



इंदिरा गाँधी राष्ट्रीय मानव संग्रहालय, भोपाल संस्कृति मंत्रालय, भारत सरकार का एक स्वायत्तशासी संस्थान
INDIRA GANDHI RASHTRIYA MANAV SANGRAHALAYA, BHOPAL An Autonomous Organisation of Ministry of Culture, Govt. of India

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A PICTORIAL GUIDE ON **VEETHI SANKUL**

The Indoor Museum Galleries of IGRMS



IGRMS

इंदिरा गाँधी राष्ट्रीय मानव संग्रहालय, भोपाल
 संस्कृति मंत्रालय, भारत सरकार

INDIRA GANDHI RASHTRIYA MANAV SANGRAHALAYA, BHOPAL
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PREFACE

IGRMS, which is also popularly known as Manav Sangrahalaya, has initiated a new museum movement in India. Being a prime Anthropological museum of India, it is engaged in depicting the bio-cultural evolution of man in time and space to depict a comprehensive understanding of the human journey. Along with open air exhibitions spread over 200 acres of land in Shamla Hills, Bhopal, the indoor museum building called "Veethi Sankul", houses 12 galleries with about 4462 objects which are displayed in very unique and innovative ways. These galleries have generated huge interest among the visitors irrespective of their age and gender. Some of the latest addition includes, gallery of musical instruments and galleries focusing the cultural diversities of the people of North East India. This pictorial guide will definitely help our visitors to have an understanding of the nature of diverse galleries and as per their interest they can move through the various segments of Veethi Sankul and explore the treasure of our collections depicting our civilizational journey.



Prof. Sarit Kumar Chaudhuri
Director, IGRMS

THE MUSEUM OF MANKIND

The emerging need of a New Museum Movement in India was realized in the late 20th century. Dr. Sachin Roy, a museum visionary and renowned anthropologist, had conceptualized the outlines of a 'Museum of Man' in India that could present a holistic vision of human life and interpret the cultures of India.

His noble ideas, presented in the Calcutta Session (1970) of Indian Science Congress was buttressed by several social scientists and supported by the then Prime Minister of India, late Mrs. Indira Gandhi. A nucleus office of the Museum was opened at New Delhi in March 1977 as part of the Anthropological Survey of India. In 1979 it was shifted to Bhopal, the capital of Madhya Pradesh, on allotment of a 200 acre of campus scattered with pre-historic remains of mankind. Initially known as 'National Museum of Man', this Institution was converted into an Autonomous Organisation of Government of India, Ministry of Culture in March, 1985 and renamed as 'Rashtriya Manav Sangrahalaya'.

It was rechristened as 'Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS)', in 1993, in recognition of the seminal contribution of Smt. Indira Gandhi towards a New Museum Movement.



Lattice work by Ghasia folk artists in the indigenous art gallery of Veethi Sankul at IGRMS

AAL - VILAKKU

A group of metal craft artisans of Manar village (Kerala) created this bell-metal lamp through the traditional lost wax process. The lamp is of 15 ft. height, weighing 1830 Kg. and has individual niches carved to hold 1001 wicks. The niches are arranged on a Baniyan tree pattern. In Malayalam language Baniyan tree is known as Aal and the lamp is called Vilakku. Thus this lamp is named as Aal-Vilakku

Accn. No. 2004.09

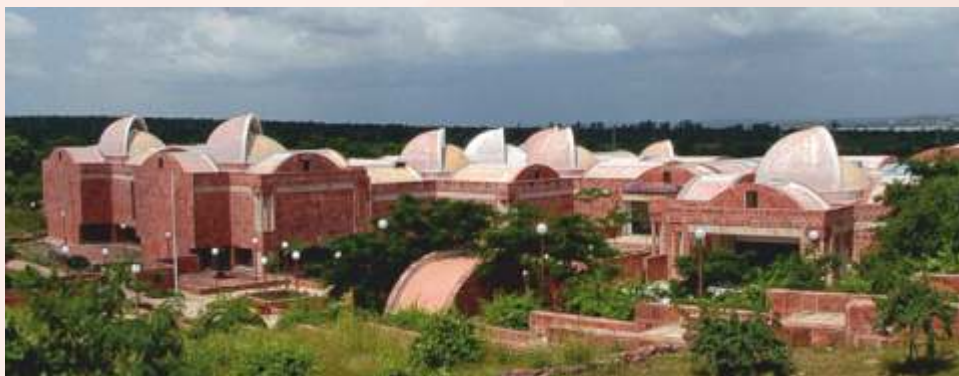


THE VEETHI SANKUL

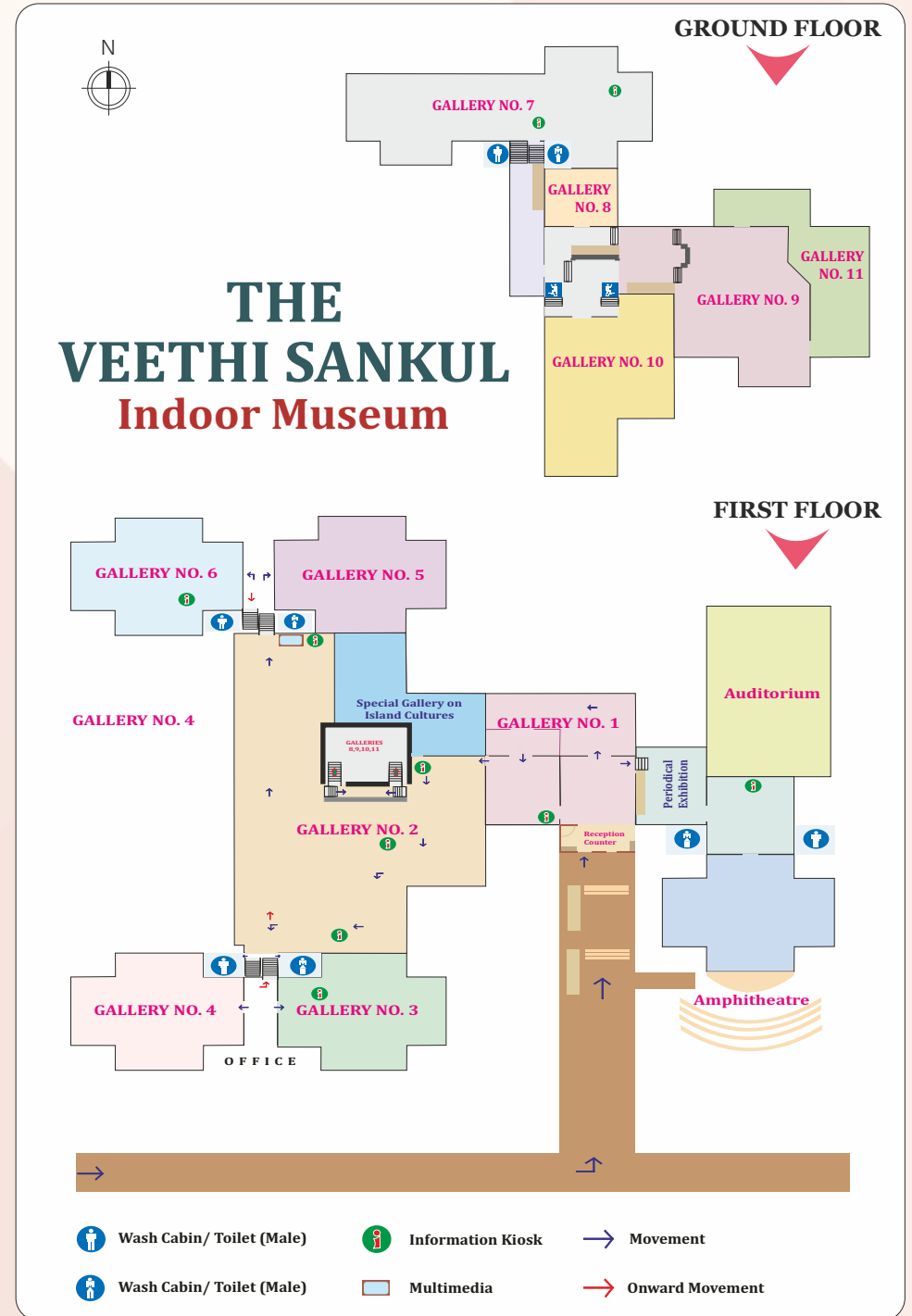
Laid out within a dome-shaped architecture- Veethi Sankul- the Indoor Museum of IGRMS has at present, twelve galleries displaying varying facets of human culture. The entrance gallery ‘Bio-cultural Evolution of Man’ is designed to provide information about ‘Man’ as a physical being and his evolutionary journey from prehistoric times. An add-on to this gallery provides valuable information on ‘Human Variation’. Remaining galleries grouped as ‘Human Odyssey’ depict rich and diversified cultural patterns of tribal and rural India.

The exhibitions are thematically arranged with models, graphics, dioramas, showcases, panels and valuable ethnographic objects collected from different parts of India and from abroad. A visual Storage-cum-Research Gallery has also been set up to provide research inputs for students, scholars and academicians.

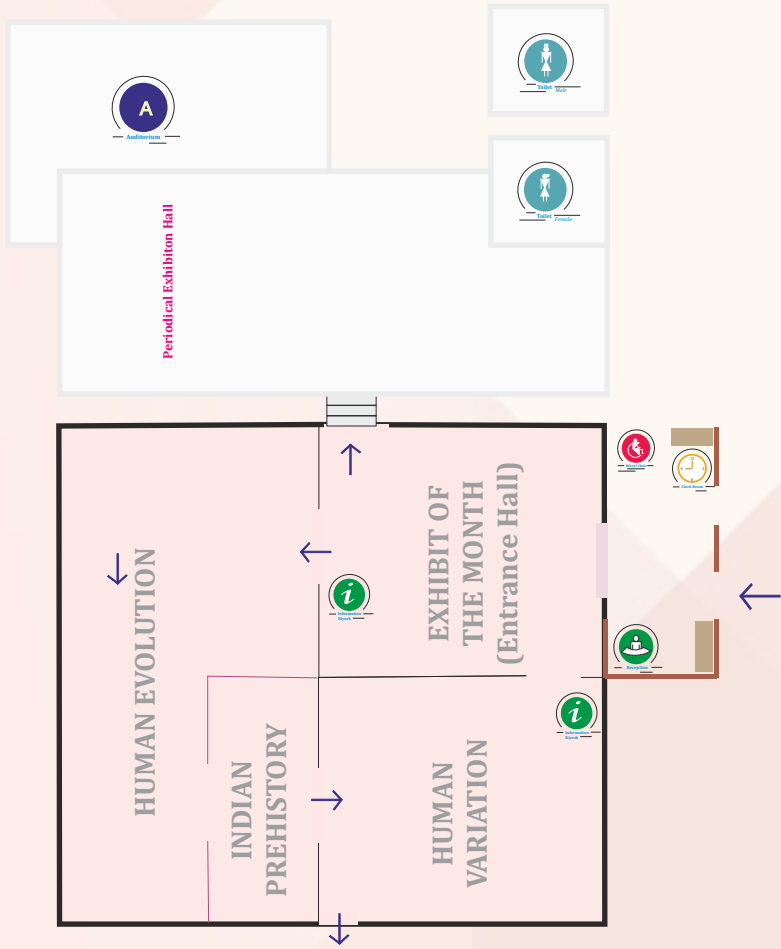
A reference Library with a large collection of books, research journals and manuscripts in different languages is annexed to the Indoor Museum. An ampitheatre of about 300 seating capacity is also available for presentation of performing arts in this area. Veethi Sankul is also annexed with an auditorium of a capacity of about 250 people.



