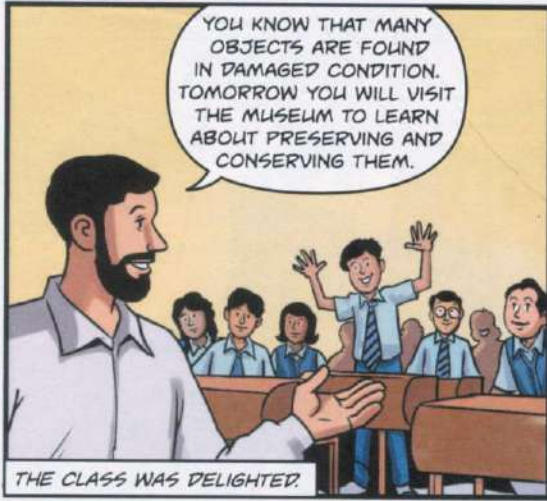


COLLECTION of INDIAN TEXTILES
by Hania



GURTEJ'S COLLECTION REQUIRED SOME PLANNING.
A SMALL BOOTH WAS SET UP AND THE OLD PHOTOS
WERE PROJECTED ON ITS WALLS. HEADPHONES
PROVIDED THE STORY.



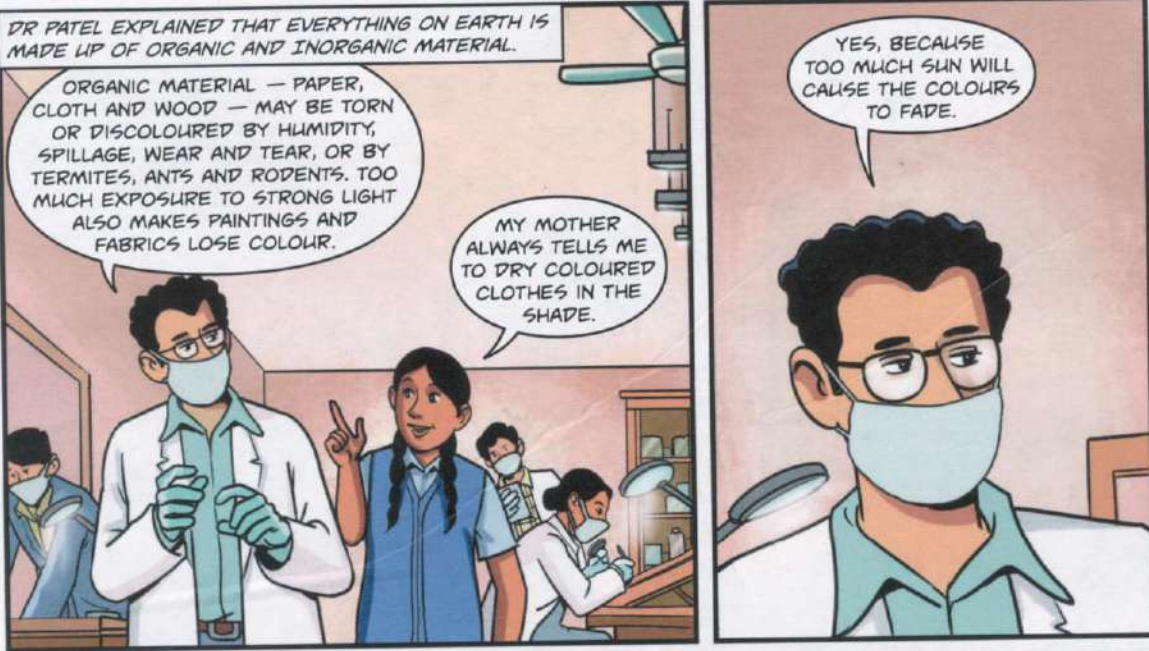


DR PATEL EXPLAINED THAT EVERYTHING ON EARTH IS MADE UP OF ORGANIC AND INORGANIC MATERIAL.

