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Introduction

The English word “museum” comes from the Latin word, and is pluralized as “museums” (or rarely, “musea”). It is originally from the Ancient Greek (*Mouseion*), which denotes a place or temple dedicated to the Muses (the patron divinities in Greek mythology of the arts), and hence a building set apart for study and the arts, especially the Musaeum (institute) for philosophy and research at Alexandria by Ptolemy I Soter about 280 BCE. The first museum/library is considered to be the one of Plato in Athens. However, Pausanias gives another place called “Museum,” namely a small hill in Classical Athens opposite the Akropolis. The hill was called Mouseion after Mousaios, a man who used to sing on the hill and died there of old age and was subsequently buried there as well.



The Louvre in Paris France.



The Uffizi Gallery, the most visited museum in Italy and an important museum in the world. View toward the Palazzo Vecchio, in Florence.

An example of a very small museum: A maritime museum located in the village of Bolungarvík, Vestfirðir, Iceland showing a 19th-century fishing base: typical boat of the period and associated industrial buildings.

A museum is an institution that cares for (conserves) a collection of artifacts and other objects of artistic, cultural, historical, or scientific importance and some public museums makes them available for public viewing through exhibits that may be permanent or temporary.



The State Historical Museum in Moscow.

Most large museums are located in major cities throughout the world and more local ones exist in smaller cities, towns and even the countryside. Museums have varying aims, ranging from serving researchers and specialists to serving the general public. The objective of serving researchers is increasingly shifting to serving the general public. Some of the most attended museums include the Louvre in Paris, the National Museum of China in Beijing, the Smithsonian Institution in Washington, D.C., the British Museum in London, the National Gallery in London and The Metropolitan Museum of Art in New York City.

There are many types of museums, including art museums, natural history museums, science museums, war museums and children's museums. As of the 2010s, the continuing acceleration in the digitization of information, combined with the increasing capacity of digital information storage, is causing the traditional model of museums (i.e. as static bricks-and-mortar "collections of collections" of three-dimensional specimens and artifacts) to expand to include virtual exhibits and high-resolution images of their collections that patrons can peruse, study, and explore from any place with Internet.

The city with the largest number of museums is Mexico City with over 128 museums. According to The World Museum Community, there are more than 55,000 museums in 202 countries.

Objective



Open-air museum in Pribylina, Slovakia in 2009

The objective behind construction of modern museums is to collect, preserve, interpret, and display items of artistic, cultural, or scientific significance for the education of the public. The objective can also depend on one's point of view. To a family looking for entertainment on a Sunday afternoon, a trip to a local history museum or large city art museum could be a fun, and enlightening way to spend the day. To city leaders, a healthy museum community can be seen as a gauge of the economic health of a city, and a way to increase the sophistication of its inhabitants. To a museum professional, a museum might be seen as a way to educate the public about the museum's mission, such as civil rights or environmentalism. Museums are, above all, storehouses of knowledge. In 1829, James Smithson's bequest, that would fund the Smithsonian Institution, stated he wanted to establish an institution "for the increase and diffusion of knowledge."

In the late 19th century Museums of natural history exemplified the Victorian desire for consumption and for order. Gathering all examples of each classification of a field of knowledge for research and for display was the purpose. As American colleges grew in the 19th century, they developed their own natural history collections for the use of their students. By the last quarter of the 19th century, the scientific research in the universities was shifting toward biological research on a cellular level, and cutting edge research moved from museums to university laboratories. While several large museums, such as the Smithsonian Institution, are still respected as research centers, research is no longer a main purpose of most museums. While there is an ongoing debate about the purposes of interpretation of a museum's collection, there has been a consistent mission to protect and preserve artifacts for future generations. Much care, expertise, and expense is invested in preservation efforts to retard decomposition in aging documents, artifacts, artworks, and buildings. All museums display objects that are important to a culture. As historian Steven Conn writes, "To see the thing itself, with one's own eyes and in a public place, surrounded by other people having some version of the same experience can be enchanting. "

The objective and purpose of Museum vary from institution to institution. Some favor education over conservation, or vice versa. For example, in the 1970s, the Canada Science and Technology Museum favored education over preservation of their objects. They displayed objects as well as their functions. One exhibit featured a historic printing press that a staff member used for visitors to create museum memorabilia.

Some seek to reach a wide audience, such as a national or state museum, while some museums have specific audiences, like the LDS Church History Museum or local history organizations. Generally speaking, museums collect objects of significance that comply with their mission statement for conservation and display. Although of the most museums do not allow physical contact with the associated artifacts, there are some that are interactive and encourage a more hands-on approach. In 2009, Hampton Court Palace, palace of Henry VIII, opened the council room to the general public to create an interactive environment for visitors. Rather than allowing visitors to handle 500-year-old objects, the museum created replicas, as well as replica costumes. The daily activities, historic clothing, and even temperature changes immerse the visitor in a slice of what Tudor life may have been.

Historical Background

The museum of ancient times, such as the Museum of Alexandria, would be equivalent to a modern graduate institute.

Ancient museums

Early museums started as the private collections of wealthy individuals, families or institutions of art and rare or curious natural objects and artifacts. These were often displayed in so-called wonder rooms or cabinets of curiosities. The oldest such museum in evidence was Ennigaldi-Nanna's museum, dating from c. 530 BC and devoted to Mesopotamian antiquities; it apparently had sufficient traffic as to warrant labels for the ordered collection, although there is no source for this information.



The Orthodox Church, later an Ottoman mosque, and now a museum, Hagia Sophia was once the pride of the Byzantine Empire. Historically located in Constantinople, is now modern day Istanbul, Turkey.

Public access to these museums was often possible for the “respectable”, especially to private art collections, but at the whim of the owner and his staff. One way that elite men during this time period gained a higher social status in the world of elites was by becoming a collector of these curious objects and displaying them. Several of the items in these collections were new discoveries and these collectors or naturalists, since many of these people held interest in natural sciences, were eager to obtain them. By putting their collections in a museum and on display they not only got to show their fantastic finds but they also used the museum as a way to sort and “manage the empirical explosion of materials that wider dissemination of ancient texts, increased travel, voyages of discovery, and more systematic forms of communication and exchange had produced.” One of these naturalists and collectors was Ulisse Aldrovandi, whose collection policy of gathering as many objects and facts about them was “encyclopedic” in nature, reminiscent of that of Pliny, the Roman philosopher and naturalist. The idea was to consume and collect as much knowledge as possible, to put everything they collected and everything they knew in these displays.

In time, however, museum philosophy would change and the encyclopedic nature of information that was so enjoyed by

Aldrovandi and his cohorts would be dismissed as well as “the museums that contained this knowledge.” The 18th century scholars of the Age of Enlightenment saw their ideas of the museum as superior and based their natural history museums on “organization and taxonomy” rather than displaying everything in any order after the style of Aldrovandi. While some of the oldest public museums in the world opened in Italy during the Renaissance, the majority of these significant museums in the world opened during the 18th century:

- the Capitoline Museums, the oldest public collection of art in the world, began in 1471 when Pope Sixtus IV donated a group of important ancient sculptures to the people of Rome.
- the Vatican Museums, the second oldest museum in the world, traces its origins to the public displayed sculptural collection begun in 1506 by Pope Julius II
- the Royal Armouries in the Tower of London is the oldest museum in the United Kingdom. It opened to the public in 1660, though there had been paying privileged visitors to the armouries displays from 1592. Today the museum has three sites including its new headquarters in Leeds.
- Rumphius constructed a botanical museum in Ambon in 1662, making it the oldest recorded museum in Indonesia. Nothing remains of it except books written by himself, which are now in the library of the National Museum. Its successor was the Batavia Society of Art and Science, established on 24 April 1778. It built a museum and a library, played an important role in research, and collected much material on the natural history and culture of Indonesia.
- the Amerbach Cabinet, originally a private collection, was bought by the university and city of Basel in 1661 and opened to the public in 1671.
- the Musée des Beaux-Arts et d’archéologie in Besançon was established in 1694 after Jean-Baptiste Boisot, an abbot, gave his personal collection to the Benedictines of the city

in order to create a museum open to the public two days every week.

- the Kunstkamera in St. Petersburg was founded in 1717 in Kikin Hall and officially opened to the public in 1727 in the Old St. Petersburg Academy of Science Building
- the British Museum in London, was founded in 1753 and opened to the public in 1759. Sir Hans Sloane's personal collection of curios provided the initial foundation for the British Museum's collection.
- the Uffizi Gallery in Florence, This art collection was begun in the 15th century by Cosimo de' Medici, enlarged by his descendants, and in 1743 bequeathed by the last heir of the House of Medici "to the people of Tuscany and to all nations." The Uffizi Palace (built 1560-1581) was designed by the Renaissance painter and architect Giorgio Vasari. The top floors were converted to gallery space, open to visitors on request, and then opened to the public as a museum in 1769 by Grand Duke Peter Leopold.
- the Museum of the History of Riga and Navigation is the oldest in Latvia and the whole of the Baltics, and one of the oldest in Europe. It was founded and opened to public in 1773 by the Riga Town Council as Himsel Museum. The rich and diverse collections of the Museum originated from an art and natural sciences collection of Nikolaus von Himsel (1729–1764), a Riga doctor. Today the Museum of the History of Riga and Navigation collections number more than 500 000 items, systematised in about 80 collections.
- the Hermitage Museum was founded in 1764 by Catherine the Great and has been open to the public since 1852.
- the Belvedere Palace of the Habsburg monarchs in Vienna opened with a collection of art in 1781.
- the Museo del Prado in Madrid was founded in 1785 by Charles III of Spain and was opened to the public for the first time in 1819.
- the Teylers Museum in Haarlem (The Netherlands) established in 1778 and is the oldest Dutch museum.

- the Louvre Museum in Paris (France), also a former royal palace, opened to the public in 1793
- The Brukenthal National Museum, erected in the late of 18th century in Sibiu, Transylvania, Romania, housed in the palace of Samuel von Brukenthal – who was Habsburg governor of Transylvania and who established its first collections around 1790. The collections were officially opened to the public in 1817, making it the oldest institution of its kind in Romania.
- The Charleston Museum was established in 1773 thereby making it the first museum in the Southern United States. It did not open to the public until 1824.
- The museum of the American Philosophical Society in Philadelphia dates to 1743, making it the oldest museum in the United States.
- Charles Wilson Peale established America's first public museum in 1786 in Philadelphia's Independence Hall in 1786. It closed by the 1840s.
- Indian Museum, Kolkata, established in 1814 is the oldest museum in India. It has a collection of 1,02,646 artifacts.