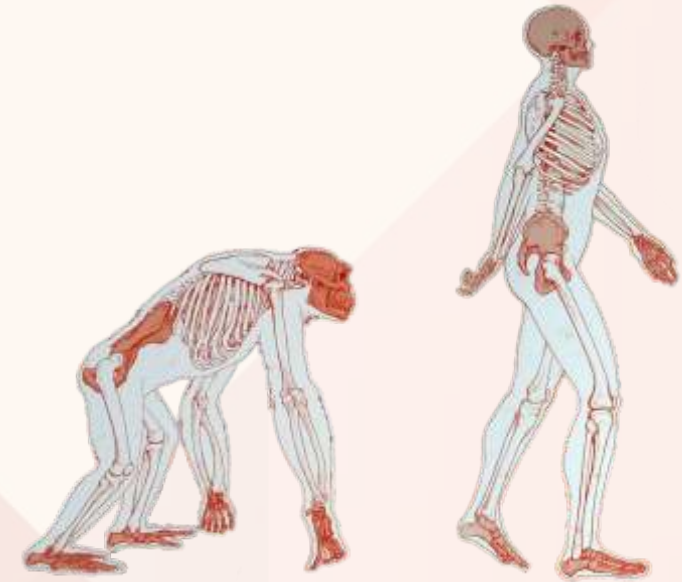
THE VEETHI SANKUL Indoor Museum



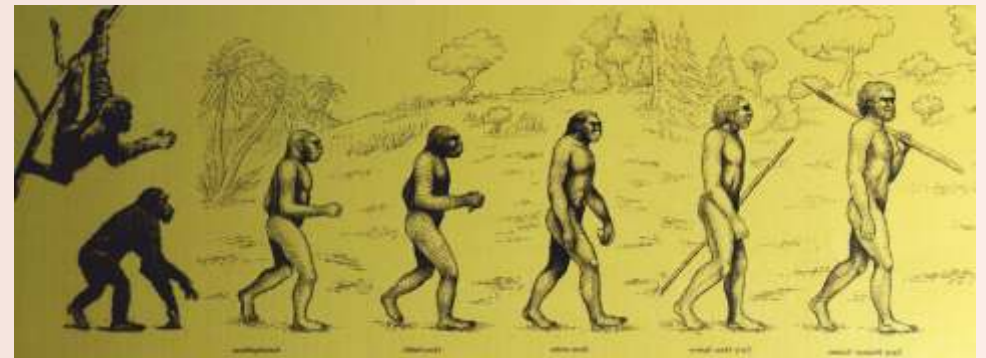
GALLERY NO. 1



HUMAN BIO-CULTURAL EVOLUTION



Starting with the basic geological time line of 4.5 billion years old earth, this gallery depicts bio-cultural evolution of human. The evidences gathered by palaeontologists and archaeologists, tries to provide evolutionary link from the early hominid to the contemporary modern human; from the appearance of the Australopithecus genus evolved in Eastern Africa around 4 million years ago to the genus Homo of human species 2 million years ago.



1

FOSSILISED VOLCANIC FOOT PRINT



A model on fibre showing the 3.6 mya foot print trail of three hominid individuals, probably a *Australopithecus afarensis* family, including a child, preserved in fossilized volcano ash at Laetoli, Tanzania, discovered by Mary Leakey and her team.

THE NARMADA SKULL

The Indian prehistory had a remarkable achievement with the discovery of Narmada skull in 1982 by Arun Sonakia of G.S.I. at Hathnora, near Hoshangabad, in Narmada basin. It provides valuable information in the evolutionary history of humankind. This skull find of early 'Homo' lineage, proves that Indian subcontinent was one of the important **theater of human evolution**. This diorama presents an artistic imagination of prehistoric life of the Narmada man (700,000 to 600,000 years old) through models showcasing their activities of hunting, tool making and lighting of fire, etc.



1

THE CRO-MAGNON

Cro-magnon presence signals the appearance of true modern humans the *Homo sapiens* some 35,000 years ago. One of the most remarkable abilities of the Cro-magnon was attaining perfection in tool technology followed by artistic expression embodied in engravings and sculptures reaching climax in producing paintings on the walls of the caves such as Lascaux and Altamira in Western Europe. The tradition of wall painting has continuity of rock art found in different part of the globe.



1

STONE AGE CULTURES OF INDIA



This gallery provides information about the Stone Age Cultures of India. Three different panels with proper representation of stone tools belonging to the Palaeolithic, Mesolithic and Neolithic period are beautifully presented with geological mapping of sites across the Indian subcontinent.

This part of the exhibition showcases the gradual development and changes of stone tool technology from the early hunter-gatherers (Palaeolithic Cultures) to the advanced hunter-gatherers (Mesolithic Cultures) and early agriculturalists (Neolithic Cultures).

MEGALITHIC TOMB



Substantial chamber tombs were built by agricultural communities in northern and western Europe around 4500 B.C. Bodies were placed together in the chambers, indicating that the tombs were designed as communal burial places, and the dynamics of the work required to construct them suggest increasing social organisation. The most elaborate, such as Nowgraga in Ireland was decorated with complex designs engraved on the stones of the chamber or passage that led to it, or on the kerb around the mound.

1

HUMAN VARIATION



MODEL OF DNA DOUBLE HELIX

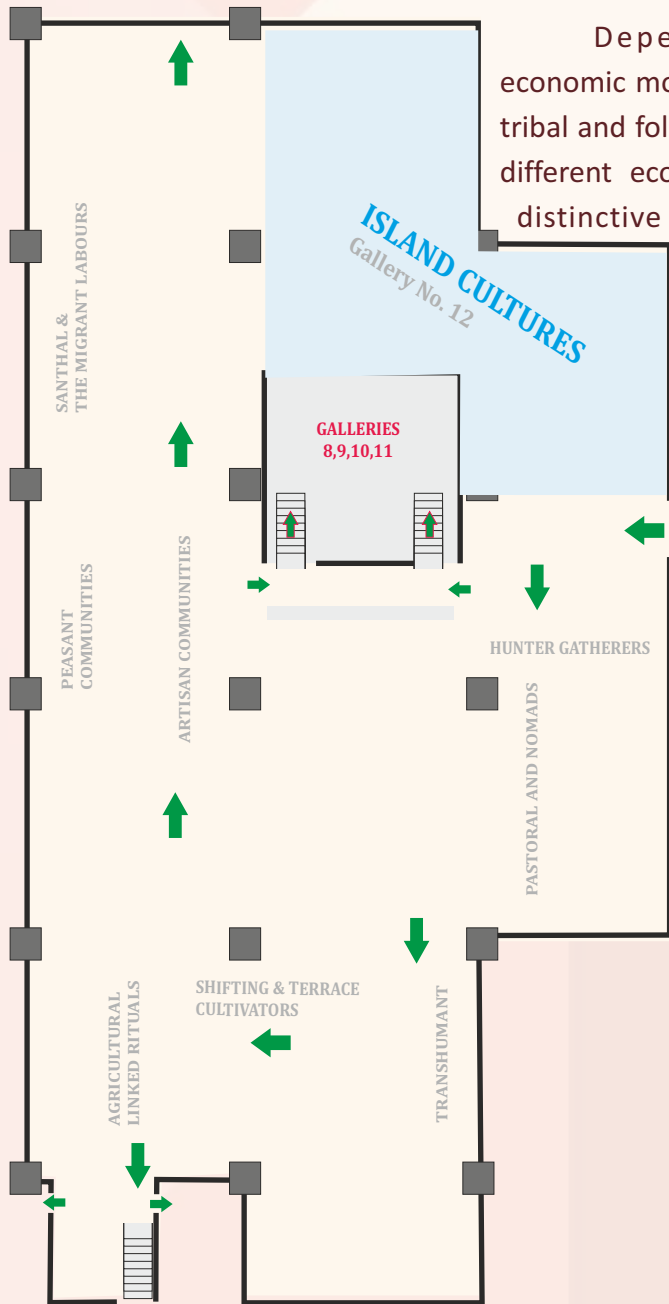
The entrance of this section of Gallery No.1 is dominated by a huge representation of DNA double helix, a symbolic signifier of the genetic unity of humankind and of the fact that human variation, both morphological and cultural, is only superficial to the innate genetic oneness of the species *Homo sapiens sapiens*.

COLOUR BLINDNESS CHART FOR GENETIC COUNSELLING



GALLERY NO. 2

HUMAN ODYSSEY



Depending upon their economic mode of adaptation, the tribal and folk communities living in different ecological settings adopt distinctive livelihood patterns. These survival strategies enable us to understand the relation between man, culture and environment. The present gallery illustrates important aspects in the quest for survival and displays exhibitions on;

THE HUNTER GATHERER



Birhors are classified into two groups- the wandering Birhor or *Uthlus* and the settled or *Jaghi*. The settlements, whether permanent or temporary, are known as Tandas consisting of a conical hut with the roof made of Tendu leaves. *Uthlu* Birhors do not practice any form of agriculture and are entirely dependent upon collection of forest produce for their subsistence. Occasionally they also engage themselves in hunting with small basket traps. From the forest they collect edible roots, fruits, honey and barks of creepers/ trees for the manufacture of rope-baskets.



UKHUR TUKU
Wooden Pestle & Mortar
Accn. No. 2003.640 A,B



KATHOT
Wooden container for feeding Pig
Accn. No. 2003.641

KHOKHORNI
Tool for scrapping wood
Accn. No. 2003.639



THE BIRHOR

Jharkhand, India

2 PASTORAL, NOMAD AND TRANSHUMANT COMMUNITIES

The unending quest of the food gatherers, hunters, and fisherfolks reached a turning point once humanity could master the art of domestication of animals. Life-styles of the buffalo herding Toda, camel and sheep herding Rabari and the transhumant Gaddi demonstrate partial freedom from the endless search for food since sources of food move along with the semi-nomadic herders. But they do not quite reach the threshold of food production.