ORGANIC MATERIAL - PAPER, CLOTH AND WOOD - MAY BE TORN OR DISCOLOURED BY HUMIDITY, SPILLAGE, WEAR AND TEAR, OR BY TERMITES, ANTS AND RODENTS. TOO MUCH EXPOSURE TO STRONG LIGHT ALSO MAKES PAINTINGS AND FABRICS LOSE COLOUR.

MY MOTHER ALWAYS TELLS ME TO DRY COLOURED CLOTHES IN THE SHADE.

YES, BECAUSE TOO MUCH SUN WILL CAUSE THE COLOURS TO FADE.



UNDERSTANDING MATERIAL



Old manuscript



Stone statue of Vishnu



Terracotta monkey from Harappa



A silver comb with wooden teeth



Woollen Naga shawl



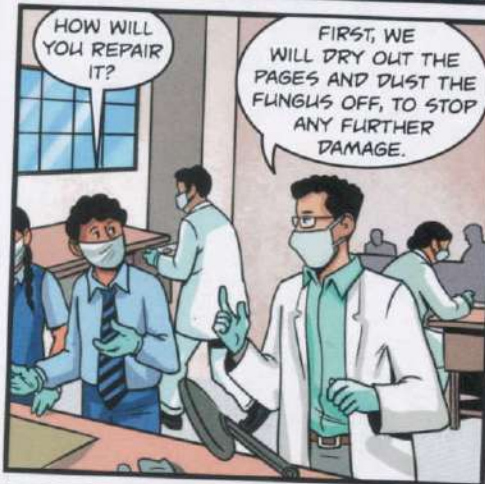
Gold coin from Akbar's era

Organic
(obtained from living organisms)
Natural textiles - cotton, silk or linen
Paper

Inorganic
(obtained from non-living sources like rocks, clay, sand)
Stone - granite, basalt, sandstone
Metal - gold, silver, bronze, copper and alloys

Composite
(combination of living and non-living materials)

What happens over time? Objects deteriorate
Physical: Cracks, tears, breakages
Chemical: Corrosion (rusting), stains, salt efflorescence
Biological: Termites, rats, fungal growth
 Exposure to bright light, heat and humidity also causes deterioration
 Can you guess why this happens?



NEXT, DR PATEL SHOWED THEM SOME COINS.



ONE QUARTER-ANNA... EAST INDIA COMPANY.



THESE ARE COPPER COINS ISSUED BY THE EAST INDIA COMPANY IN 1858. CAN YOU CALCULATE HOW OLD THEY ARE?

166 YEARS!

WHY ARE THEY GREENISH IN COLOUR?



COPPER IS A METAL AND AN INORGANIC MATERIAL THAT IS DAMAGED BY CORROSION. THIS TURNS COPPER GREEN.



TRADITIONALLY, THESE OBJECTS ARE CLEANED AND POLISHED AT HOME WITH TAMARIND JUICE. HERE, WE USE CHEMICALS.

MA CLEANS COPPER AND BRASS VESSELS AT HOME WITH TAMARIND.





AN ASSORTMENT OF ITEMS WAS PRODUCED FROM THE CHILDREN'S POCKETS.