Modern museums



The Peristylia hall in National Museum of Indonesia in Jakarta, the largest and one of the oldest museum in Indonesia.

The first “public” museums were generally accessible only by the middle and upper classes. It could be difficult to gain entrance. When the British Museum opened to the public in 1759, it was a concern that large crowds could damage the artifacts. Prospective

visitors to the British Museum had to apply in writing for admission, and small groups were allowed into the galleries each day.

The British Museum became increasingly popular during the 19th century, amongst all age groups and social classes who visited the British Museum, especially on public holidays. The Ashmolean Museum, however, founded in 1677 from the personal collection of Elias Ashmole, was set up in the University of Oxford to be open to the public and is considered by some to be the first modern public museum. The collection included that of Elias Ashmole which he had collected himself, including objects he had acquired from the gardeners, travellers and collectors John Tradescant the elder and his son of the same name. The collection included antique coins, books, engravings, geological specimens, and zoological specimens – one of which was the stuffed body of the last dodo ever seen in Europe; but by 1755 the stuffed dodo was so moth-eaten that it was destroyed, except for its head and one claw. The museum opened on 24 May 1683, with naturalist Robert Plot as the first keeper. The first building, which became known as the Old Ashmolean, is sometimes attributed to Sir Christopher Wren or Thomas Wood.

In France, the first public museum was the Louvre Museum in Paris, opened in 1793 during the French Revolution, which enabled for the first time free access to the former French royal collections for people of all stations and status. The fabulous art treasures collected by the French monarchy over centuries were accessible to the public three days each “*décade*” (the 10-day unit which had replaced the week in the French Republican Calendar). The *Conservatoire du muséum national des Arts* (National Museum of Arts’s Conservatory) was charged with organizing the Louvre as a national public museum and the centerpiece of a planned national museum system. As Napoléon I conquered the great cities of Europe, confiscating art objects as he wanted, the collections grew and the organizational task became more and more complicated. After Napoleon was defeated in 1815, several of the treasures he had amassed were gradually returned to their owners (and many

were not). His plan was never fully realized, but his concept of a museum as an agent of nationalistic fervor had a profound influence throughout Europe.

American museums ultimately joined European museums as the world's leading centers for the production of new knowledge in their fields of interest. A period of intense museum building, in both an intellectual and physical sense was realized in the late 19th and early 20th centuries (this is often called "The Museum Period" or "The Museum Age"). While many American museums, both Natural History museums and Art museums alike, were founded with the intention of focusing on the scientific discoveries and artistic developments in North America, many moved to emulate their European counterparts in certain ways (including the development of Classical collections from ancient Egypt, Greece, Mesopotamia and Rome).

Drawing on Michel Foucault's concept of liberal government, Tony Bennett has suggested the development of more modern 19th century museums was part of new strategies by Western governments to produce a citizenry that, rather than be directed by coercive or external forces, monitored and regulated its own conduct. To incorporate the masses in this strategy, the private space of museums that previously had been restricted and socially exclusive were made public. As such, objects and artifacts, especially those related to high culture, became instruments for these "new tasks of social management." Universities became the primary centers for innovative research in the United States well before the start of the Second World War. Nevertheless, museums to this day contribute new knowledge to their fields and continue to build collections that are useful for both research and display.

The late twentieth century witnessed intense debate concerning the repatriation of religious, ethnic, and cultural artifacts housed in museum collections. In the United States several Native American tribes and advocacy groups have lobbied extensively for the repatriation of sacred objects and the reburial of human remains.

In 1990 Congress passed the Native American Graves Protection and Repatriation Act (NAGPRA), which required federal agencies and federally funded institutions to repatriate Native American “cultural items” to culturally affiliate tribes and groups. Similarly, many European museum collections often contain objects and cultural artifacts acquired through imperialism and colonization. Some historians and scholars have criticized the British Museum for its possession of rare antiquities from Egypt, Greece, and the Middle East.

Roles Pertaining to Management



Vatican Museums.

The roles associated with the management a museum mainly depend on the size of the institution, but every museum has a hierarchy of governance with a Board of Trustees serving at the top. The Director is next in command and works with the Board to establish and fulfill the museum’s mission statement and to ensure that the museum is accountable to the public. Together, the Board and the Director establish a system of governance that is guided by policies that set standards for the institution. Documents that set these standards include an institutional or strategic plan, institutional code of ethics, bylaws, and collections policy.

The American Alliance of Museums(AAM) has also formulated a series of standards and best practices that help guide the management of museums. Unfortunately, many small, local museums lack this guidance since accreditation with AAM requires a museum to operate on an annual budget of at least \$25,000.

- Board of Trustees - The board governs the museum and is responsible for ensuring the museum is financially and ethically sound. They set standards and policies for the museum. Board members are often involved in fundraising aspects of the museum and represent the institution.
- Director- The director is the face of the museum to the professional and public community. They communicate closely with the board to guide and govern the museum. They work with the staff to ensure the museum runs smoothly.

Museum governance is grounded by a mission statement which states the purpose of the museum, and while a museum seeks to adhere consistently to its mission, this statement is subject to revision as the institution evolves over the years. A vision statement indicates where the museum wishes to be in the future and provides a framework for growth. A values statement explains the beliefs of the museum.

According to museum professionals Hugh H. Genoways and Lynne M. Ireland, "Administration of the organization requires skill in conflict management, interpersonal relations, budget management and monitoring, and staff supervision and evaluation. Managers must also set legal and ethical standards and maintain involvement in the museum profession."

Within the museum various positions carry out the policies established by the Board and the Director. All museum employees should work together toward the museum's institutional goal. Here is a list of positions commonly found at museums:

- Curator – Curators are the intellectual drivers behind exhibits. They research the museum's collection and topic of focus, develop exhibition themes, and publish their research aimed at either a public or academic audience. Larger museums have curators in a variety of areas. For example, The Henry Ford has a Curator of Transportation, a Curator of Public Life, a Curator of Decorative Arts, etc.
- Collections Management - Collections managers are primarily responsible for the hands-on care, movement,

and storage of objects. They are responsible for the accessibility of collections and collections policy.

- Registrar – Registrars are the primary record keepers of the collection. They insure that objects are properly accessioned, documented, insured, and, when appropriate, loaned. Ethical and legal issues related to the collection are dealt with by registrars. Along with collections managers, they uphold the museum's collections policy.
- Educator - Museum educators are responsible for educating museum audiences. Their duties can include designing tours and public programs for children and adults, teacher training, developing classroom and continuing education resources, community outreach, and volunteer management. Educators not only work with the public, but also collaborate with other museum staff on exhibition and program development to ensure that exhibits are audience-friendly.
- Exhibit Designer – Exhibit designers are in charge of the layout and physical installation of exhibits. They create a conceptual design and then bring it to fruition in the physical space.
- Conservator – Conservators focus on object restoration. More than preserving the object in its present state, they seek to stabilize and repair artifacts to the condition of an earlier era.

Other positions commonly found at museums consisting of: building operator, public programming staff, photographer, librarian, archivist, groundskeeper, volunteer coordinator, preparator, security staff, development officer, membership officer, business officer, gift shop manager, public relations staff, and graphic designer. At smaller museums, staff members often fulfill multiple roles. Some of these positions are excluded entirely or may be carried out by a contractor when necessary.

Museum's Exhibition histories

An exhibition history is a listing of exhibitions for an institution, artist or a work of art. Exhibition histories generally include the

name of the host institution, the title of the exhibition and the opening and closing dates of the exhibition.

The following is a list of major institutions that have complete or substantial exhibition histories that are available online.

- Amon Carter Museum, Fort Worth, Texas (1961–present)
- Brooklyn Museum (1846–present)
- The Art Institute of Chicago (1883–present)
- The Cleveland Museum of Art (1916–present)
- Contemporary Arts Museum Houston (1948–present)
- Corcoran Gallery of Art, Washington DC (1901–present)
- Dahesh Museum of Art, New York (1995–present)
- Dallas Museum of Art (1903–present)
- The Field Museum, Chicago, Illinois (1930–present)
- The Museum of Contemporary Art, Los Angeles (1984–present)
- The Museum of Modern Art, New York (1929–present)
- National Gallery of Art, Washington DC (1941–present)
- Canadian Museum of Nature, Ottawa, Ontario (1912–present)

MUSEUM PLANNING OR DESIGN

Throughout history, the design of museums has evolved however, museum planning involves planning the actual mission of the museum along with planning the space that the collection of the museum will be housed in. Intentional museum planning has its beginnings with the museum founder and librarian John Cotton Dana. Dana detailed the process of founding the Newark Museum in a series of books in the early 20th century so that other museum founders could plan their museums. Dana suggested that potential founders of museums should form a committee first, and reach out to the community for input as to what the museum should supply or do for the community. According to Dana, museums should be planned according to community's needs: "The new museum... does not build on an educational superstition.

It examines its community's life first, and then straightway bends its energies to supplying some the material which that community needs, and to making that material's presence widely known, and to presenting it in such a way as to secure it for the maximum of use and the maximum efficiency of that use." The way that museums are planned and designed vary according to what collections they house, but overall, they adhere to planning a space that is easily accessed by the public and easily displays the chosen artifacts. These elements of planning have their roots with John Cotton Dana, who was perturbed at the historical placement of museums outside of cities, and in areas that were not easily accessed by the public, in gloomy European style buildings.

Questions of accessibility continue to the present day. Several museums strive to make their buildings, programming, ideas, and collections more publicly accessible than in the past. Not every museum is participating in this trend, but that seems to be the trajectory of museums in the twenty-first century with its emphasis on inclusiveness.