A relief work with mirror embellishment used as storage inside the Rabari House



2 THE PASTORAL COMMUNITY

Todas have been cited as one of the classic examples of non-nomadic pastoral communities in India. They rear water buffaloes for their livelihood. Buffaloes are considered sacred and not killed for their meat. Despite drastic changes in the life style among the Todas, these animals of an old stock have remained symbolically important in the Toda life.

An elaborate exhibit on the life-style of Toda has been presented in this Museum's Open-air Exhibition "Tribal Habitat". The pastoral Todas dominate both ritually and economically over the Nilgiri Hills, their natural habitat. Their objects ranging from the use of natural wood products to shining metal plates indicate a rise in the level of consumption as well as a society with emerging status consciousness as compared to the earlier hunters and gatherers.



KOCH PUHN - Milking Jar
Accn. No. 95.626



PENNOR - Ornament for Buffalo
Accn. No. 95.648

THE TODA
Nilgiri Hills, Tamil Nadu

2 THE PASTORAL NOMAD

Rabaris, who used to travel several miles in search of pastures to graze their animals, were traditionally nomads. They now practice a mixed economy, carrying on subsistence agriculture with animal husbandry. Apart from their herding activities, their womenfolk exhibit beautiful works of embroidery, applique and wall relief in their traditional fashion with embellishment of mirrors. The strategic use of mirrors and the complex symbolism tell many stories of mythological and ritual significance.

This part of the exhibition aesthetically presents 'the life and culture of the Rabaris' through visitor-friendly displays of material culture. It is supplemented by a documentary film.



OHOODO - A pair of ivory Armlet
Accn. No. 91.1369 A,B



JHULA - Embroidered cloth used as cradle for baby
Accn. No96.49



SAMBILO - A wooden pestle with lacquer work
Accn. No91.1383



A pair of leather shoes, Accn. No. 86.561 A,B



THE RABARI
Kutch, Gujrat

2 THE NOMADIC DEWAR

The Dewars of Madhya Pradesh and Chhattisgarh, who are identified as a section of the Gond tribe, traditionally lived a nomadic life. They were minstrel players, singers, entertainers, tattoo makers to their Gond patrons.

The displays here provide information on their nomadic way of life with minimal use of material objects in a limited space. Worship of goddess Chaura Devi during Navratri is presented in this exhibition. A few items have crept in from the modern market indicating perhaps a movement towards a life of greater complexity at the present time due to acculturation.



2 THE PASTORAL TRANSHUMANT



The pastoral people of the North-western Himalayas live in a delicate balance of adaptation with their natural habitat. They depend upon sheep herding and trading. Their seasonal migration is to transfer their herds from valley to the highland during summer, and from highland to the lowland during peak winter season. This leads them to live in two different habitats to protect their herds according to the climatic tolerance. The Gaddis have their distinctive identifications that help to distinguish them from all the similar communities.



ARBA - A wash basin made of brass
Accn. No 95.225



TAFRI - A water Jug
Accn. No 95.206



KARNAAL - A Trumpet
Accn. No 95.215



CHAWANA - A wooden sieve
Accn. No 95.262

THE GADDI
Uttarakhand

2 THE HIMALAYAN PASTORALS

This impressive display houses objects from communities across the Himalayas, the Bhotiyas, Garhwalis as well as the Himachalis. Most houses have large dwelling spaces that protect them from severe and prolonged winters where indoor space needs to be both spacious and able to provide storage. Carved pillars are very common in the Kinnaur region where communities of specialist carpenters live. Such carvings are best done on deodar (*Cedrus deodara*) wood. In the interior objects, we see several large storage boxes and trunks that are useful for storing woolens and other items for severe winter, including grains and seeds. The musical instruments are kept in temples and are used during rituals by specialist caste groups. The spinning wheel is common to most households.



2 THE SHIFTING CULTIVATORS



Shifting cultivation is one of the oldest modes of food production known to humans. It pre-dates settled cultivation and unlike irrigation-cum-plough cultivation, did not support state formation to a very large extent. Since it has been a sustainable method of cultivation for thousands of years, it could not possibly have led to deforestation as commonly supposed. The clue to its success lies in low population density and subsistence rather than a consumerist outlook of life.

Hoe
A unified
tool of the
Shifting Cultivators



MOHKHIEW-RIT
A small Hoe
Tribe & Area: Khasi, Meghalaya
Accn. No 2002.70

2 THE SAORA EXHIBIT

The exhibit represents some interesting aspects of the Saora religious beliefs and practices. Paintings on wall locally known as **Iddital** is essentially drawn to commemorate rituals on different occasions. These paintings are made with a belief to seek blessings from the ancestral souls for good health and economic prosperity.



Collections from the Shifting Cultivators



TIRALI - Locally prepared from bark of tree, this beautiful item is used by the Abhujmaria tribe of Chhattisgarh to protect them from rain and shine during their arduous work of swidden cultivation.

Accn. No 90.70
Tribe : Abhujmaria, Chhattisgarh



PEngai-
A bamboo container used for broadcasting seeds. Tribe & Area: Tangkhul, Manipur

Accn. No 2001.72 B



RACHE -Woven with fine splits of cane in twilling pattern, this cane Haversack is an important companion of the Galo malefolk of Arunachal Pradesh.

Accn. No 2000.150
Tribe & Area: Galo, Arunachal Pradesh



PEngai -
A carrying basket
Tribe & Area: Tangkhul, Manipur

Accn. No 2001.72 A

2 THE SHIFTING CULTIVATORS

Displayed here are some of the exquisite and elaborate ornaments worn by the Bonda women.



Limbi-Nisangu
Accn. No 84.259

An Aluminium Necklet



Lubeida
Accn. No 84.303

A set of beaded necklace that serve to clothe the feminine bodies among the Bondo women.

Shaven head among the Bonda women is a common practice deeply associated with a myth related to the great Indian epic Ramayana. "During the exile period of Rama, Sita and Laxmana, Sita used to take her bath in Sita Kund. Some Bonda women who were passing by saw her naked and laughed at her". In anger she cursed them to remain naked and with shaven head so that in future people would laugh at them. It is because of this mythical belief that the Bonda women are still maintaining this traditional look.



NUIBOE
Accn. No 84.274
A Head shaving knife
used by Bondo female



THE HILL BONDA

Odisha

Bondo woman in
her traditional
attire.



2 TRIBAL PEASANTRY

Hilly forests situated in the ancient Narmada river system and other valleys, particularly in Central India have been home to a large number of early farming communities. This part of the exhibition tries to portray the traditional method of cultivation of the Pradhan, Gond, Agaria, Kamar and Baiga tribes of Central India. Methods of cultivation among these tribal communities not only correspond to their material culture but also ideologically connect to their ancient beliefs and cosmology.

Exhibits

- The Kamar Courtyard
- Agricultural linked ritual exhibits
- Management of Cattle in agricultural societies
- Agricultural tools
- Households



GALLERY NO. 3



- Displays on Show Cases
- i Interactive Kiosk
- Structural Exhibits (Thematic Presentations)
- Movements
- Fishing Implements
- Ceremonial objects
- ♂ Wash Cabin/ Toilet (Male)
- ♀ Wash Cabin/ Toilet (Male)

TRIBAL PEASANTRY

Although, the Kamars are one of the economically backward and materially deprived communities of Chhattisgarh, their folklore, rites and rituals show their distinct ethnic status. Apart from their agricultural, hunting and fishing activities, the Kamar households exhibit beautiful artwork and craftsmanship. This exhibition portrays a section of the Kamar hut with beautiful execution of decorative markings on wall and yard which represent their auspicious symbols.



KODKA
Accn. No 89.122
A digging implement



3

KOITOR YATRA

Festival of the Gonds

This elegant gallery is dedicated to one of the biggest festivals of the Gonds popularly known as the *Koitor Yatra* or *Lingo Yatra*. These narratives connect the Gonds to the Koitor who were originally the Gond tribe of Bastar who have retained their ancient and indigenous ways of life.

While entering this elegant gallery one may find beautiful collections of photographs and material cultures that are attractively displayed providing an ambience of festivity. The life cycle of the Gonds has been illustrated in an unusual way through their fairs and festivals that constitutes an important part of their life. This compact but informative gallery displays a rich range of interesting objects.



IMPORTANT EXHIBITS IN THE GALLERY

- Displays on Koitor Yatra/ Lingo-pen or Lingo Yatra Festival
- Dormitory life of the Murias in Ghotul
- Wood craft, Painting and Basketry of the Gond Community
- Bell-metal craft
- Ritual and ceremonial exhibits
- Fishing implements and household items

3

LINGO/KOITOR YATRA FESTIVAL

According to a Muria belief, the clan gods have the authority to oversee that no other god enters into their territory. Clan members must ensure that their conduct and behaviour conforms to the code practiced by the clan-god.

The centre of the hall is dominated by tall bamboo poles with multicolour flags symbolising the congregation of clan and village deities in Pen-rabar (spiritual capital of the clan-Gods). The present exhibition is based on the Museum documentation of Lingo Jatra Festival held in Summer, 1990 after some 100 years in commemoration of re-birth of another form of Anga Dev.



Murias believed that every clan had its own peculiar bhum or territory, over which presided a clan God who lived in the spiritual capital of the bhum called Pen-rabar.



Kursi
Accn. No 84.102

This amazing object of Maria tribe reflects the unique aspect of shamanism found among the spiritual practitioners of their community. The shaman being responsible and capable of spiritual healing sits on this nail chair and experiences the journey to the spiritual world.

3

DORMITORY LIFE OF THE MURIAS IN GHOTUL



A corner of the gallery depicts the dormitory life of unmarried boys and girls in the Ghotul. Important collections associated with this traditional institution are displayed to portray the inside view of Ghotul.



Muria Dhol
Accn. No 83.98

Cylindrical in shape, this double membrane musical drum is uniformly shaped with two identical playing ends.



Dhoosir
Accn. No 99.907

Measuring about 102cm in length, this string instrument exhibit excellent craftsmanship of the

Murias. The body is carved out from a single piece of wood. The resonator being a scooped out structure is attached with animal hide while head, neck and rear end of the body is properly balanced with beautiful figures of animal and human head.

Ghotul Stambh

A wooden pole is used as ceremonial lampstand in Ghotul. It is ornately carved with human and animal figures.



3

A beautiful collection of tobacco pouches, combs and ladles made of dry gourd, wood and metal are displayed artistically at one place. Many of these objects were crafted as gifts to loved ones or may have been proud personal possessions.

Wooden Tobacco Pouches



GOTA
Wooden Tobacco Pouch
Accn. No. 85.252



MEEN GOTA
Fish-shaped wooden tobacco pouch
Accn. No. 91.77

The extraordinary range in shapes and designs of the tobacco pouches are derived quite often from natural objects like fruits and animals and some have been shaped like ornaments. Each of these items is stamped with the creative and aesthetic sense of its maker and no two objects are alike.