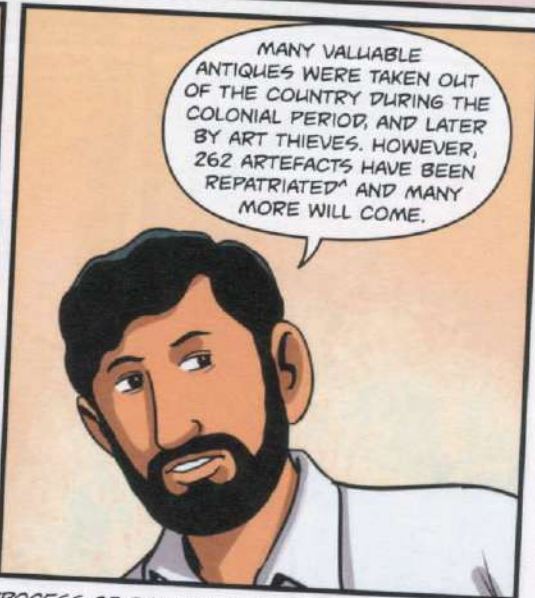
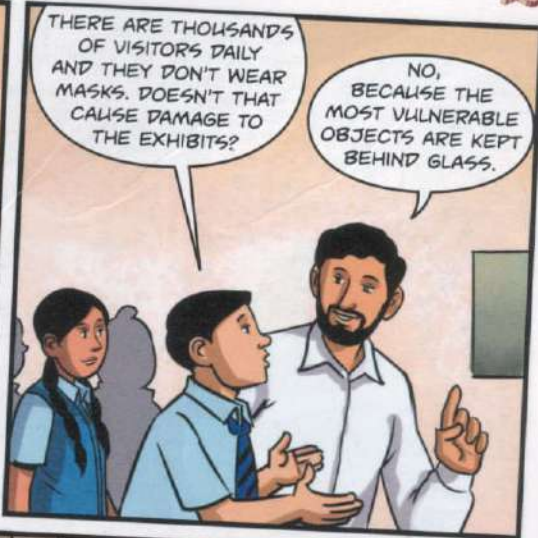


THE CHILDREN WERE DIVIDED INTO GROUPS OF FIVE AND EACH GROUP CHOSE AN ITEM TO ASSESS FOR CONSERVATION. DEEPAK, MONIKA, HANIA, LEN AND GURTEJ CHOSE MONIKA'S CLOTH PENCIL CASE. HERE IS THEIR REPORT:



Assessment for Conservation
OBJECT: PENCIL CASE

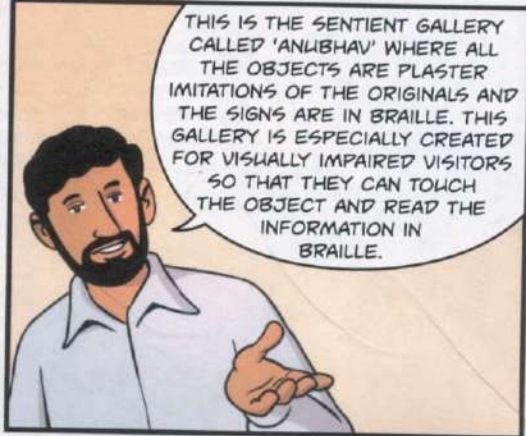
Description (size, colour, material):
cloth, with plastic zipper and plastic
beads on embroidery
Condition: stained, torn, and frayed
at the edges
Outside: dirt and grease stains
Inside: ink and crayon stains
Size: 15cm by 4cm by 4cm
Date: possibly two years old



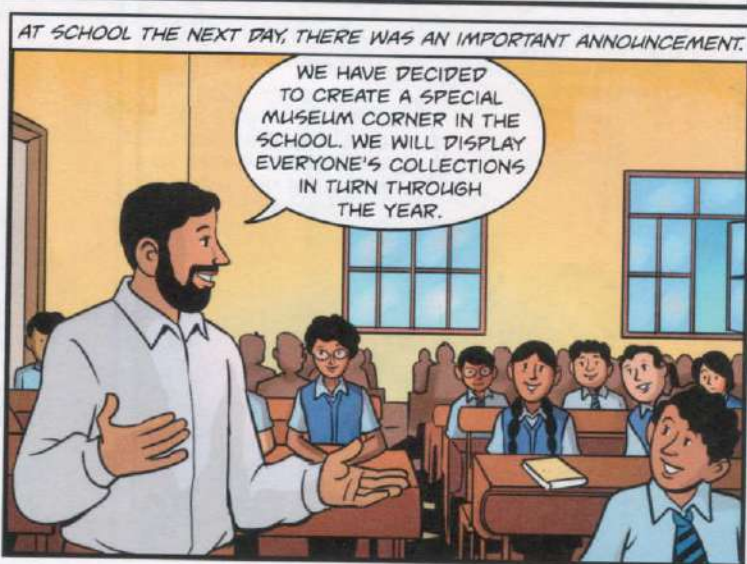
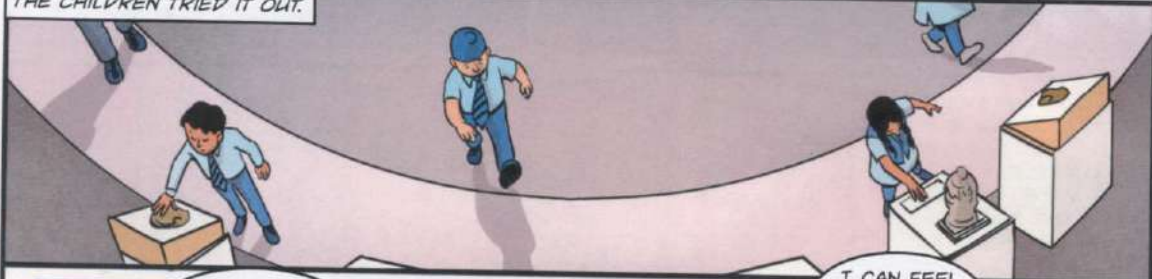
*CENTRAL RESERVE POLICE FORCE