One pioneering way museums are attempting to make their collections more accessible is with open storage. Most of a museum's collection is typically locked away in a secure location to be preserved, but the result is most people never get to see the vast majority of collections. The Brooklyn Museum's Luce Center for American Art practices this open storage where the public can view items not on display, albeit with minimal interpretation. The practice of open storage is all part of an ongoing debate in the museum field of the role objects play and how accessible they should be. In terms of modern museums, interpretive museums, as opposed to art museums, have missions reflecting curatorial guidance through the subject matter which now include content in the form of images, audio and visual effects, and interactive exhibits.

Museum creation begins with a museum plan, created through a museum planning process. The process involves identifying the museum's vision and the resources, organization and experiences

needed to realize this vision. A feasibility study, analysis of comparable facilities, and an interpretive plan are all developed as part of the museum planning process. Some museum experiences have very few or no artifacts and do not necessarily call themselves museums, and their mission reflects this; the Griffith Observatory in Los Angeles and the National Constitution Center in Philadelphia, being notable examples where there are few artifacts, but strong, memorable stories are told or information is interpreted. In contrast, the United States Holocaust Memorial Museum in Washington, D.C. uses many artifacts in their memorable exhibitions.

As a Source of Economic Development

In recent years, some cities have turned to museums as an avenue for economic development or rejuvenation. This is particularly true in the case of postindustrial cities. Examples of museums fulfilling these economic roles exist around the world. For example, the spectacular *Guggenheim Bilbao* was built in Bilbao, Spain in a move by the Basque regional government to revitalize the dilapidated old port area of that city. The Basque government agreed to pay \$100 million for the construction of the museum, a price tag that caused many Bilbaoans to protest against the project. Nonetheless, the gamble has appeared to pay off financially for the city, with over 1.1 million people visiting the museum in 2015. Key to this is the large demographic of foreign visitors to the museum, with 63% of the visitors residing outside of Spain and thus feeding foreign investment straight into Bilbao.

A similar project to that undertaken in Bilbao was also built on the disused shipyards of Belfast, Northern Ireland. *Titanic Belfast* was built for the same price as the *Guggenheim Bilbao* (and which was incidentally built by the same architect, Frank Gehry) in time for the 100th anniversary of the Belfast-built ship's maiden voyage in 2012. Initially expecting modest visitor numbers of 425,000 annually, first year visitor numbers reached over 800,000, with almost 60% coming from outside Northern Ireland. In the United States, similar projects include the 81, 000 square foot

Taubman Museum of Art in Roanoke, Virginia and *The Broad Museum* in Los Angeles.

Museums being used as a cultural economic driver by city and local governments has proven to be controversial among museum activists and local populations alike. Public protests have taken place in numerous cities which have tried to employ museums in this way. While most subside if a museum is successful, as happened in Bilbao, others continue especially if a museum struggles to attract visitors. The *Taubman Museum* is an example of a museum which cost a lot (eventually \$66 million) but attained little success, and continues to have a low endowment for its size. Some museum activists also see this method of museum use as a deeply flawed model for such institutions. Steven Conn, one such museum proponent, believes that “to ask museums to solve our political and economic problems is to set them up for inevitable failure and to set us (the visitor) up for inevitable disappointment.”

Exhibition design



Exhibit in Indonesia Museum, Jakarta, displaying the traditional costumes of Indonesian ethnic groups, such as Balinese and East Java.

Most of the mid-size and large museums employ exhibit design staff for graphic and environmental design projects, including exhibitions. In addition to traditional 2-D and 3-D designers and architects, these staff departments may include audio-visual specialists, software designers, audience research and evaluation

specialists, writers, editors, and preparators or art handlers. These staff specialists may also be charged with supervising contract design or production services. The exhibit design process builds on the interpretive plan for an exhibit, determining the most effective, engaging and appropriate methods of communicating a message or telling a story.



Indra, a Vedic God in Hinduism. Copper repoussé, gilt with semi-precious stones, 13th-14th century, in the Patan Museum, Nepal.

The process will often mirror the architectural process or schedule, moving from conceptual plan, through schematic design, design development, contract document, fabrication and installation. Museums of all sizes may also contract the outside services of exhibit fabrication businesses. Exhibition design has as varied of strategies, theories, and methods but two that embody much of the theory and dialogue surrounding exhibition design are the metonymy technique and the use of authentic artifacts to provide the historical narrative. Metonymy, or “the substitution of the name of an attribute or adjunct for that of the thing meant,” is a technique used by many museums but few as heavily and as influentially as Holocaust museums. The United States Holocaust Memorial Museum in Washington D.C., for example, employs this technique in its shoe exhibition. Simply a pile of decaying leather shoes piled against a bare, gray concrete wall the exhibit

relies heavily on the emotional, sensory response the viewer will naturally through this use metonymic technique. This exhibition design intentionally signifies metonymically the nameless and victims themselves. This metaphysical link to the victims through the deteriorating and aged shoes stands as a surviving vestige of the individual victim. This technique, employed properly, can be a very powerful one as it plays off the real life experiences of the viewer while evoking the equally unique memory of the victim.

Metonymy, however, Jennifer Hansen-Glucklich argues, is not without its own problems. Hansen-Glucklich explains, "...when victims' possessions are collected according to type and displayed en masse they stand metonymically for the victims themselves ... Such a use of metonymy contributes to the dehumanization of the victims as they are reduced to a heap of indistinguishable objects and their individuality subsumed by an aesthetic of anonymity and excess."

While a powerful technique Hansen-Glucklick points out that when used *en masse* the metonym suffers as the memory and suffering of the individual is lost in the chorus of the whole. While at times juxtaposed, the alternative technique of the use of authentic objects is seen the same exhibit mentioned above. The use of authentic artifacts is employed by most, if not all, museums but the degree to which and the intention can vary greatly. The basic idea behind exhibiting authentic artifacts is to provide not only legitimacy to the exhibit's historical narrative but, at times, to help create the narrative as well. The theory behind this technique is to exhibit artifacts in a neutral manner to orchestrate and narrate the historic narrative through, ideally, the provenance of the artifacts themselves. While albeit necessary to some degree in any museum repertoire, the use of authentic artifacts can not only be misleading but as equally problematic as the aforementioned metonymic technique. Hansen-Glucklick explains, "The danger of such a strategy lies in the fact that by claiming to offer the remnants of the past to the spectator, the museum creates the illusion of standing before a complete picture. The suggestion is that if enough

details and fragments are collected and displayed, a coherent and total truth concerning the past will emerge, visible and comprehensible.

The museum attempts, in other words, to archive the unachievable." While any exhibit benefits from the legitimacy given by authentic objects or artifacts the temptation must be protected against in order to avoid relying solely on the artifacts themselves. A well designed exhibition should employ objects and artifacts as a foundation to the narrative but not as a crutch; a lesson any conscientious curator would be well to keep in mind.

Some museum scholars have even begun to question whether museums truly need artifacts at all. Historian Steven Conn provocatively asks this question, suggesting that there are fewer objects in *all* museums now, as they have been progressively replaced by interactive technology. As educational programming has grown in museums, mass collections of objects have receded in importance. This is not necessarily a negative development. Dorothy Canfield Fisher observed that the reduction in objects has pushed museums to grow from institutions that artlessly showcased their many artifacts (in the style of early cabinets of curiosity) to instead "thinning out" the objects presented "for a general view of any given subject or period, and to put the rest away in archive-storage-rooms, where they could be consulted by students, the only people who really needed to see them." This phenomenon of disappearing objects is especially present in science museums like the Museum of Science and Industry in Chicago, which have a high visitorship of school-aged children who may benefit more from hands-on interactive technology than reading a label beside an artifact.

Various Types of Museums

Types of museums vary, from large institutions, covering many of the categories below, to very small institutions focusing on a specific subject, location, or a notable person. Categories include: fine arts, applied arts, craft, archaeology, anthropology

and ethnology, biography, history, cultural history, science, technology, children's museums, natural history, botanical and zoological gardens. Within these categories many museums specialize further, e.g. museums of modern art, folk art, local history, military history, aviation history, philately, agriculture or geology.

Another type of museum is an encyclopedic museum. Commonly referred to as a universal museum, encyclopedic museums have collections representative of the world and typically include art, science, history, and cultural history. The type and size of a museum is reflected in its collection. A museum normally houses a core collection of important selected objects in its field.

Architectural museums

Architectural museums are institutions dedicated to educating visitors about architecture and a variety of related fields, often including urban design, landscape design, interior decoration, engineering, and historic preservation. Additionally, museums of art or history sometimes dedicate a portion of the museum or a permanent exhibit to a particular facet or era of architecture and design, though this does not technically constitute a proper museum of architecture.

The International Confederation of Architectural Museums (ICAM) is the principal worldwide organisation for architectural museums. Members consist of almost all large institutions specializing in this field and also those offering permanent exhibitions or dedicated galleries.

Architecture museums are in fact a less common type in the United States, due partly to the difficulty of curating a collection which could adequately represent or embody the large scale subject matter. The National Building Museum in Washington D.C., a privately run institution created by a mandate of Congress in 1980, is the nation's most prominent public museum of architecture. In addition to its architectural exhibits and collections, the Museum seeks to educate the public about engineering and design.

The NBM is a unique museum in that the building in which it is housed – the historic Pension Building built 1882-87 – is itself a sort of curated collection piece which teaches about architecture. Another large scale museum of architecture is the Chicago Athenaeum, an international Museum of Architecture and Design, founded in 1988.

The Athenaeum differs from the National Building Museum not only in its global scope – it has offices in Italy, Greece, Germany, and Ireland – but also in its broader topical scope, which encompasses smaller modern appliances and graphic design. A very different and much smaller example of an American architectural museum is the Schifferstadt Architectural Museum in Frederick, Maryland. Similar to the National Building Museum, the building of the Schifferstadt is an historic structure, built in 1758, and therefore also an embodiment of historic preservation and restoration.

In addition to instructing the public about its eighteenth century German-American style architecture, the Schifferstadt also interprets the broader contextual history of its origins, including topics such as the French and Indian War and the arrival of the region's earliest German American immigrants.

Museums of architecture are devoted mainly to disseminating knowledge about architecture, but there is considerable room for expanding into other related genres such as design, city planning, landscape, infrastructure, and even the traditional study of history or art, which can provide useful context for any architectural exhibit.