KUKUD PANIYA
Wooden Comb with an image of a bird
Accn. No. 94.410



RAJA KURBAL PANIYA
Wooden Comb carved with the image of an Owl
Accn. No. 98.409

Decorative wooden Combs

Combs with beautiful figurines of birds and animals are important items of youth in their dormitory life. These are gifted to the beloved ones as a symbol of love.

Metal and dry-gourd laddles

Ranging from simple forms of naturally obtained dry gourd to highly decorated forms of metal-crafted ladles, the collection here presents a range of beautiful ladles of household and ceremonial use.



Accn. No 79.64



Accn. No 90.40



Accn. No 90.730

3

Ornately shaped and styled animal figures made for offering to the gods show intricate workmanship and mastery over the bell metal craft by members of the tribe.



Accn. No 78.20
Jagdarpur, Bastar, Madhya Pradesh (Now in Chhattisgarh)



Pandki Diya
Aluminium lamp in the shape of a bird Accn. No 85.150



Jhari
Accn. No 96.406
Pot for serving liquor



Surp Tumba
Accn. No 90.71
Dry gourd container aesthetically presented with snake head mouth.



Jhula
Accn. No 78.44
A metal object
(Dr. Sachin Roy's Collection)

This remarkable exhibit in cast iron, portrays one of the interesting episodes of the Great epic Ramayana. Images of the Lanka Pati Ravana and Angad are shown on a swing. The many intricate figures have been executed with superb craftsmanship.

3

Objects of Ceremonial and Festive utility



Wood craft items of the Murias



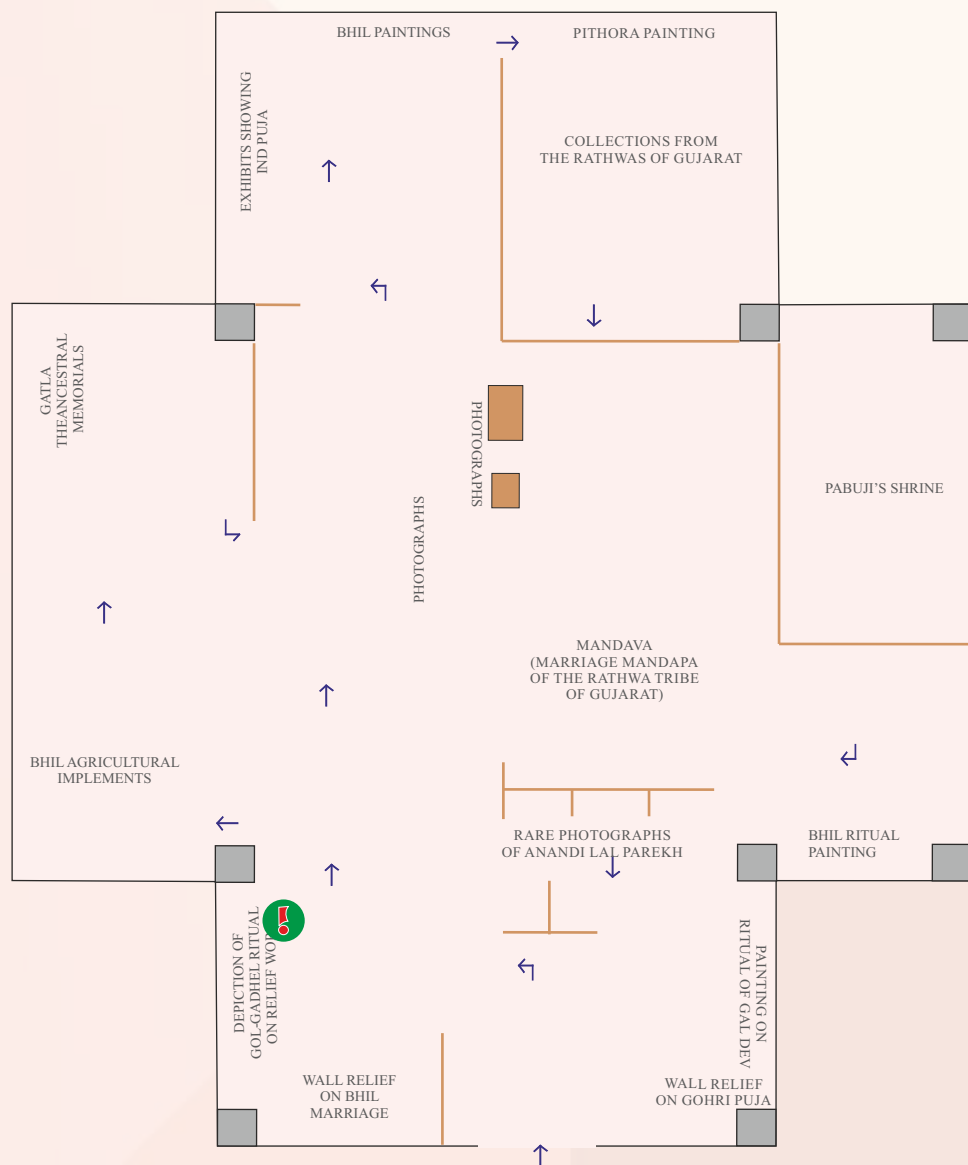
Accn. No 85.118 A, B

Rich collections of ornaments like anklets, bracelets, necklaces of every conceivable shape and designs enrich our knowledge of traditional jewelry.

DIVANIA
A decorative Lamp-stand



GALLERY NO. 4



MANDWA GOHRI

Bhil- Rathwa Ritual Exhibits

This gallery envisages a holistic presentation on the Bhils, a major tribe inhabiting Madhya Pradesh, Gujarat, Rajasthan and Maharashtra. Despite their relative loss of grounds to new settlers and exposure to modernisation, Bhils of Gujarat are well known for their skillful agricultural practices, fairs and festivals, wood carvings and painting traditions. As the exhibits show they have been able to preserve their culture and tradition over the centuries.

Gallery No. 4 houses some interesting exhibits on ritual aspects of the community such as clay-relief work, paintings and objects like Gohri Puja, Bhil and Rathwa marriages (Mandava), Pabuji's Shrine, Ind Puja, etc. The prized collection and one of the popular exhibits of this gallery consists of around 40 black and white photographs captured in the mid 20th century A.D. by a renowned photographer Late Anandi Lal Pareek depicting the vivid details of various aspects of life, costumes, ornaments and bodily features including tattoos of Bhils of Jhabua.



4

WALL RELIEF ON GOHRI PUJA



This artistic work created with deft hands using a mixture of clay, husks and cow dung is an expression of ritual aesthetics. This kind of art-work executed in the niches of mud walls either in the form of painting or relief work brings together customs, traditions, beliefs, rituals and religious philosophies. This relief work depicts the story of Gohri Puja which is observed during the Hindu festival of 'Dipawali'. It refers to religious ritual commemorated in glorification of their cattle deity 'Goumata'.

MANDWA RELIEF WORK



This relief is an invocation for the prosperous married life of a newly married couple and is done by the elderly male and female members of their family on the front wall of the entrance. However at the collective place of worship, it is made by the village master artist or the Sarpanch of the village in order to maintain their traditional art form.

4

PITHORA PAINTING



The artistic and creative imagination of the Bhil and Rathwa community is well reflected in their paintings popularly known as Pithora

Paintings. These paintings are believed to be like scripts that are the creation myths narrated through the writings of their god Pithora executed through human mediums.

MARRIAGE MANDWA OF THE RATHWAS



This structural exhibit portrays a scenario of Rathwa marriage. The backdrop of the Pandal is beautifully arrayed with a panel of Rathwa paintings illustrating the entire ceremonial activities related to marriage.

A RELIEF WORK ON GOL-GADHEDO FESTIVAL

4



'Gol-gadhedo' festival of the Bhils marks the uniqueness of their wedding ceremony. One can get a flavor of ethnic richness of this festival during March, when the unmarried males together try to climb a slippery pole to get to the coconut and jaggery tied at the top. They have to cross the chain formed by unmarried girls who are try to stop them by beating with sticks. The successful boy according to their tradition is entitled to marry any of the girls who form the chain.



PABUJI'S SHRINE

Offering are always an important part of any religious ceremony . In tribal and folk communities such offerings may exhibit great variation. The Pabuji shrine is a holy place of Garasia tribe of Rajasthan. It is dedicated to the deity, Pabuji, installed in the form of a stone idol under the shade of a tree. Innumerable forms, shapes and styles of terracotta objects like horses, elephants, camels and tigers are offered in appeasement of the deity and in recognition of his sacredness.

4



Around 40 panels of black and white photographs from the rare collections of IGRMS are displayed in this gallery. These were captured in the mid 20th century by a renowned photographer Late Anandi Lal Pareek.

4

TRADITIONAL DRESSES



JHOOLARI
Half-sleeved shirt with embroidery work.
Area: Kutch, Gujarat
Accn. No. 2003.80



JHOOLARI
Sleeveless shirt with an embellishment of embroidery work.
Area: Dahod, Gujarat
Accn. No. 2003.81