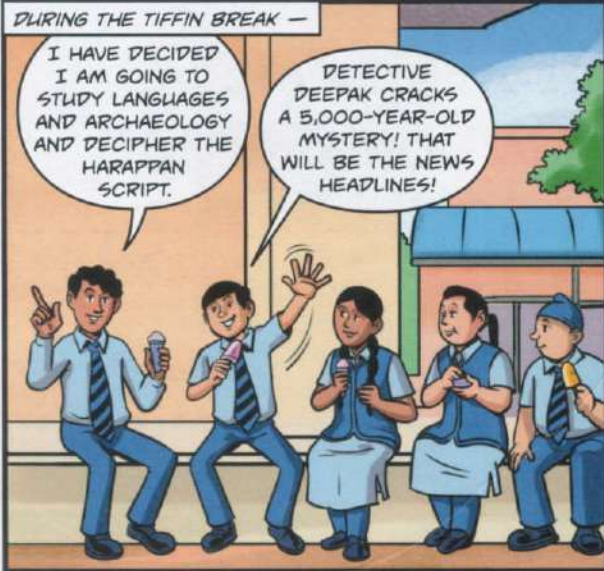
*THE PROCESS OF RETURNING AN OBJECT OR A PERSON TO THEIR COUNTRY OF ORIGIN OR CITIZENSHIP

IT WAS TIME FOR A SNACK BREAK. WHILE SIPPING JUICE, THE CHILDREN SAW A GROUP OF VISUALLY IMPAIRED VISITORS TOUCHING OBJECTS.



THE CHILDREN TRIED IT OUT.