Archaeology museums

Archaeology museums specialize in the display of archaeological artifacts. Many are in the open air, such as the Agora of Athens and the Roman Forum. Others display artifacts found in archaeological sites inside buildings. Some, such as the Western Australian Museum, exhibit maritime archaeological materials. These appear in its Shipwreck Galleries, a wing of the

Maritime Museum. This Museum has also developed a 'museum-without-walls' through a series of underwater wreck trails.

Art museums



Viewers of the Doni Tondo by Michelangelo in the Uffizi Gallery.

An art museum, also known as an art gallery, is a space for the exhibition of art, usually in the form of art objects from the visual arts, primarily paintings, illustrations, and sculpture. Collections of drawings and old master prints are often not displayed on the walls, but kept in a print room. There may be collections of applied art, including ceramics, metalwork, furniture, artist's books and other types of object. Video art is often screened. The first publicly owned museum in Europe was the Amerbach-Cabinet in Basel, originally a private collection sold to the city in 1661 and public since 1671 (now Kunstmuseum Basel). The Ashmolean Museum in Oxford opened on 24 May 1683 as the world's first university art museum. Its first building was built in 1678–1683 to house the cabinet of curiosities Elias Ashmole gave Oxford University in 1677.

The Uffizi Gallery in Florence was initially conceived as offices for the Florentine civil service (hence the name), but evolved into a display place for many of the paintings and sculpture collected by the Medici family or commissioned by them. After the house of Medici was extinguished, the art treasures remained in Florence, forming one of the first modern museums. The gallery had been open to visitors by request since the sixteenth century, and in 1765 it was officially opened to the public. Another early public museum

was the British Museum in London, which opened to the public in 1759. It was a “universal museum” with very varied collections covering art, applied art, archaeology, anthropology, history, and science, and what is now the British Library.

The science collections, library, paintings and modern sculpture have since been found separate homes, leaving history, archaeology, non-European and pre-Renaissance art, and prints and drawings. Underwater museum is another type of art museum where the Artificial reef are placed to promote marine life. Cancun Underwater Museum, or the Subaquatic Sculpture Museum, in Mexico is the largest underwater museum in the world. There are now about 500 images in the underwater museum. The last eleven images were added in September 2013. The specialised art museum is considered a fairly modern invention, the first being the Hermitage in Saint Petersburg which was established in 1764. The Louvre in Paris was established in 1793, soon after the French Revolution when the royal treasures were declared for the people. The Czartoryski Museum in Kraków was established in 1796 by Princess Izabela Czartoryska. This showed the beginnings of removing art collections from the private domain of aristocracy and the wealthy into the public sphere, where they were seen as sites for educating the masses in taste and cultural refinement.

Biographical museums

Biographical museums are dedicated to items relating to the life of a single person or group of people, and may also display the items collected by their subjects during their lifetimes. Some biographical museums are located in a house or other site associated with the lives of their subjects (e.g. Sagamore Hill (house) which contains the Theodore Roosevelt Museum or The Keats-Shelley Memorial House in the Piazza di Spagna, Rome). Some homes of famous people house famous collections in the sphere of the owner’s expertise or interests in addition to collections of their biographical material; one such example is The Wellington Museum, Apsley House, London, home of the Duke of Wellington, which, in addition

to biographical memorabilia of the Duke's life, also houses his collection world famous paintings. Other biographical museums, such as many of the American presidential libraries, are housed in specially constructed buildings.

Car Museums

With the passage of time, more and more museums dedicated to classic cars of yesteryear are opening. Many of the old classics come to life once the original owners pass away. Some are not-for-profit while others are run as a private business.

Children's museums



The Buell Children's Museum in Pueblo, Colorado was ranked #2 children's art museum in the United States by Child Magazine.

Children's museums are institutions that provide exhibits and programs to stimulate informal learning experiences for children. In contrast with traditional museums that typically have a hands-off policy regarding exhibits, children's museums feature interactive exhibits that are designed to be manipulated by children. The theory behind such exhibits is that activity can be as educational as instruction, especially in early childhood. Most children's museums are nonprofit organizations, and many are run by volunteers or by very small professional staffs.

The Brooklyn Children's Museum was established in 1899 by the Brooklyn Institute of Arts and Sciences. It is often regarded as the first children's museum in the United States. The idea

behind the Brooklyn Children's Museum implicitly acknowledged that existing American museums were not designed with children in mind. Although museums at the turn of the century viewed themselves as institutions of public education, their exhibits were often not made accessible for children, who may have struggled with simple design features such as the height of exhibit cases, or the language of interpretive labels. Besides, touching objects was often prohibited, limiting visitors' ability to interact with museum objects. The founders of the Brooklyn Children's Museum were concerned with education and realized that no other institution had attempted to establish "a Museum that will be of especial value and interest to young people between the ages of six and twenty years." Their objective was to gain children's interest and "to stimulate their powers of observation and reflection" as well as to "illustrate by collections of pictures, cartoons, charts, models, maps and so on, each of the important branches of knowledge which is taught in elementary schools." Anna Billings Gallup, the museum's curator from 1904-1937, encouraged a learning technique that allowed children to "discover" information by themselves through touching and examining objects. Visitors to the museum were able to compare the composition, weight, and hardness of minerals, learn to use a microscope to examine natural objects, and build their own collections of natural objects to be displayed in a special room of the museum. Besides emphasis on allowing interaction with objects, Gallup also encouraged learning through play. She believed learning at the Brooklyn Children's Museum should be "pure fun", and to this end developed nature clubs, held field trips, brought live animals into the museum, and hired gallery instructors to lead children in classification games about animals, shells, and minerals. Other children's museums of the early twentieth century used similar techniques that emphasized learning through experience.

Children's museums generally emphasize experiential learning through museum interactives, sometimes leading them to have very few or no physical collection items. The Brooklyn Children's

Museum and other early children's museums grew out of the tradition of natural history museums, object-centered institutions. Over the course of the twentieth century, the children's museums slowly began to discard their objects in favor of more interactive exhibits. While children's museums are a more extreme case, it is important to note that during the twentieth century, more and more museums have elected to display fewer objects and offer more interpretation than museums of the nineteenth century.

Some scholars argue that objects, while once critical to the definition of a museum, are no longer considered vital to many institutions because they are no longer necessary to fulfill the roles we expect museums to serve as museums focus more on programs, education, and their visitors. After the Brooklyn Children's Museum opened in 1899, other American museums followed suit by opening small children's sections of their institutions designed with children in mind and equipped with interactive activities, such as the Smithsonian's children's room opened in 1901. The Brooklyn Children's Museum also inspired other children's museums either housed separately or even developed completely independently of parent museums, like the Boston Children's Museum (1913), The Children's Museum of Detroit Public Schools (1915), and the Children's Museum of Indianapolis (1925). The number of children's museums in the United States continued to grow over the course of the twentieth century, with over 40 museums opened by the 1960s and more than 70 children's museums opened to the public between 1990 and 1997.

International professional organizations of children's museums include the Association of Children's Museums (ACM), which was formed in 1962 as the American Association of Youth Museums (AAYM) and in 2007 counted 341 member institutions in 23 countries, and The Hands On! Europe Association of Children's Museum (HO!E), established in 1994, with member institutions in 34 countries as of 2007. Many museums that are members of ACM offer reciprocal memberships, allowing members of one museum to visit all the others for free.

Design museums

A design museum is a museum with a focus on product, industrial, graphic, fashion and architectural design. Many design museums were founded as museums for applied arts or decorative arts and started only in the late 20th century to collect design.

Diachronic versus synchronic

Sometimes it may be useful to distinguish between diachronic and synchronic museums. According to University of Florida's Professor Eric Kilgerman, "While a museum in which a particular narrative unfolds within its halls is diachronic, those museums that limit their space to a single experience are called synchronic."

Encyclopedic museums

Encyclopedic museums are large, mostly national, institutions that offer visitors a plethora of information on a variety of subjects that tell both local and global stories. The aim of encyclopedic museums is to provide examples of each classification available for a field of knowledge. "With 3% of the world's population, or nearly 200 million people, living outside the country of their birth, encyclopedic museums play an especially important role in the building of civil society. They encourage curiosity about the world." James Cuno, President and Director of the Art Institute of Chicago, along with Neil MacGregor, Director of the British Museum, are two of the most outspoken museum professionals who support encyclopedic museums. They state that encyclopedic museums are advantageous for society by exposing museum visitors to a wide variety of cultures, engendering a sense of a shared human history. Some scholars and archaeologists, however, argue against encyclopedic museums because they remove cultural objects from their original cultural setting, losing their context.

Ethnology or ethnographic museums

Ethnology museums are a type of museum that focus on studying, collecting, preserving and displaying artifacts and objects concerning ethnology and anthropology. This type of museum

usually were built in countries possessing diverse ethnic groups or significant numbers of ethnic minorities. An example is the Ozurgeti History Museum, an ethnographic museum in Georgia.

Historic house museums

Within the category of history museums, historic house museums are the most numerous. The earliest projects for preserving historic homes began in the 1850s under the direction of individuals concerned with the public good and the preservation of American history, especially centered on the first president. Since the establishment of America's first historic site at Washington's Revolutionary headquarters at Hasbrouck House in New York State, Americans have found a penchant for preserving similar historical structures.

The establishment of historic house museums increased in popularity through the 1970s and 1980s as the Revolutionary bicentennial set off a wave of patriotism and alerted Americans to the destruction of their physical heritage. The tradition of restoring homes of the past and designating them as museums draws on the English custom of preserving ancient buildings and monuments. Initially homes were considered worthy of saving because of their associations with important individuals, usually of the elite classes, like former presidents, authors, or businessmen. Increasingly, Americans have fought to preserve structures characteristic of a more typical American past that represents the lives of everyday people including minorities. While historic house museums compose the largest section within the historic museum category they usually operate with small staffs and on limited budgets. Many are run entirely by volunteers and often do not meet the professional standards established by the museum industry. An independent survey conducted by Peggy Coats in 1990 revealed that sixty-five percent of historic house museums did not have a full-time staff and 19 to 27 percent of historic homes employed only one full-time employee. Furthermore, the majority of these museums operated on less than \$50,000 annually.