MUSICAL INSTRUMENTS



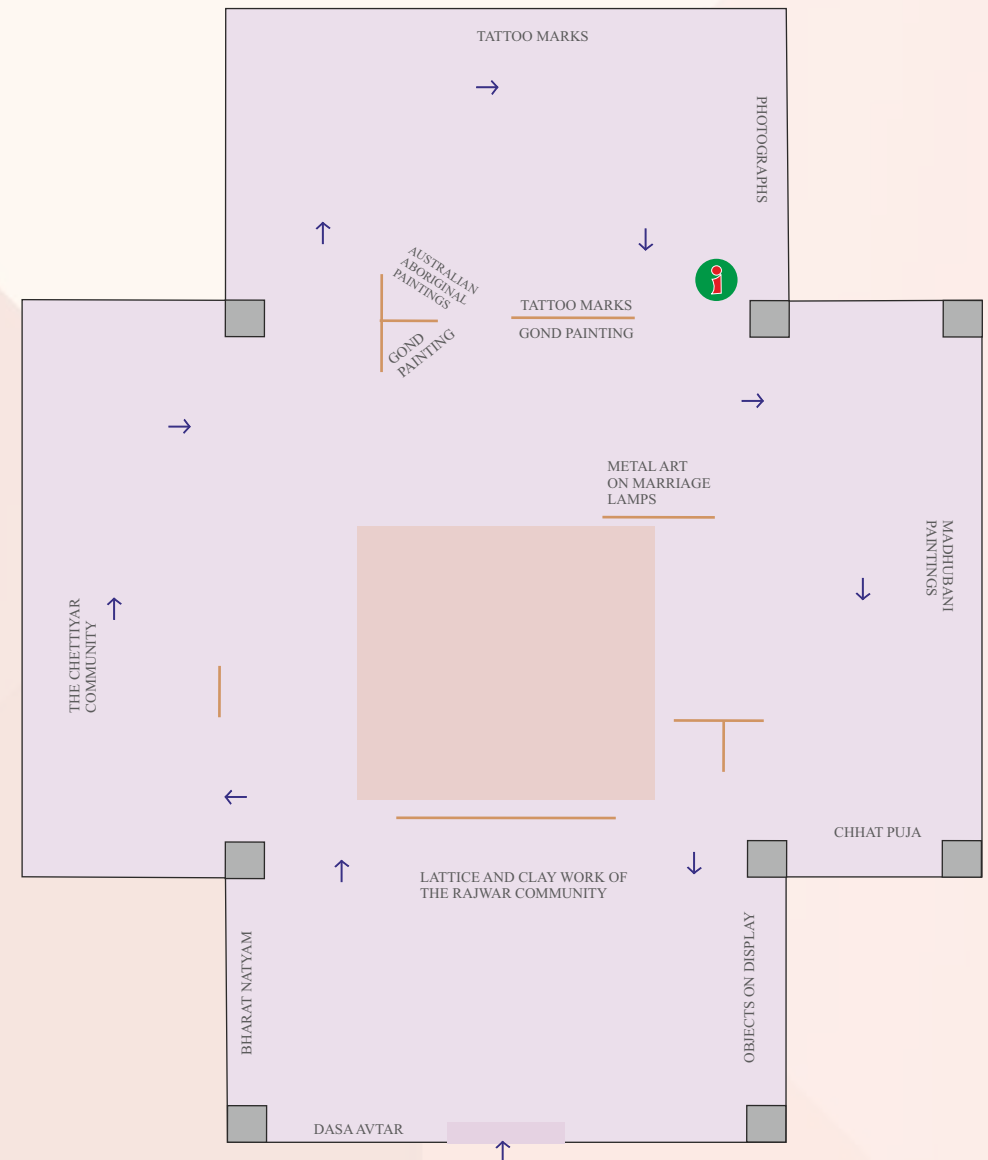
RAVAN HATTA
Traditional String instrument
Accn. No. 2003.85 A,B



DHOL
Measuring about 100 cm in length and 225 cm in body circumference, this double membrane drum is used by the Bhil and Rathwa tribe during festivals and important social ceremonies.

GALLERY NO. 5

ETHNIC ART



5

Gallery No. 5 gives a glimpse of ethnic art forms. It has an array of works of sculpture, intricate wood carving, decorative marriage lamps, clay and lattice works, Gond painting, tattoo art created by the concerned tribal and folk artisans from different parts of the country. One of the interesting exhibits is a giant size painting of an elephant by a Gond artist using his indigenous style of painting. The centre of this gallery is dominated by an extraordinary piece of art represented by a huge panel of lattice work by artisans from the Rajwar community. It is an important attraction of this gallery.



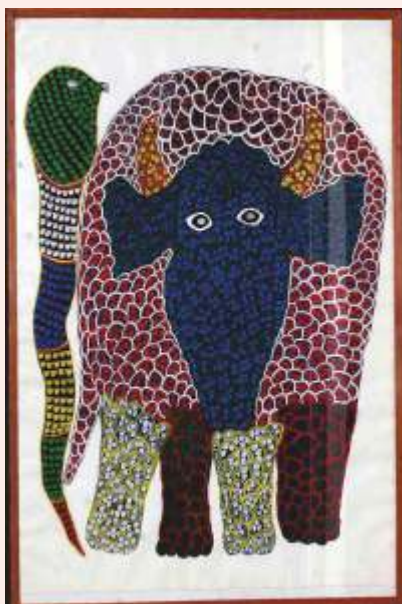
Surya Mukh

The Sun God

Medium: Paper Machie

Madhubani , Bihar

Accn. No 2004.287



Gond Painting

Madhya Pradesh, India

Artist: Sri. Ramesh Tekam

Accn. No 2005.81



**Australian
Aborigine Painting,
Australia**

Accn. No 96-AL-75

5

CLAY AND LATTICE WORK



This magnificent structure of clay and lattice work presents an extraordinary visualisation of aesthetic sensibility. It is prepared by Rajwar women of Chhattisgarh figures of plants, birds and animals.

The patterns shown here are similar to those which are prepared in the court-yard and verandah walls of Rajwar houses as we have seen in gallery no.2.



Clay-figure of a flute player forms the top of the lid of an earthen bin for storing grain.
Rajwar Community, Chhattisgarh.

5

DASAVATAR

The ten incarnations of Lord Vishnu



Matsya Avtar
Accn. No. 98.562



Kurma Avtar
Accn. No. 98.563



Varaha Avtar
Accn. No. 98.564



Narasimha Avtar
Accn. No. 98.565



Buddha Avtar
Accn. No. 98.570



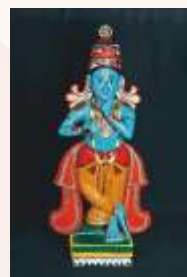
Vaman Avtar
Accn. No. 98.566



Parshurama Avtar
Accn. No. 98.567



Rama Avtar
Accn. No. 98.568



Krishna Avtar
Accn. No. 98.569



Kalki Avtar
Accn. No. 98.571

Displayed in an open diorama, this beautiful collection of sculptures depict the various forms taken by Lord Vishnu in his ten incarnations.

SCULPTURES OF BHARAT NATYAM



URVASHI
Accn. No. 98.560

MENKA

Prepared by a renowned artist hailing from the Krishna District of Andhra Pradesh, these life-sized wooden sculptures of women in classical Bharat Natyam gestures are among the important attraction of this gallery. This art-work shows a unique blend of material ,

technique, colour and creative expression of body postures.

5

THE CHETTIYAR COMMUNITY



TANNI KULI-KUM VADAM
Metal Vessel
Shivganga, Tamil Nadu
Accn. No. 2005.989



NALAI KADABU
Carved Wooden Door
Shivganga, Tamil Nadu
Accn. No. 98.987

In this display the most important things to be noted are the massive and highly decorated doors that served the dual function of both fortification and beautification of the rich Chettiyyar houses. The Chettiyyars are a wealthy business community of Tamil Nadu and the objects displayed indicate a simple yet affluent life style. The ornate and massive doors with their auspicious symbols are especially indicative of the wealth of the inmates of the houses. The large pots and pans in the kitchen indicates large joint families. This display indicates that they are both wealthy and have a high aesthetic sense.



5

MARRIAGE LAMPS

This set of decorative lamps crafted in iron have both ritual and functional values. These are made with extraordinary range of imagination, where in spite of the repetition of the same basic forms like birds, snakes, deer and human, each item is a unique expression of artistic imagery, and no two lamps are alike.



Community: Vishwakarma
Accn. No. 99.895



DIWAT HARNOTI
Tribe: Agaria
Accn. No. 95.26



DIYA
Community: Korwa
Accn. No. 88.401



HIRAN DIYA
Area: Jodhpur, Rajasthan
Accn. No. 98.479



CHOUKAN DIYA
Tribe: Muria
Accn. No. 96.66

5

MADHUBANI ART



Madhubani Painting on 'Sita Swayambar or Kohabar'

Artist: (Late) Smt. Yashoda Devi and her associates

Medium: Painting on Canvas, Size: L = 498 cm, B = 180cm Accn. No. 2004.283

Madhubani art has now obtained world wide recognition. The unique dotted style is used with vibrant colours to depict mythological scenes in which Krishna theme is dominant. Varying range of art works in the form of paintings, terracotta figurines, colourful reed baskets etc. from the Madhubani and Mithila regions of Bihar are attractively displayed in this part of the gallery. It also houses Godna paintings dominated with illustrations of folk deities, trees, snakes, birds and mythological themes.



Godna Painting

Medium: Painting on Paper
Size: L = 115 cm, B = 71cm
Community: Kayasth
Area: Madhubani, Bihar
Accn. No. 95.438



Dalia

Decorative basket made of
Sikki and Katara grass.
Accn. No. 2004.297

CHHAT PUJA



An Exhibit on Chhat Puja

Artist: (Late) Smt. Yashoda Devi and her associates

The wall of this area is dominated by a large painting depicting Chhat Puja in Madhubani style. This puja or worship is common to all areas of the Bihar region and involves propitiating the Sun-god near any water source. A large number of offerings are made that include the beautifully crafted earthen lamps in elephant shape, raw sugar cane and baskets. Propitiation of the Sun-god by women in the Chhat Puja is done by offering grains in winnowing fans. This display shown here is suggestive of the place of worship on the bank of a river on the event of Chhat Puja.



RUIEH
Wooden ritual plate
Tribe: Nicobarese
Area: Andaman & Nicobar Islands
Accn. No. 89.454



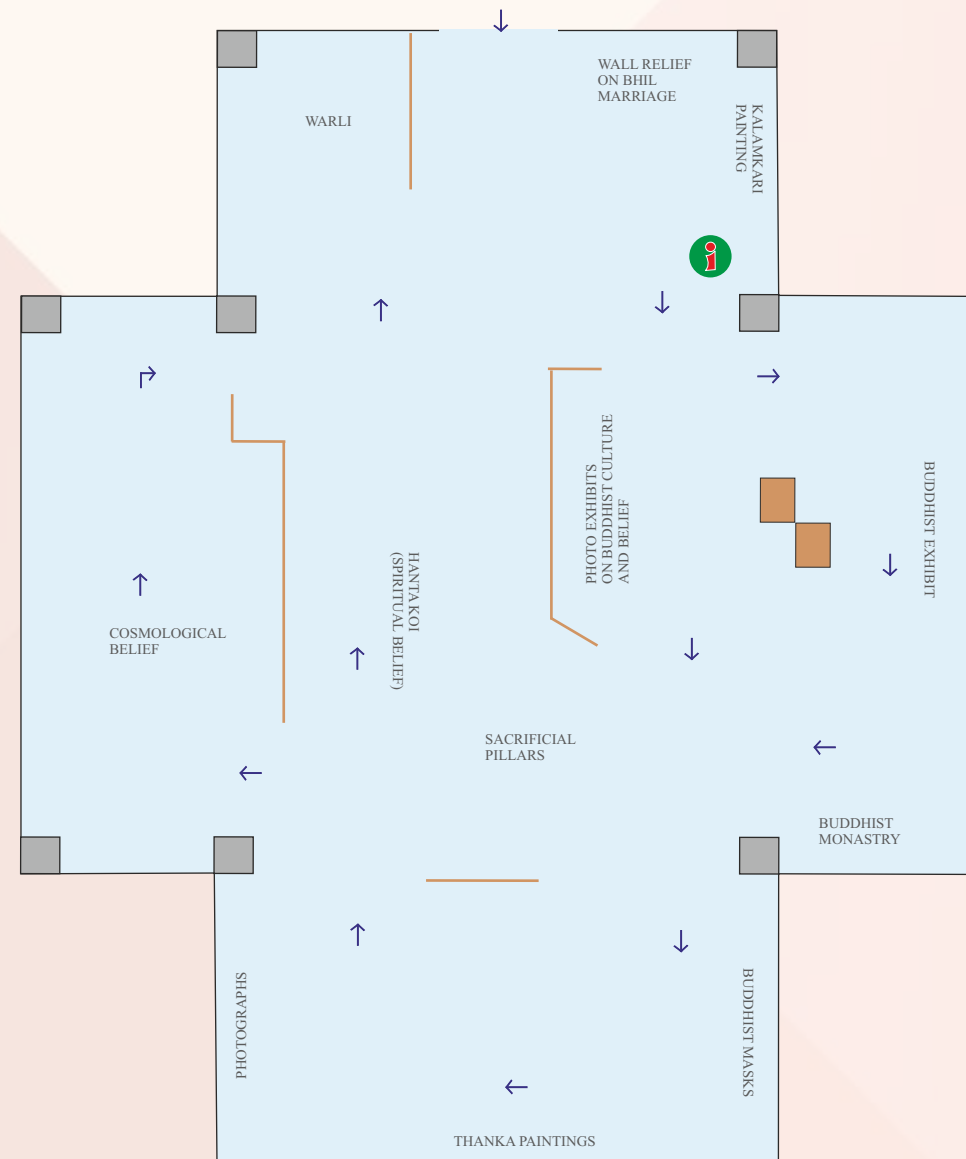
KONIYA
Winnowing fan made of brass
for ceremonial use.
Accn. No. 2004.291