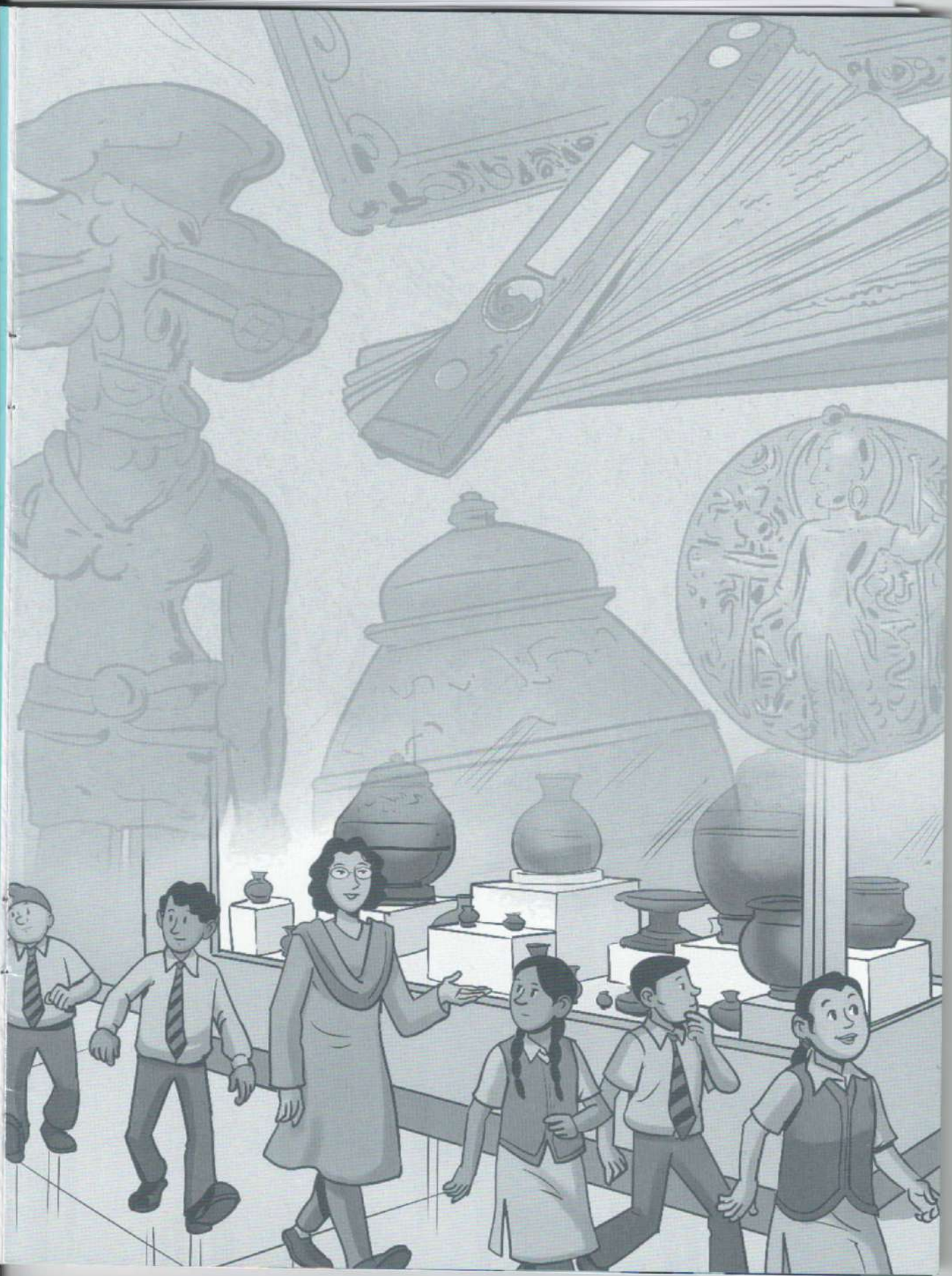




Study programs for Museology, Conservation and Archaeology

1	University of Calcutta	M.A. Museology M.Sc. Museology	West Bengal	State Government
2	The Maharaja Sayajirao University of Baroda	M.A. Museology	Gujarat	Central Government
3	National Museum Institute of History of Art, Conservation and Museology	M.A. Museology, History of Arts and Conservation	New Delhi and Noida	Ministry of Culture
4	Banaras Hindu University	M.A. Museology	Uttar Pradesh	Central Government
5	Aligarh Muslim University	M.Sc. Museology	Uttar Pradesh	Central Government
6	Jiwaji University, Gwalior	M.A. Museology	Madhya Pradesh	State Government
7	Indira Gandhi Rashtriya Manav Sangrahalaya	Diploma in Museology	Madhya Pradesh	Central Government
8	Indira Gandhi National Tribal University, Amarkantak	M.A. Museology	Madhya Pradesh	Central Government
9	Delhi Institute of Heritage Research and Management	M.A. Heritage Management and Conservation	Delhi	State Government
10	University of Rajasthan	M.A. Museology and Conservation	Rajasthan	Central Government
11	Pandit Deen Dayal Upadhyaya Institute of Archaeology, Greater Noida	Post Graduate Diploma in Archaeology	Uttar Pradesh	Ministry of Culture

Look out for the next volumes on Archaeology and Anthropology for more exciting information on our history and culture. You can also find out more about museums by going online at www.nationalmuseum.gov.in.