The survey also revealed a significant disparity in the amount of visitors between local house museums and national sites. While museums like Mount Vernon and Colonial Williamsburg were visited by over one million tourists a year, more than fifty percent of historic house museums received less than 5,000 visitors per year.

These museums are also unique in that the actual structure belongs to the museum collection as a historical object. While some historic home museums are fortunate to possess a collection containing many of the original furnishings once present in the home, many face the challenge of displaying a collection consistent with the historical structure. Some museums choose to collect pieces original to the period while not original to the house. Others, fill the home with replicas of the original pieces reconstructed with the help of historic records. Still other museums adopt a more aesthetic approach and use the homes to display the architecture and artistic objects. Because historic homes have often existed through different generations and have been passed on from one family to another, volunteers and professionals also must decide which historical narrative to tell their visitors.

Some museums grapple with this issue by displaying different eras in the home's history within different rooms or sections of the structure. Others choose one particular narrative, usually the one deemed most historically significant, and restore the home to that particular period.

History Museums

History museums cover the knowledge of history and its relevance to the present and future. Some cover specialized curatorial aspects of history or a particular locality; others are more general. Such museums contain a wide range of objects, including documents, artifacts of all kinds, art, archaeological objects. Antiquities museums specialize in more archaeological findings. A common type of history museum is a historic house. A historic house may be a building of special architectural interest,

the birthplace or home of a famous person, or a house with an interesting history. Local and National Governments often create museums to their history.

The United States has many national museums for historical topics, such as the National Museum of African American History and Culture. Historic sites can also serve as museums, such as the museum at Ford's Theater in Washington D.C. The U.S. National Park Service defines a historic site as the "location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure."

Historic sites can also mark public crimes, such as Tuol Sleng Genocide Museum in Phnom Penh, Cambodia or Robben Island, South Africa. Similar to museums focused on public crimes, museums attached to memorials of public crimes often contain a history component, as is the case at the Oklahoma City National Memorial & Museum. History museums may concern more general crimes and atrocities, such as American slavery. Often these museums are connected to a particular example, such as the proposed International African American Museum in Charleston, South Carolina, which will treat slavery as an institution with a particular focus on slavery in Charleston and South Carolina's Lowcountry. Museums in cities like Charleston, South Carolina must interact with a broader heritage tourism industry where the history of the majority population is traditionally privileged over the minority.

In spite of the efforts to tell multicultural histories, history museums have a problem with diversity and inclusion. Most museums in the United States that are national in scope such as the Smithsonian often focus solely on white upper class heterosexual male history and ignore most others. This has caused many specialized museums to be established such as the National LGBT Museum in New York City and the National Women's History Museum planned for the National Mall. The majority of museums

across the country that tell state and local history also follow this example. Women are one of the worst examples of this, with less than 10% of historic sites devoted to women.

Other museums have a problem interpreting colonial histories, especially at Native American historic sites. However, museums such as the National Museum of the American Indian and Zibiwing Center of Anishinabe Culture and Lifeways in Michigan are working to share authority with indigenous groups and decolonize museums. Another type of history museum is a living history museum. A living history museum is an outdoor museum featuring reenactors in period costume, and historic or reconstructed buildings. Colonial Williamsburg is a living history museum in Virginia that represents the colony on the eve of the American Revolution in the 18th century. The 301 acre historic area includes hundreds of buildings, in their original locations, but mostly reconstructed.

Living history museums

Living history museums combine historic architecture, material culture, and costumed interpretation with natural and cultural landscapes to create an immersive learning environment. These museums include the collection, preservation or interpretation of material culture, traditional skills, and historical processes. Recreated historical settings simulating past time periods can offer the visitor a sense of traveling back in time. They are a type of open-air museum.

Two main interpretation styles dominate the visitor experience at living history museums: first and third person interpretation. In first person interpretation, interpreters assume the persona, including the speech patterns, behaviors, views, and dress of a historical figure from the museum's designated time period. In third person interpretation, the interpreters openly acknowledge themselves to be a contemporary of the museum visitor. The interpreter is not restricted by being in-character and can speak to the visitor about society from a modern-day perspective.

The beginnings of the living history museum can be traced back to 1873 with the opening of the Skansen Museum near Stockholm, Sweden. The museum's founder, Arthur Hazelius, began the museum by using his personal collection of buildings and other cultural materials of pre-industrial society. This museum began as an open-air museum and, by 1891, had several farm buildings in which visitors could see exhibits and where guides demonstrated crafts and tools.

For years, living history museums were relatively nonexistent outside of Scandinavia, though some military garrisons in North America used some living history techniques.[74] Living history museums in the United States were initially established by entrepreneurs, such as John D. Rockefeller and Henry Ford, and since then have proliferated within the museum world. Some of the earliest living history museums in the United States include Colonial Williamsburg (1926), Greenfield Village (1929), Conner Prairie Pioneer Settlement(1930s), Old Sturbridge Village (1946), and Plimoth Plantation (1947). Many living history farms and similar farm and agricultural museums have united under an association known as the Association for Living History, Farm, and Agricultural Museums (ALHFAM).

Maritime museums



Maritime Museum in Szczecin, Poland.

Maritime museums are museums that specialize in the presentation of maritime history, culture or archaeology. They

explore the relationship between societies and certain bodies of water. Just as there is a wide variety of museum types, there are also many different types of maritime museums. First, as mentioned above, maritime museums can be primarily archaeological. These museums focus on the interpretation and preservation of shipwrecks and other artifacts recovered from a maritime setting. A second type is the maritime history museum, dedicated to educating the public about humanity's maritime past. Examples are the San Francisco Maritime National Historical Park and Mystic Seaport. Military-focused maritime museums are a third variety, of which the Intrepid Sea, Air & Space Museum and Battleship IOWA Museum are examples.

Medical museums

Medical Museums today are largely an extinct subtype of museum with a few notable exceptions, such as the Mutter Museum in Philadelphia, Pennsylvania and the Hunterian Museum at the Royal College of Surgeons in Glasgow, Scotland. The origins of the medical museum date back to Renaissance cabinets of curiosities which often featured displays of human skeletal material and other *materia medica*. Apothecaries and physicians collected specimens as a part of their professional activities and to increase their professional status among their peers. As the medical profession placed greater emphasis on teaching and the practice of *materia medica* in the late 16th century, medical collections became a fundamental component of a medical student's education. New developments in preserving soft tissue samples long term in spirits appeared in the 17th century, and by the mid-18th century physicians like John Hunter were using personal anatomical collections as teaching tools.

By the early 19th century many hospitals and medical colleges in Great Britain had built sizable teaching collections. In the United States, the nation's first hospital, the Pennsylvania Hospital in Philadelphia, already had a collection of plaster casts and crayon drawings of the stages of pregnancy as early as 1762.

Medical museums functioned as an integral part of medical students education through the 19th century and into the early 20th century. Dry and wet anatomical specimens, casts, drawings, oil paintings, and photographs provided a means for medical students to compare healthy anatomical specimens with abnormal, or diseased organs. Museums, like the Mütter, added medical instruments and equipment to their collections to preserve and teach the history of the medical profession.

By the 1920s, medical museums had reached their nadir and began to wane in their importance as institutes of medical knowledge and training. Medical teaching shifted towards training medical students in hospitals and laboratories, and over the course of the 20th century most medical museums disappeared from the museum horizon. The few surviving medical museums, like the Mütter Museum, have managed to survive by broadening their mission of preserving and disseminating medical knowledge to include the general public, rather than exclusively catering to medical professionals.

Memorial museums

Memorial museums are museums dedicated both to educating the public about and commemorating a specific historic event, usually involving mass suffering. The concept gained traction throughout the 20th century as a response to the numerous and well publicized mass atrocities committed during that century. The events commemorated by memorial museums tend to involve mostly civilian victims who died under “morally problematic circumstances” that cannot easily be interpreted as heroic. There are frequently unresolved issues concerning the identity, culpability and punishment of the perpetrators of these killings and memorial museums often play an active research role aimed at benefiting both the victims and those prosecuting the perpetrators.

Today there are numerous prominent memorial museums including the United States Holocaust Memorial Museum, the Toul Sleng Museum of Genocidal Crimes in Phnom Penh,

Cambodia, the District Six Museum in Cape Town, South Africa and the National September 11 Memorial & Museum in New York City. Although the concept of a memorial museum is mainly a product of the 20th century there are museums of this type that focus on events from other periods, an example being the House of Slaves (Maisons des Esclaves) in Senegal which was declared a UNESCO World Heritage Site in 1978 and acts as a museum and memorial to the Atlantic slave trade.

Memorial museums differ from traditional history museums in several key ways, most notably in their dual mission to incorporate both a moral framework for and contextual explanations of an event. While traditional history museums tend to be in neutral institutional settings, memorial museums are very often situated at the scene of the atrocity they seek to commemorate.

Memorial museums also often have close connections with, and advocate for, a specific clientele who have a special relationship to the event or its victims, such as family members or survivors, and regularly hold politically significant special events. Unlike various traditional history museums, memorial museums almost always have a distinct, overt political and moral message with direct ties to contemporary society. The following mission statement of the United States Holocaust Memorial Museum is typical in its focus on commemoration, education and advocacy:

“The museum’s primary mission is to advance and disseminate knowledge about this unprecedented tragedy; to preserve the memory of those who suffered; and to encourage its visitors to reflect upon the moral and spiritual questions raised by the events of the Holocaust as well as their own responsibilities as citizens of a democracy.”

Military and war museums

Military museums specialize in military histories; they are generally organized from a national point of view, where a museum in a particular country will have displays organized around conflicts in which that country has taken part. They typically

include displays of weapons and other military equipment, uniforms, wartime propaganda and exhibits on civilian life during wartime, and decorations, among others.

A military museum may be dedicated to a particular or area, such as the Imperial War Museum Duxford for military aircraft, Deutsches Panzermuseum for tanks, the Lange Max Museum for the Western Front (World War I) or the International Spy Museum for espionage, The National World War I Museum for World War I, the D-Day Paratroopers Historical Center (Normandy) for WWII airborne or more generalist, such as the Canadian War Museum or the Musée de l'Armée.