SOOP/ KONIYA
Winnowing fan made of bamboo splits for
ceremonial use.
Accn. No. 2004.318

GALLERY NO. 6

BELIEF SYSTEMS, COSMOLOGY AND RITUALS



6



Cultures everywhere unravel the secrets of the universe through cosmological beliefs expressed in their religions and rituals. It is conceived as people's own vision manifested with innumerable myths and legends concerning the cosmic views not just the sky and earth but deep recesses of mind, transcending the constraints of time and space. The believe may be religious, philosophical, ideological or a combination of all these. This gallery provides some important facets of the cosmic world expressed by cultures through their religious beliefs and practices.

6 HIMALAYAN BUDDHISM

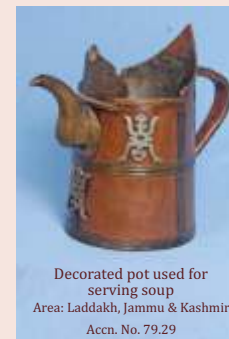
The form of Buddhism practiced in the Himalayas is in a highly ritualistic Mahayana form, where there are many supernatural beings and elaborate rituals and ritual objects. Photographs on Ladakhi culture together with structural exhibits and



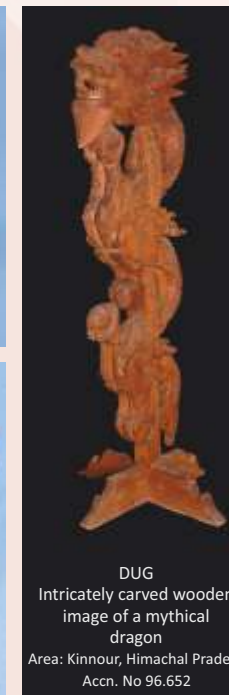
valuable collections of the Buddhist objects provide an opportunity to peep into the religious philosophy, beliefs and practices of the Buddhist sect of the Himalayas. Collections of Tangkha paintings, masks and idols are properly displayed in the ambience of a Monastery backdrop.



A cooking vessel
Area: Laddakh, Jammu & Kashmir
Accn. No. 79.20 A, B



Decorated pot used for serving soup
Area: Laddakh, Jammu & Kashmir
Accn. No. 79.29



DUG
Intricately carved wooden image of a mythical dragon
Area: Kinnour, Himachal Pradesh
Accn. No 96.652



TUNG
Conch-shell with decorated silver work used for ceremonial performance in the Buddhist Monastery.
Accn. No. 80.137

6 SPIRITUAL BELIEF OF THE CAR-NICOBAREES



The tribals of Car-Nicobar islands believe that each and every person as well as objects of their universe are possessed by a spirit. This may include their possessions, animals and plants in the immediate environment as also those arriving from the direction of the sea. It is believed that the deceased members get re-assimilated into their universe in the form of spirits which must be honoured and ritually pleased to bring good fortune to the family.

These wooden effigies, according to their belief provide a powerful means of communicating with the spiritual and ancestral world. The spirits of the dead may appear in different forms like sacred birds, mythological characters or combination of both. The Car-Nicobarese share their living space with these effigies whom they believe to be the spirits of their ancestors.

6 BELIEFS ASSOCIATED WITH SACRIFICING PILLAR



Numerically the largest group among the 62 tribes of Odisha, the Kondh tribe is well known for their practice of sacrifice. The Kutia Kondhs who are a sub-section of the Kondhs were known to be practicing human sacrifice in the past.

This particular “Meriah” pillar is a decorated relic dedicated to Illu-Penu, the house deity to whom the sacrifices were also made.

Meriah
A sacrificing Pillar
Tribe: Kondh, Odisha

AHOI ASHTAMI

On the day of Kartik Krishna Ashtami, paintings are prepared on wall surfaces for the worship of goddess *Baimata*. Mothers observe fast for the well being of their sons and break the fast after making offerings to the moon. It is believed that goddess *Baimata* showers blessings and writes fortunes of their sons.



7 MUSEUM'S FIRST THREE MUSICAL INSTRUMENTS

The collection of ethnographic specimen for the museum began in the year 1978. The first collection registered was from the category of a wind instrument called 'Ran-singa/ Nar-singa'. It was collected by Dr. Sachin Roy who took the charge as an Officer on Special Duty (OSD) for the museum. Later, in 1979 and 1980, museum held other two collections from the string and membranophone category. This gallery showcases the significant first three collections of musical instruments held way back in the late 1970's.



7 IDEOPHONIC INSTRUMENTS

A wide range of ideophonic percussion instruments used by the tribal and folk communities of India are displayed in this section of the gallery. Mostly solid in nature, these instruments have their use in rituals and religious functions. Some special attractions are the 'Bor-tal' (a large Cymbal) from the Satra culture (Vaishnavite Institution) of the Majuli (world's largest river island) of Assam. Bamboo clappers from Tripura, Metal Gongs from Mizoram, Manipur and Nagaland; musical bowl from the state of Sikkim, bamboo rattle instrument from the Karbi tribe of Assam are best represented in this segment of the exhibition.



Section of the Gallery showcasing ideophonic musical instruments

7

VERTICAL DRUMS

in this gallery, many a double membraned and semi-conical drums from different tribal, rural and folk communities are displayed which are characterised by their unique style of play. Holding positions of these drum makes them to be categorised as vertical drum. They are hanged from neck to reach up to the belly and then played using hands or sticks as per the drum type. Clay, wood or dry gourd are used for making the body of the drum while the beating surface is made of animal hide.



7

HOUR-GLASS DRUMS

Myths speak about the origin of the Indian double membrane drums from the damaru of Lord Shiva. According to a legend, sage Panini composed the 14 sutras of classical sanskrit grammar by listening to the sound of Damaru. In Hinduism, the Damru is known as the instrument of Lord Siva whereas in Tibetan Buddhism it is used as an instrument in tantric practices. Even today, the Damru finds its use, such as the street charmer playing damru for charming monkey. Some communities also use the enlarge versions of the Damru and they are known by different names.



Thimila
Accn. No 2004.11



Section of the Gallery showcasing ideophonic musical instruments

7

KHUNPUNG PUNGJAO

A community Drum of Manipur

Collected through a museum workshop by the Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal in collaboration with the Tribal Museum of Research Centre, Manipur; this kind of massive wooden drum can be seen inside the temple of the Ibudhou Paonam Ningthou (Ancestral deity) at Andro village in the Imphal east district of Manipur.

Another large size drum in the state could be seen in the Peoples' Museum Kakching, a private museum in Kakching district of the state. According to the museum sources, massive drum of this kind during the medieval times of Manipur kingdom were used as important means of communication to alert enemy intrusion in the territory and alarm for untoward incidences of fire. It is also said that such drums were installed in strategic locations to safeguard the kingdom.



7

MUSICAL INSTRUMENTS



Mada-thapka
single membrane drum
Kuttia Kondh, Odisha
Accn. No 96.670

Mada-Thapka - This drum of the Kuttia Kondh tribe of Orissa is an example of the efficiency and skill of the tribal people as well as their optimum use of natural resources. The semi-spherical base of this drum is very carefully carved out of the dried-up root of the Sago palm tree. When this tree is alive, the people extract juice from it for preparation of local liquor. And when it dies, the stem is used for domestic purposes, and the root is dug out for making a drum. To make the drum the root is carefully made hollow from inside and cow/ buffalo hide is used to make the resonating surface which is strengthened by ropes made of *Siali* (*Bauhinia vahlii*) fibre.

7

RAWCHEM

Very creatively designed, this wind instrument locally called as Rawchem by the Mizo tribe of Mizoram is one among the varieties of instruments they use. It is also widely used by the Kuki-chin tribes and culturally extends to the South-east Asian countries. Although Rawchem exists with different ethnic versions, this unique musical instrument appears to have indicate ancient linkages and historical connections with the tribes of the Golden Triangle.

Made out of bottle gourd and small bamboo reeds, this wind instrument is played only by the specialised malefolk.