Ministry of Culture
Government of India



International
MUSEUMS
EXPO-2023

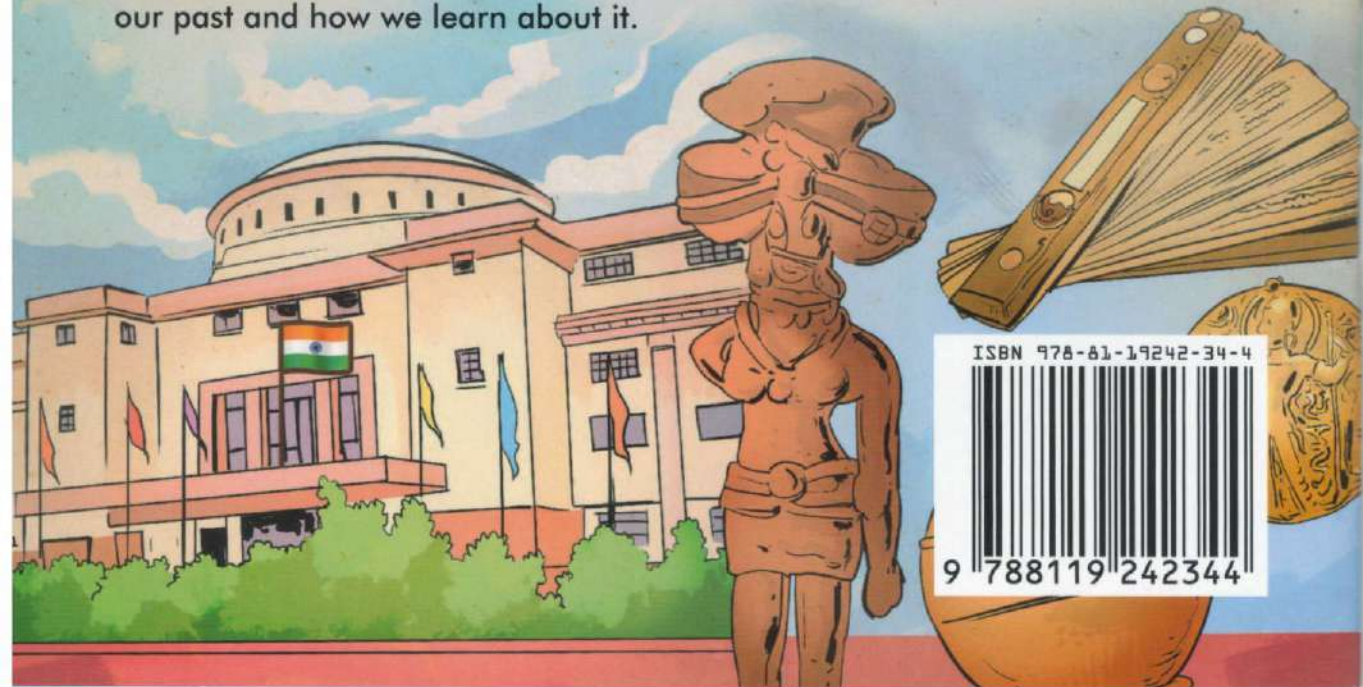
A DAY AT THE MUSEUM

A museum is a storehouse of valuable objects from our past that help us understand our history and culture, how we lived, what we wore and ate, what we thought and did hundreds and thousands of years ago.

The students of Class VI of Sarvodaya Vidyalaya, New Delhi, were on a trip to the National Museum. As they walked through the halls of the museum, many questions arose in their minds. Who finds these artefacts? How does one find information about them? Why do we collect and maintain these objects? Who takes care of the museum? Their guide, the museum's curator Ira, had answers for all the questions.

The students also learnt about the fascinating careers in a museum — as a curator, a conservator, an archaeologist or a multi-media expert. And even as a volunteer, helping out with the many interesting museum programs.

Amar Chitra Katha presents *A Day at the Museum*, a book about museums, how they function and how important they are to our society. This fascinating and informative read is sure to leave the reader with a sense of wonder about our past and how we learn about it.



ISBN 978-81-19242-34-4



9 788119 242344