Mobile museums

Mobile museum is a term applied to museums that make exhibitions from a vehicle- such as a van. Some institutions, such as St. Vital Historical Society and the Walker Art Center, use the term to refer to a portion of their collection that travels to sites away from the museum for educational purposes. Other mobile museums have no "home site", and use travel as their exclusive means of presentation. University of Louisiana in Lafayette has also created a mobile museum as part of the graduate program in History. The project is called Museum on the Move.

Natural history museums



The American Museum of Natural History in New York City.

Museums of natural history and natural science typically exhibit work of the natural world. The focus lies on nature and

culture. Exhibitions educate the public on natural history, dinosaurs, zoology, oceanography, anthropology and more. Evolution, environmental issues, and biodiversity are major areas in natural science museums. Notable museums include the Natural History Museum in London, the Oxford University Museum of Natural History in Oxford, the Muséum national d'histoire naturelle in Paris, the Smithsonian Institution's National Museum of Natural History in Washington, D.C., the American Museum of Natural History in New York City and the Canadian Museum of Nature in Ottawa, Ontario, Canada.

Open-air museums

Open-air museums collect and re-erect old buildings at large outdoor sites, usually in settings of re-created landscapes of the past. The first one was King Oscar II's collection near Oslo in Norway, opened in 1881. In 1907 it was incorporated into the Norsk Folkemuseum. In 1891, inspired by a visit to the open-air museum in Oslo, Artur Hazelius founded the Skansen in Stockholm, which became the model for subsequent open-air museums in Northern and Eastern Europe, and eventually in other parts of the world. Most open-air museums are located in regions where wooden architecture prevail, as wooden structures may be translocated without substantial loss of authenticity. A more recent but related idea is realized in ecomuseums, which originated in France.

Pop-up museums

A concept developed in the 1990s, the pop-up museum is generally defined as a short term institution existing in a temporary space. These temporary museums are finding increasing favor among more progressive museum professionals as a means of direct community involvement with objects and exhibition. Often, the pop-up concept relies solely on visitors to provide both the objects on display and the accompanying labels with the professionals or institution providing only the theme of the pop-up and the space in which to display the objects, an example of

shared historical authority. Because of the flexibility of the pop-up museums and their rejection of traditional structure, even these latter provisions need not be supplied by an institution; in some cases the themes have been chosen collectively by a committee of interested participants while exhibitions designated as pop-ups have been mounted in places as varied as community centers and even a walk-in closet. Some examples of pop-up museums include:

- Santa Cruz Museum of Art and History (MAH), which currently hosts collaborative Pop Up Museums around Santa Cruz County.
- Museum Of New Art (MONA)- founded in Detroit, Michigan in 1996 this contemporary art museum is generally acknowledged to be the pioneer of the concept of the pop-up museum.
- The Pop-Up Museum of Queer History- a series of pop-up museum events held at various sites across the United States focusing on the history and stories of local LGBT communities.
- Denver Community Museum- a pop-up museum that existed for nine months during 2008-9, located in downtown Denver, Colorado.
- Museum of Motherhood, currently located on Manhattan's Upper East Side. Has extended past its original close date & is seeking a permanent home.

Science museums

Science museums and technology centers or technology museums revolve around scientific achievements, and marvels and their history. To explain complicated inventions, a combination of demonstrations, interactive programs and thought-provoking media are used. Some museums may have exhibits on topics such as computers, aviation, railway museums, physics, astronomy, and the animal kingdom. The Museum of Science and Industry in Chicago is a very popular museum.

Traditionally science museums emphasize cultural heritage through objects of intrinsic value, echoes of the 'curiosity cabinets'

of the Renaissance period. These early museums of science represented a fascination with collecting which emerged in the fifteenth century from 'an attempt to manage the empirical explosion of materials that wider dissemination of ancient texts, increased travel, voyages of discovery, and more systematic forms of communication and exchange had produced.

Science museums were institutions of authoritative, uncontestable, knowledge, places of 'collecting, seeing and knowing, places where "anybody" might come and survey the evidence of science. Dinosaurs, extensive invertebrate and vertebrate collections, plant taxonomies, and so on - these were the orders of the day. By the nineteenth century, science museums had flourished, and with it 'the capacity of exhibitionary representation to render the world as visible and ordered... part of the instantiation of wider senses of scientific and political certainty' (MacDonald, 1998: 11). By the twentieth century museums of science had built 'on their earlier emphasis on public education to present themselves as experts in the mediation between the obscure world of science and that of the public.

The nineteenth century also brought a proliferation of science museums with roots in technical and industrial heritage museums. Ordinarily, visitors individually interact with exhibits, by a combination of manipulating, reading, pushing, pulling, and generally using their senses. Information is carefully structured through engaging, interactive displays.

Science centers include interactive exhibits that respond to the visitor's action and invite further response, as well as hands-on exhibits that do not offer feedback to the visitor. In general, science centers offer 'a decontextualized scattering of interactive exhibits, which can be thought of as exploring stations of ideas usually presented in small rooms or galleries, with scant attention paid to applications of science, social political contexts, or moral and ethical implications.

By the 1960s, these interactive science centers with their specialized hands-on galleries became prevalent. The

Exploratorium in San Francisco, and the Ontario Science Center in 1969, were two of the earliest examples of science centers dedicated to exploring scientific principles through hands-on exhibits. In the United States practically every major city has a science center with a total annual visitation of 115 million. New technologies of display and new interpretive experiments mark these interactive science centers, and the mantra 'public understanding of science' aptly describes their central activity. Science museums, in particular, may consist of planetaria, or large theatre usually built around a dome. Museums may have IMAX feature films, which may provide 3-D viewing or higher quality picture. As a result, IMAX content provides a more immersive experience for people of all ages. Also new virtual museums, known as *Net Museums*, have recently been created. These are usually websites belonging to real museums and containing photo galleries of items found in those real museums. This new presentation is very useful for people living far away who wish to see the contents of these museums.

Specialized museums



Antique cuckoo clocks in the interior of Cuckooland Museum.

Many different museums exist to demonstrate a variety of topics. Music museums may celebrate the life and work of composers or musicians, such as the Rock and Roll Hall of Fame

in Cleveland, Ohio, or even Rimsky-Korsakov Apartment and Museum in St Petersburg (Russia). Other music museums include live music recitals such as the Handel House Museum in London. In Glendale, Arizona the Bead Museum fosters an appreciation and understanding of the global, historical, cultural, and artistic significance of beads and related artifacts dating as far back as 15,000 years. Also residing in the American Southwest are living history towns such as Tombstone, Arizona. This historical town is home to a number of "living history" museums (such as the O.K. Corral and the Tombstone Epitaph) in which visitors can learn about historical events from actors playing the parts of historical figures like Wyatt Earp, Doc Holliday, and John Clum. Colonial Williamsburg (in Williamsburg, Virginia), is another great example of a town devoted to preserving the story of America through reenactment.

Korea is host to the world's first museum devoted to the history and development of organic farming, the Namyangju Organic Museum, with exhibit captions in both Korean and English, and which opened in 2011.

The No Show Museum, based in Zurich and Johannesburg, is the world's first museum dedicated to nothing and its various manifestations throughout the history of art.

Museums targeted for youth, such as children's museums or toy museums in many parts of the world, often exhibit interactive and educational material on a wide array of topics, for example, the Museum of Toys and Automata in Spain. The National Baseball Hall of Fame and Museum and the "Borusseum", the museum about Borussia Dortmund in Dortmund, Germany, are institutions of the sports category. The Corning Museum of Glass is devoted to the art, history, and science of glass. The National Museum of Crime & Punishment explores the science of solving crimes. The Great American Dollhouse Museum in Danville, Kentucky, U.S.A., depicts American social history in miniature. Interpretation centres are modern museums or visitors centres that often use new means of communication with the public. In some cases, museums cover

an extremely wide range of topics together, such as the Museum of World Treasures in Wichita, KS. In other instances, museums emphasize regional culture and natural history, such as the Regional Museum of the National University of San Martin, Tarapoto, Peru. The Creation Museum is a Young Earth creationism museum run by Answers in Genesis, a Christian creationist apologetics organization.

Virtual museums

A development, with the expansion of the web, is the establishment of virtual museums. Online initiatives like the Virtual Museum of Canada and the National Museum of the United States Air Force provide physical museums with a web presence, as well as online curatorial platforms such as Rhizome. Some virtual museums have no counterpart in the real world, such as LIMAC (Museo de Arte Contemporáneo de Lima), which has no physical location and might be confused with the city's own museum. The art historian Griselda Pollock elaborated a virtual feminist museum, spreading between classical art to contemporary art. Some real life museums are also using the internet for virtual tours and exhibitions. In 2010, the Whitney Museum in New York organized what it called the first ever online Twitter museum tour.

Zoological parks and botanic gardens

Although zoos and botanic gardens are not often thought of as museums, they are in fact "living museums". They exist for the same purpose as other museums: to educate, inspire action, and to study, develop and manage collections. They are also managed much like other museums and face the same challenges. Notable zoos include the San Diego Zoo, the London Zoo, Brookfield Zoo at Chicago, Berlin Zoological Garden, the Bronx Zoo in New York City, Cincinnati Zoo and Botanical Garden, Jardin des Plantes in Paris, and Zürich Zoologischer Garten in Switzerland. Notable botanic gardens include Royal Botanic Gardens Kew, Brooklyn Botanic Garden, Chicago Botanic Garden, Taipei Botanical Garden, and Royal Botanical Gardens (Ontario).

Museums: Tracing the History

History of museums, history of the institutions that preserve and interpret the material evidence of the human race, human activity, and the natural world. As such, museums have a long history, springing from what may be an innate human desire to collect and interpret and having discernible origins in large collections built up by individuals and groups before the modern era. This article traces the history of museums, first by noting the etymology of the word *museum* and its derivatives, next by describing the private collecting conducted in ancient and medieval times, and finally by reviewing the development of modern public museums from the Renaissance to the present day.