7

OTHER SECTIONS OF THE GALLERY



Musical Collections from the Indian Classics



Indian String and Plucking instruments

7

OTHER SECTIONS OF THE GALLERY



Collections from the Baul Sangeet of West Bengal



A Corner Showcasing the collections of Banam

7

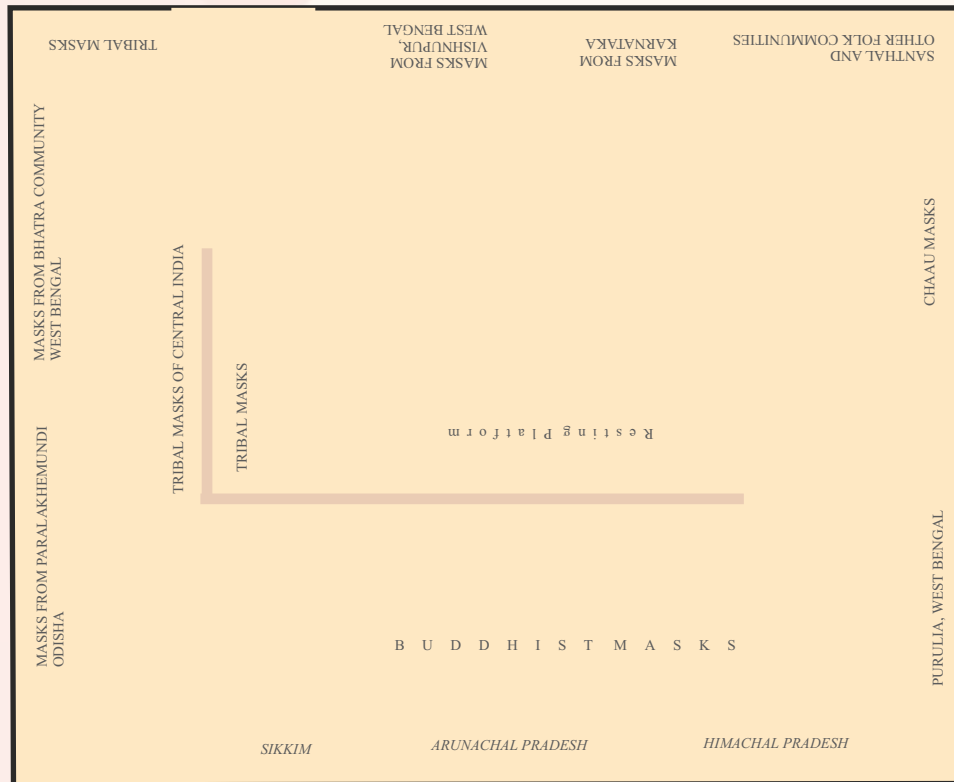
INTERACTIVE PLATFORM

This gallery also provides an interactive space for the museum visitors. A spacious platform with a stage like ambience having installed with a large musical gong is felicitated for the visitors to play and enjoy the thrilling sound of the metal gong. A juke box having large collections of 'world music' is also being introduced.



GALLERY NO. 8

MASKS



Mask is one of the oldest material cultures and mystical artifacts known to human culture. Everywhere from the ancient times human beings have tried to assume the form of divine and mythological beings by putting on masks. Masks as a communicative device have provided a very significant mode of creative expression in cultures. While in some cultures masks may be just a way to hide identity or to put on a theatrical performance; in others it is seen as bestowing power of the being they represent on the wearers. In some it is a magical object.

8

METAL MASKS



MUKHOTA PITAL
Kinnour, Himachal Pradesh
Accn. No 93.25



PANJURNI
Udipi, Karnataka
Accn. No 84.02



DAMAVATI MUKH
Udipi, Karnataka
Accn. No 84.01

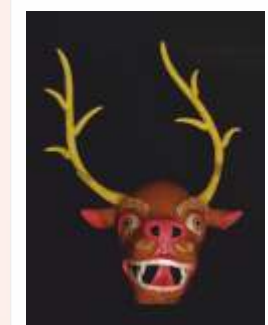
BUDDHIST MASKS



RAHULA
Leh, Jammu & Kashmir
Accn. No 2004.1302

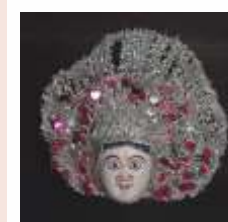


GURU VAJRA
Leh, Jammu & Kashmir
Accn. No 2004.1310



Mask of a Deer
Leh, Jammu & Kashmir
Accn. No 2004.1330

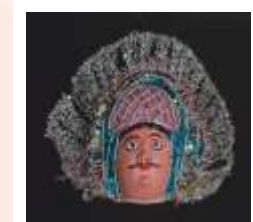
CHHAU MASKS, WEST BENGAL



BHIM
Purulia, West Bengal
Accn. No 2004.55



SATRUGHANA
Purulia, West Bengal
Accn. No 2004.51



NAKUL
Purulia, West Bengal
Accn. No 2004.56

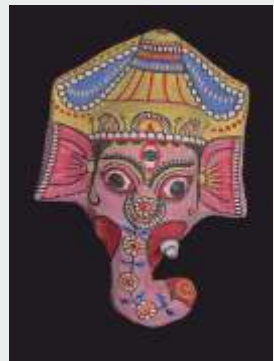
MASKS FROM PARALAKHEMUNDI, ODISHA



BAGH
Accn. No 95.294



BRAHMA
Accn. No 95.284



GAJANAN
Accn. No 95.292



BURALA
Accn. No 98.1230

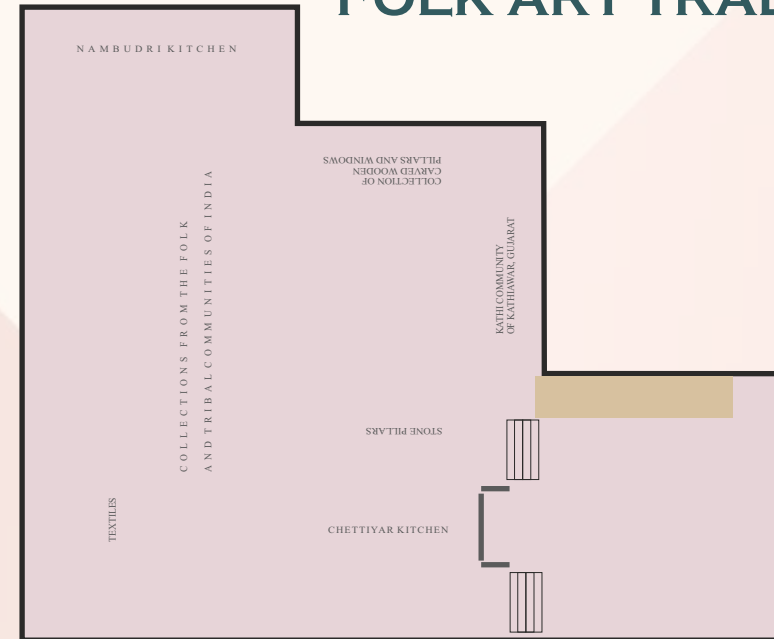


Garuda
Accn. No 95.293

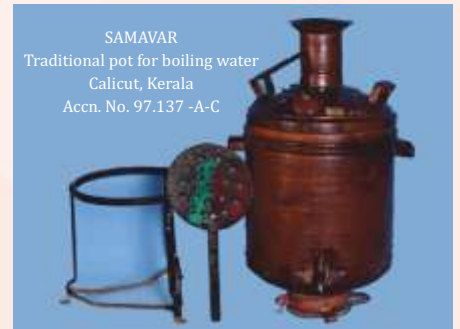
Masks from Paralakhemundi, Odisha predominantly focus on the Hindu epic Ramayana, and includes an interesting one of Hanuman locally known as Burala. Other masks include one of the mythological bird 'Garuda'; A remarkable Brahma mask with heads on all four sides, and those representing Ganesha and other Hindu mythological beings.

GALLERY NO. 9

ETHNIC CUISINE & FOLK ART TRADITIONS



This Gallery explores the aromatic culinary culture of South India with beautiful displays of kitchen traditions of the Chettiyar community and Nambudri Brahmins of Tamil Nadu and Kerala. Diversified traditional kitchen wares ranging from metal utensils to the massive wooden containers, ladles, pots and stone wares are exhibited in these kitchens. The other corners of this gallery houses creative expressions of a diverse range of human activities, including wood carving, bead work and traditional embroidery items from different regions of India. Ornatly carved wooden pillars and big wooden dowry boxes are some of the main attraction of this gallery.



SAMAVAR
Traditional pot for boiling water
Calicut, Kerala
Accn. No. 97.137 -A-C

9

PATARA (DOWRY BOX)



Accn. No 2006.657

This elegant box with splendid wood carving, jointers and fixtures embellished with brass-sheet is used in the elaborate dowry gifts of Kathi community of Gujarat. Traditionally gifted as an ideal souvenir or gift to a bride by her parents at the time of marriage, it is used by her for keeping her precious objects.

Accn. No 91.232
KALAN KORI
Trivandrum, Kerala

A MASSIVE WOODEN LADLE

Heavy and large in size, this wooden ladle is used for large scale food preparation mostly during grand community feasts.

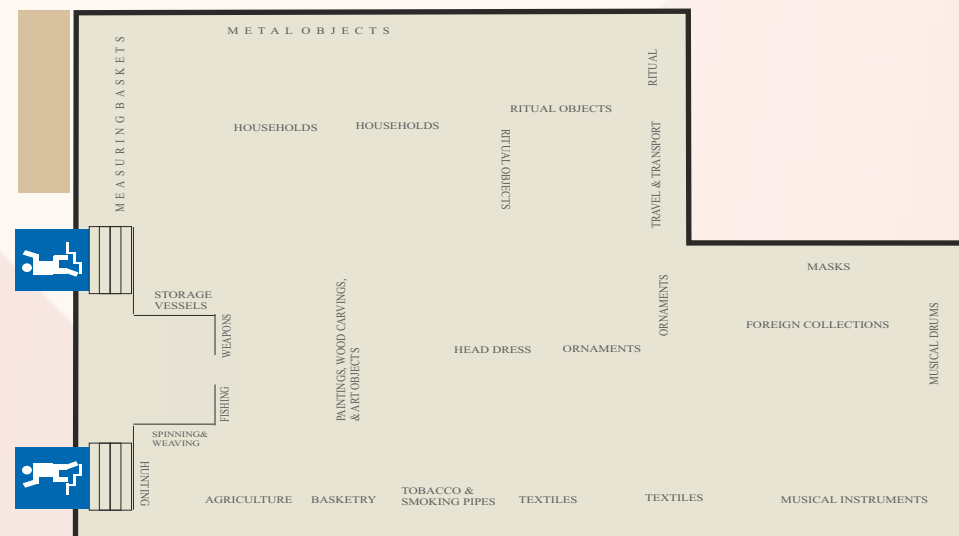


An elegant view of stone and wooden pillars collected from the Chettiyar community, Tamil Nadu.



GALLERY NO. 10

VISUAL STORAGE & RESEARCH GALLERY



This is the visual gallery, where unlike the thematic galleries that we have already visited, the visitors are treated to a visual delight of a plethora of artifacts that not only give one a taste of the immense diversity of India but also give a sense of human diversity and scope of human creativity and imagination.

This Gallery houses more than 4000 objects which are arranged according to their functional categories. These collections may serve to widen the scope of knowledge and contribute towards ethnographic research of the researchers, academicians and students.

CULTURES OF THE NORTH-EAST INDIA

NAGA MEMOIRS

The Nagas, a largest tribal group of the North-east India have their glorious culture that fascinates the world. The Naga villages used to have a very profound social and political organisation instituted to control the society under the administrative head of the Village Chief. Founded with a strong religious belief, the concept of fertility had been the core element that unites the diverse Naga communities. Life of the Nagas, be it birth, death, feasting, sex, martial proficiency etc. all are manifested with the underlying idea of fertility. Naga believed in the content of a soul substance associated with the dead, and this life substance carried in human head could bring fertility of the soil and prosperity of the village. Human head was seen as the seat of wisdom, fertility and repository of power.

Although, the common practices which were associated with the fertility cult of Naga head-hunting, have now been abolished. These glorious traditions of the past are still reflected in their material aspects of culture. The present exhibition houses some important collections of the Naga tribe that narrates the splendid tradition of fertility cult and the crave of social achievement.



SIKKIM AND THE SIKKIMESE

Into the great range of the Himalayas and the loftiest snow peaks in the world, the **22nd State of India**, Sikkim shares political boundaries with the neighbouring countries Tibet in the North and North-east; the Kingdom of Bhutan in the east and Nepal in the west. In the South, Sikkim has its boundary with the neighbouring Indian state West Bengal. Once a tiny little kingdom in the Himalayas, Sikkim became an integral part of the Indian Nation and attained the **22nd State of India in 16th May 1975**. The people of Sikkim, Lepcha, Bhutia and the Nepalese together constitutes Sikkimese population who are privileged to have their unique socio-cultural, political and historical presence of the ancient past. They regard the mountain Kanchendzonga as their guardian deity whose benevolence can protect them from the myseries and roars can crumble them from the very existence. This belief is strongly reflected in the life and culture of the people who are living with great endurance in these ever growing mountainous rugged terrain of the great Himalayas. Fairly known as the land of mountains and melting snows, Sikkim also has in its crown the great ancient monastries and temples where Buddhism, Hinduism and animistic traditions flourished parallel to the ethos of this great Himalayan state.

The present exhibition envisages to present the glory of Mountain and its people who stands sentinel to protect the amity of the great Himalayas through their exquisite art and aesthetic traditions of Monastic cultures, mountain livelihood patterns, animistic beliefs and practices, that are profoundly reflected from the ethnographic objects collected by the Indira Gandhi Rashtriya Manav Sangrahalaya over a long period of its existence.



JHANKRIWALA

The Shaman of Sikkim

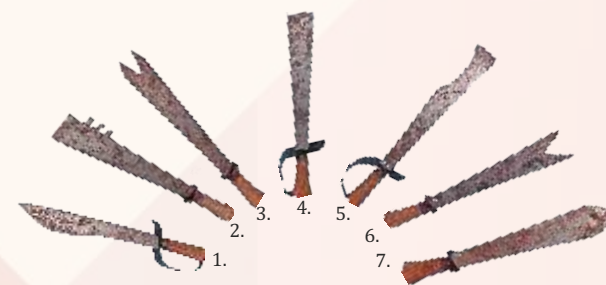
This showcase is devoted to the display of objects which are used in magical rites and healing practice by the Shamans of Sikkim popularly known as the 'Jhankriwala'



CLAN REPRESENTING SWORDS

The Clan-Sword

The Meitei community of Manipur is divided into seven exogamous clans. Each clan have their named ancestors who are worshipped annually during Apokpa Khurumba/ Lai-Haraoba (Merry making) festival of the ancestral gods and goddesses. The Salai-Thang (clan sword) is offered during the ritual of worship by members of the clan and is also used during ritual procession to summon the souls of the deified ancestors from water bodies like ponds and streams. The souls are returned to their abode after the festival.

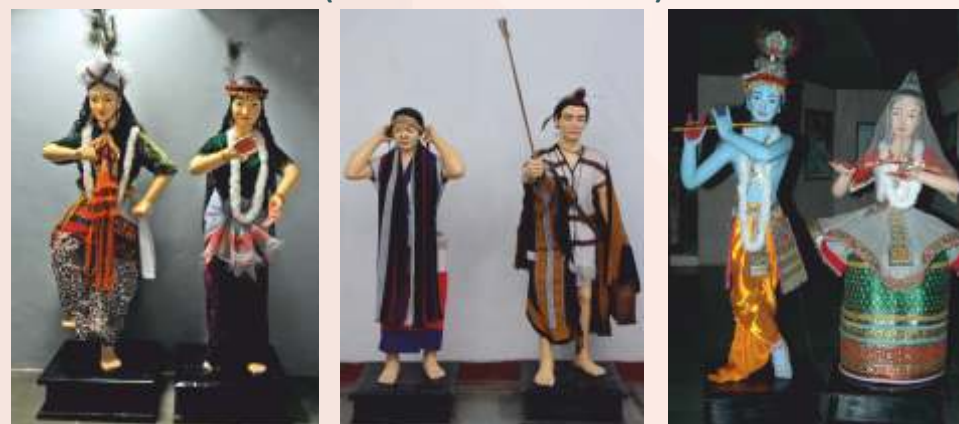


1. Ningthouja Salai-Thang Accn. No 78.77
2. Moirang Salai- Thang Accn. No 78.76
3. Angom Salai-Thang Accn. No 78.73

4. Khuman Salai-Thang Accn. No 78.74
6. Chenglei Salai-Thang Accn. No 78.80
6. Khaba Nganba Salai-Thang Accn. No 78.79

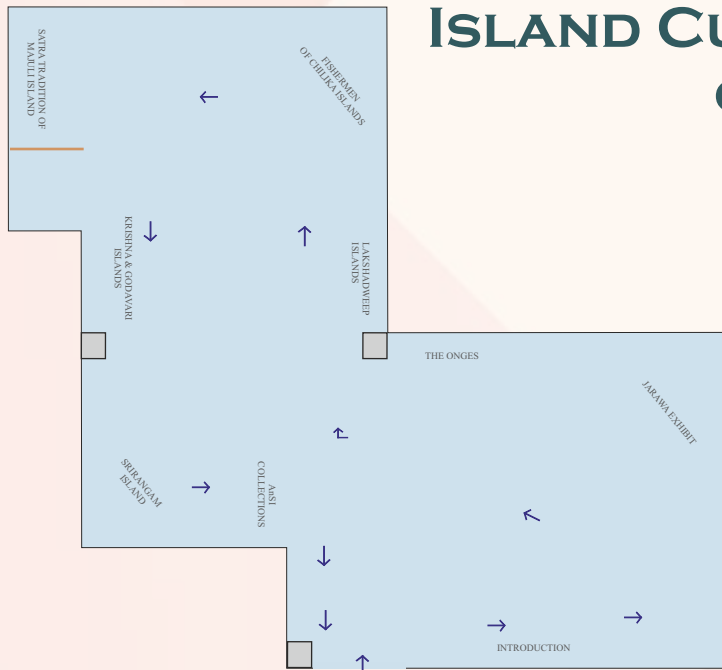
7. Luwang Salai-Thang Accn. No 78.75

LIFE SIZE MANNEQUINS OF KHAMBA-THOIBI (MANIPUR) RADHA-KRISHNA (MANIPUR), APATANI MAN AND WOMAN (ARUNACHAL PRADESH)



GALLERY NO. 12

ISLAND CULTURES OF INDIA



Culturally significant and religiously consecrated, the Indian subcontinent is blessed with beautiful river islands, enchanting lakes and coastal lagoons where human habitations thrive with unique cultures and traditions. Although they appear secluded from the mainland, they are united with it through strong cultural ties. Life in the

islands, be it oceanic, lagoon, river, delta or lake, exhibit special modes of subsistence that distinguish them from the mainland habitations. In these exhibits one can explore the cultural life of the islanders of Andaman and Nicobar, Lakshadweep, the Krishna, Godavari and Kaveri river islands in South India, the Brahmaputra river island of Assam, and the coastal lagoon of Odisha.

Over 18 rare objects acquired from the Zonal Anthropological Museum of the Anthropological Survey of India, Port Blair, are also exhibited in this gallery. The displays in the gallery are visitor-friendly and interactive to provide a delightful Museum Visit.

THE ONGE

Andaman and Nicobar Island

The Onge represent one of the few bastions of a truly pre-capitalist culture of the globe. Unlike what was believed earlier, the people with simple technology are able to provide themselves abundantly with all their needs and have plenty of time for both leisure and non-subsistence activities like rituals and social interactions and dance and music. As we can see, the elaborate body paint of the young boy and the contended expression on the faces do not indicate hardship in the absence of material goods.

Simple technology indicates a direct relationship of maker and user. The

man who makes the dugout canoe (a marvel of practical technology) is probably the one who will put it to sea. Making objects for self use indicate a degree of freedom found in subsistence economies, not found in market dominated societies.



DANGEYH
Accn. No. 87.66
A dug out canoe of the Onge tribe, Andaman & Nicobar Islands



Collections from Lakshadweep islands



Singhasan



An exhibit showing fisherman's house from the Chilika islands, Odisha



A fisherman's house from the Srirangam island

Majuli island is known for the ancient Vaishnavite monasteries known as Satras. Within every Satra there is a Namghar (temple) with a beautifully decorated religious throne called Singhasan that holds holy scriptures of Bhagwad. This institution of Satra was founded by the most revered saint Shri Shri Shrimanta Sankardeva in the early 16th century A.D.

MUSEUM REFERENCE LIBRARY

Beginning with the collections of about 300 books by Dr. Sachin Roy in the late 1970s, Museum Reference Library at present houses about 35000 Books including rare (special) collections and alternative literature. It has about 8000 Indian and foreign bounded journals since 1977. Around 150 Current Journals (Foreign/Indian), Magazines, Newspapers etc. are subscribed by this Library. Special Collections of the Library are:

1. Creative and Alternative Literature
2. Deccan College Collection, Pune (Maharashtra)
3. Asiatic Society Collection, Kolkata (W.B)
4. Sanskrit Literature Collection
5. Census Collection since 1931

It has remarkable Multimedia collections including E-Books on various subjects. Museum Reference Library is now one of the leading Libraries in the National context devoted to cater to the needs of Museum Curators, Research Scholars, Academicians, readers and visitors.

The Library is annexed with the Main Indoor Building (Veethi Sankul).



VISITOR'S FACILITIES



Wheel Chair



Reference Library



Wash Cabin/ Toilet



CCTV Security
Surveillance System



Information Kyosks



Morning/ Evening walk
(registered members)



Parking



Museum Shop



Bicycle on rent



Children Park



Canteen



Information Centre



Drinking Water



Restricted Photography
allowed



Clock Room



Free Educational Tours
(on request)

Visiting hrs: March to August - 11.00 -18.30 ; Sep. to Feb. 10.00 - 17.30 Opens every day except Mondays and National Holidays.

Entry Fee: Rs. 50/- for adults and Rs. 25/- for children 50% concession for Group Visitors and for students on production of Identity Cards. Free Entry Children below 12 years

How to reach:

Location

Museum lies in a prehistoric landscape. It is located at Bhopal, the capital city of Madhya Pradesh in the central province of India.

By Air



Bhopal is air-linked with flights from Delhi, Mumbai, Chennai, Hyderabad, Kolkotta, Indore etc.

By Rail



Being located in Central India, Bhopal is directly connected to major metro-cities of India like Delhi, Mumbai, Chennai, Kolkotta, Bengaluru and Hyderabad.