Etymology

From mouseion to museum

During the 19th and most of the 20th century use of the word *museum* denoted a building housing cultural material to which the public had access. Later, as museums continued to respond to the societies that created them, the emphasis on the building itself became less dominant. Open-air museums, comprising a series of buildings preserved as objects, and ecomuseums, involving the interpretation of all aspects of an outdoor environment, provide examples of this. Besides, so-called virtual museums exist in

electronic form on the Internet. Although virtual museums provide interesting opportunities for and bring certain benefits to existing museums, they remain dependent upon the collection, preservation, and interpretation of material things by the real museum.

Museology and museography

Thus not only was the development of theory slow, but the theory's practical applications – known as museography – fell far short of expectations. Museums suffered from a conflict of purpose, with a resulting lack of clear identity. Further, the apprenticeship method of training for museum work gave little opportunity for the introduction of new ideas. This situation prevailed until other organizations began to coordinate, develop, and promote museums.

In some cases museums came to be organized partly or totally as a government service; in others, professional associations were formed, while an added impetus arose where universities and colleges took on responsibilities for museum training and research.

The words derived from *museum* have a respectable, if confused, history. Emanuel Mendes da Costa, in his *Elements of Conchology*, published in 1776, referred to "museographers," and a *Zeitschrift für Museologie und Antiquitätenkunde* appeared in Dresden in 1881. But the terms *museology* and *museography* have been used indiscriminately in the literature, and there is a tendency, particularly in English-speaking countries, to use *museology* or *museum studies* to embrace both the theory and practice of museums.

The precursors of museums

Evidence from antiquity

The origins of the twin concepts of preservation and interpretation, which form the basis of the museum, lie in the human propensity to acquire and inquire. Collections of objects have been found in Paleolithic burials, while evidence of inquiry into the environment, and communication of the findings, can be seen in the cave and mobiliary art of the same period. A development toward the idea of the museum certainly occurred

early in the 2nd millennium BC at Larsa, in Mesopotamia, where copies of old inscriptions were made for use in the schools. But the idea also involves the interpretation of original material—criteria that seem to have been met by objects discovered by Sir Leonard Woolley in the 6th-century-BC levels of the Babylonian city of Ur. Woolley's findings indicated that the Babylonian kings Nebuchadrezzar and Nabonidus certainly collected antiquities in their day. In addition, in a room next to the unearthed temple school there was found not only a collection of antiquities but also a tablet describing 21st-century-BC inscriptions. Woolley interpreted the tablet as a museum label. This discovery seems to suggest that Ennigaldi-Nanna, Nabonidus' daughter and a priestess who ran the school, had a small educational museum there.

Classical collecting

The archaeological and historical records do not provide evidence that the museum as it is known today developed in such early times; nor does the word *museum* support this, despite its classical origin. Nevertheless, the collection of things that might have religious, magical, economic, aesthetic, or historical value or that simply might be curiosities was undertaken worldwide by groups as well as by individuals. In the Greek and Roman empires the votive offerings housed in temples, sometimes in specially built treasuries, are but one example: they included works of art and natural curiosities, as well as exotic items brought from far-flung parts of the empires, and they were normally open to the public, often upon payment of a small fee.

Closer to the concept of a museum was the Greek *pinakotheke*, such as that established in the 5th century BC on the Acropolis at Athens, which housed paintings honouring the gods. Nor was there a lack of public interest in art at Rome. Indeed, art abounded in the public places of Rome, but there was no museum. The inaccessibility of the collection of more than one Roman emperor was the subject of public comment, and Agrippa, a deputy of Augustus, commented in the 1st century BC to the effect that paintings and statues should be available to the people.

Asia and Africa

In Asia veneration of the past and of its personalities also led to the collection of objects. Collecting commenced at least as early as the Shang dynasty, which ruled China from approximately the mid-16th to the mid-11th century BC, and it was well developed by the Ch'in dynasty (3rd century BC)—as attested by the tomb of the Ch'in emperor Shih huang-ti, near Sian (Xian), which was guarded by an army of terra-cotta warriors and horses. Together with other grave goods, these objects are preserved on-site in the Museum of Ch'in Figures. The palace of Shih huang-ti is recorded as having many rare and valuable objects.

Almost all the Chinese emperors continued to promote the arts, manifest in fine works of painting, calligraphy, metalwork, jade, glass, and pottery. For example, the Han emperor Wu-ti (reigned 141/140–87/86 BC) established an academy that contained paintings and calligraphies from each of the Chinese provinces, and the last Han emperor, Hsien-ti (abdicated AD 220), established a gallery containing portraits of his ministers.

In Japan the Tōdai Temple, housing a colossal seated bronze statue of the Great Buddha (Daibutsu), was built in the 8th century at Nara. The temple's treasures still can be seen in the Shōsō-in repository there.

At about the same time, Islāmic communities were making collections of relics at the tombs of early Muslim martyrs. The idea of *waqf*, formalized by Mu%ammad himself, whereby property was given for the public good and for religious purposes, also resulted in the formation of collections. In tropical Africa the collection of objects also has a long history, as instanced in wayside shrines and certain religious ceremonies. Similar collections were made in many other parts of the world.

Medieval Europe

In medieval Europe collections were mainly the prerogative of princely houses and the church. Indeed, there was often a close link between the two, as in the case of the fine treasures of the

emperor Charlemagne, which were divided among a number of religious houses early in the 9th century. Such treasures had economic importance and were used to finance wars and other state expenses. Other collections took the form of alleged relics of Christendom, in which there was a considerable trade. At this time Europe's maritime links with the rest of the world were largely through the northern Mediterranean ports of Lombardy and Tuscany, which, together with the ecclesiastical significance of Rome, brought considerable contact between the Italian peninsula and the Continent. There is evidence of the movement of antiquities, and of a developing trade in them, from the 12th century. Henry of Blois, bishop of Winchester, is reported to have bought ancient statues during a visit to Rome in 1151 and to have dispatched them to England, a journey of about one month's duration.

The movement of antiquities was not confined to those of Italy. Exotic material from other areas entering Italian ports soon found its way into royal collections, while the Venetian involvement in the Fourth Crusade early in the 13th century resulted in the transfer of the famous bronze horses from Constantinople to the San Marco Basilica in Venice.

Renaissance Italy

In Italy the influences that led to the European Renaissance were already at work, and as a result the first great collections began to form. A reawakening of interest in Italy's classical heritage and the rise of new merchant and banking families at this northern Mediterranean gateway to the Continent produced impressive collections of antiquities, as well as considerable patronage of the arts. Outstanding among the collections was that formed by Cosimo de' Medici in Florence in the 15th century. The collection was developed by his descendants until it was bequeathed to the state in 1743, to be accessible "to the people of Tuscany and to all nations." In order to display some of the Medici paintings, the upper floor of the Uffizi Palace (designed to hold offices, or *uffizi*) was converted and opened to the public in 1582. Indeed, many

of the palaces holding such collections were open to visitors and were listed in the tourist guides of the period.

Royal collections

Elsewhere in Europe, royal collections were developed. King Matthias I of Hungary maintained his paintings at Buda and kept Roman antiquities at Szombathely Castle during the 15th century. Maximilian I of Austria acquired a collection for his castle in Vienna. Samples of both scientific material and art were featured in the “green vaults” of the Dresden palace of Augustus of Saxony, while the archduke Ferdinand of Tirol housed a varied collection that included Benin ivories and Chinese paintings at Ambras Castle near Innsbruck. Other notable central European collections included those of the Holy Roman emperor Rudolf II at Prague and of Albert V, duke of Bavaria, who from 1563 to 1571 had buildings designed and erected to house his collections in Munich. The collection of the Polish king Sigismund II Augustus was housed at Wawel Castle, Kraków. Royal patronage was crucial to the encouragement of the arts at this time. Rudolf II sponsored astrologers and alchemists as well as artists. Francis I of France invited famed French and Italian craftsmen and artists to rebuild and embellish his château at Fontainebleau, and there he kept his outstanding collection of art. In England Henry VIII gave his attention to music and thus did not form a collection of significance. He was responsible, however, for the appointment in 1533 of a King’s Antiquary, whose task was to list and describe the antiquities of the country. (Similar appointments were made subsequently by the Habsburg monarchs and by King Gustav II Adolf of Sweden.) It was not until the 17th century that the first important royal collection was formed in England by Charles I, only to be much dispersed after his execution in 1649.

Following the Restoration, Charles II also maintained a collection, but this was lost in a fire at Whitehall Palace in 1698. Early in the reign of Charles II, displays of arms and armour were being prepared at the Tower of London; clearly intended for the

public benefit, these displays marked an important step in the development of a museum of the Royal Armouries.

Specialized personal collections

In the 16th century the developing interest in human as well as natural history led to the creation of specialized collections. In Italy alone more than 250 natural history collections are recorded in that century, including the fine herbarium of Luca Ghini at Padua and the more eclectic collection of Ulisse Aldrovandi at Bologna. Other notable natural history collections of the time elsewhere in Europe were those of Conrad Gesner, Félix Platter, and, a little later, the John Tradescants, father and son. Among the specialized historical collections were those of portraits of great men assembled by Paolo Giovio at Como, the archaeological collection of the Grimani family of Venice, and the fine collection of illuminated manuscripts gathered by Sir Robert Cotton in England.

A number of the latter had been acquired from monasteries closed during the Reformation. In due time these various collections found their way into museums. So did the collections of Ferrante Imperato of Naples, Bernard Paludanus (Berant ten Broecke) of Amsterdam, and Ole Worm of Copenhagen. A collection such as these was normally known as a *cabinet* in 16th-century England and France, while in German-speaking Europe the equivalents *Kammer* or *Kabinett* were used. Greater precision was sometimes applied, the terms *Kunstammer* and *Rüstammer*, for example, referring respectively to a collection of art and a collection of historical objects or armour. Natural specimens were to be found in a *Wunderkammer* or *Naturalienkabinett*. In England the term *gallery*, borrowed from Italian *galleria*, referred to a place where paintings and sculpture were exhibited. One Italian collection of natural specimens was called a *museo naturale*. In 1565 Samuel van Quicheberg published a work on the nature of collections, advocating that they represent a systematic classification of all materials in the universe. His view reflects a spirit of system and

rational inquiry that had begun to emerge in Europe. Collections of natural and artificial objects were to play an important part in this movement. This can be seen in antiquarian studies, in the work of Nicolas-Claude Fabri de Peiresc at Aix-en-Provence in France early in the 17th century, for example, or in the classification of the plant and animal kingdoms by Carolus Linnaeus a century later.

For the less-specialized collector, works such as *Museographia*, by Casper F. Neickel (pseudonym of Kaspar Friedrich Jenequel), published at Leipzig in 1727, were generally available to aid in classification, care of a collection, and the identification of potential sources from which collections might be developed.

Collections of learned societies

Another product of the age was the learned society, many of which were established to promote corporate discussion, experimentation, and collecting. Some commenced as early as the 16th century. Better-known societies, however, date from later years; examples are the Royal Society in London (1660) and the Academy of Sciences in Paris (1666). By the turn of the century, organizations covering other subject areas were being established, among them the Society of Antiquaries of London (1707), and learned societies were also appearing in provincial towns. This was the starting of a movement that, through the collections formed and the promotion of their subjects, contributed much to the formation of museums in the modern meaning of the term. A history of modern museums begins in the next section.

TOWARD THE MODERN MUSEUM

From private collection to public exhibition

In the previous section on The precursors of museums, it is explained that the modern museum can trace some of its origins to private collections maintained by prominent individuals during the Renaissance. Several of these Renaissance collections were

symbols of social prestige and served as an important element in the traditions of the nobility and the ruling families, but over time a developing spirit of inquiry brought to collecting a different meaning and purpose as well as a much wider group of practitioners. These new collectors, concerned with enjoyment and study and the advancement of knowledge, while equally concerned with the continuity of their collections, had no such guarantee of succession. If this guarantee could not be found in the family unit, then the route of succession had to be found elsewhere, and the corporate unit provided greater security. Furthermore, if knowledge were to have lasting significance, it had to be transmitted in the public domain. It is the transferral of collections from the private to the public domain that is the subject of this section.

Public Collections

The earliest recorded instance of a public body receiving a private collection occurs in the 16th century with the bequests of the brothers Domenico Cardinal Grimani and Antonio Grimani to the Venetian republic in 1523, to be supplemented in 1583 with a further bequest from the family. The motivation seems to have been both to promote scholarship and to grace the seat of government. At the time of the Reformation in Switzerland, material was transferred from ecclesiastical establishments to the authorities of Zürich and other municipalities, eventually forming important components of their museums. The city of Basel, concerned that the fine cabinet of Basilius Amerbach might be exported, purchased it in 1662 and nine years later arranged for its display in the university library. In 1694 the head abbot of Saint-Vincent-de-Besançon in France bequeathed his collection of paintings and medallions to the abbey to form a public collection. To some extent the emerging learned societies also were becoming repositories for such collections, in addition to developing their own. In the case of Ole Worm's collection, as in other cases, lack of interest among the owner's family after his death resulted in the transfer of the collection in 1655 to the royal cabinet in Copenhagen.

The First Public Museums

The Ashmolean

The first corporate body to receive a private collection, erect a building to house it, and make it publicly available was the University of Oxford. The gift was from Elias Ashmole; containing much of the Tradescant collection, it was made on the condition that a place be built to receive it. The resulting building, which eventually became known as the Ashmolean Museum, opened in 1683. (The Ashmolean later moved to another new building nearby, and its original building is now occupied by the Museum of the History of Science.)

The British Museum

The 18th century saw the flowering of the Enlightenment and the encyclopaedic spirit, as well as a growing taste for the exotic. These influences, encouraged by increasing world exploration, by trade centred on northwestern Europe, and by developing industrialization, are evident in the opening of two of Europe's outstanding museums, the British Museum, in London, in 1759 and the Louvre, in Paris, in 1793. The British Museum was formed as the result of the government's acceptance of responsibility to preserve and maintain three collections "not only for the inspection and entertainment of the learned and the curious, but for the general use and benefit of the public." These were housed at Montagu House, in Bloomsbury, specially purchased for this purpose. The collections had been made by Sir Robert Cotton, Robert Harley, 1st earl of Oxford, and Sir Hans Sloane. The Cotton and Harley collections were composed mainly of manuscripts. The Sloane collection, however, included his specimens of natural history from Jamaica and classical, ethnographic, numismatic, and art material, as well as the cabinet of William Courten, comprising some 100,000 items in all. Although public access to the British Museum was free of charge from the outset, for several years admission was by application for one of the limited number of tickets issued daily. Despite this, François de la Rochefoucauld,

visiting from France in 1784, observed with approval that the museum was expressly “for the instruction and gratification of the public.”

The Louvre

It was a matter of public concern in France that the royal collections were inaccessible to the populace, and eventually a selection of paintings was exhibited at the Luxembourg Palace in 1750 by Louis XV. Continuing pressure, including Diderot’s proposal of a national museum, led to arrangements for more of the royal collection to be displayed for the public in the Grande Galerie of the Louvre palace. However, when the Grande Galerie was opened to the public in 1793, it was by decree of the Revolutionary government rather than royal mandate, and it was called the Central Museum of the Arts.

There were many difficulties, and the museum was not fully accessible until 1801. The collection at the Louvre grew rapidly, not least because the National Convention instructed Napoleon to appropriate works of art during his European campaigns; as a result many royal and noble collections were transported to Paris to be shown at what became known as the Musée Napoléon. The return to its owners of this looted material was required by the Congress of Vienna in 1815.

Nevertheless the Napoleonic episode awakened a new interest in art and provided the impetus that made a number of collections available to the public.

Museums In Rome

The extensive collections of the Vatican also saw considerable reorganization during the 18th century. The Capitoline Museum was opened to the public in 1734, and the Palazzo dei Conservatori was converted to a picture gallery in 1749. The Pio-Clementino Museum, now part of the museum complex in Vatican City, opened in 1772 to house an extensive collection of antiquities. The Neoclassical architecture of this building set a standard that was emulated in a number of European countries for half a century.

The Spread Of The European Model

Before the end of the 18th century the phenomenon of the museum had spread to other parts of the world. In 1773 in the United States the Charleston Library Society of South Carolina announced its intention of forming a museum. Its purpose was to promote the better understanding of agriculture and herbal medicine in the area.

In another early institution, the Peale Museum, was opened 1786 in Philadelphia by the painter Charles Willson Peale. The collections rapidly outgrew the space available in his home and were displayed for a time at Independence Hall. After a number of vicissitudes the collections were finally dispersed in the middle of the 19th century, but not before the fine Chinese collection had formed a major exhibition in London.

For the appearance of museums elsewhere European colonial influence was responsible. In Jakarta, Indon., the collection of the Batavia Society of Arts and Science was begun in 1778, eventually to become the Central Museum of Indonesian Culture and finally part of the National Museum. The origins of the Indian Museum in Calcutta were similar, based on the collections of the Asiatic Society of Bengal, which commenced in 1784.

In South America a number of national museums originated in the early 19th century: the Argentine Museum of Natural Sciences in Buenos Aires was founded in 1812; and Brazil's National Museum in Rio de Janeiro, which owes its origin to a selection of paintings presented by John VI, exiled king of Portugal, was opened to the public in 1818. Among others were the National Museum, Bogotá, Colom. (1824), and the national museums of natural history in Santiago, Chile (1830), and Montevideo, Uruguay (1837). In Canada the zoological collection of the Pictou Academy in Nova Scotia (founded in 1816) was probably opened to the public by 1822. In South Africa a museum based on the zoological collection of Andrew (later Sir Andrew) Smith was founded in Cape Town in 1825. It is likely that an amateur naturalist and diplomat,

Alexander Macleay, was responsible for the initiatives that led to the opening in 1829 of what was to become the Australian Museum in Sydney.

Availability of New Public Collections In Europe

By this time various new collections were available to the public in Europe. Many of these resulted from royal and noble patronage, while others were created on the initiative of public authorities. The Prado Museum in Madrid dates from 1785, when Charles III commissioned the erection of a new building to serve as a museum of natural science. Construction was interrupted by the Napoleonic Wars, and when the building opened in 1819 it instead housed an art gallery to display part of the royal collection. In Prussia Frederick William III had a picture gallery built in Berlin to house some of his collection, and the gallery was opened to the public in 1830. This was the beginning of a remarkable complex that developed over the next century to house various portions of the national collection on a single site, now known as the Museuminsel.

Another development in Germany was the erection of the Alte Pinakothek (1836) at Munich to display the painting collections of the dukes of Wittelsbach. This building was designed to exacting standards by Leo von Klenze, who was also responsible for the New Hermitage, one of the five buildings of the Hermitage museum in St. Petersburg, where in 1852 Nicholas I made available to the public the major collection of the Russian tsars. The Royal Museums in Brussels originated by royal warrant in 1835 in the interests of historical study and the arts.

In the Netherlands a national art gallery was opened at the Huis ten Bosch in 1800; it was later moved to Amsterdam and eventually became the Rijksmuseum (State Museum). The National Gallery in London, founded on the personal collection of the merchant and philanthropist John Julius Angerstein, opened initially at Angerstein's house in 1824. In 1838 it moved to purpose-built premises on Trafalgar Square.

The establishment of museums

By the early 19th century the granting of public access to formerly private collections had become more common, as described in the previous section From private collection to public exhibition. What followed for approximately the next 100 years was the founding, by regional and national authorities throughout the world, of museums expressly intended for the public good. The establishment of these museums is the subject of this section.

Museums And National Identity

Central Europe

Contributing to the establishment of museums in the early 19th century was a developing national consciousness, especially among the peoples of central Europe. In 1807 the National Assembly of Hungary founded a national museum at Pest from collections given to the nation five years earlier by Count Ferenc Széchenyi. In Prague the natural history collections of the counts of Sternberg and other noble families were formed into a museum and opened in 1823 with the intention of promoting national identity.

The Moravian Museum in Brno opened in 1817, and others followed at Zagreb and Ljubljana in 1821. At the centre of the Austro-Hungarian Empire, in Vienna, the imperial collections acted as the national museum; regional museums were formed at Graz, Innsbruck, and Salzburg during the period 1811–34.

In Nürnberg the Germanic National Museum was directed by a proponent of a unified Germany, Hans von Aufsess, and by mid-century most of the German states had a museum.

Farther north, in Poland, a national museum, although conceived in 1775, was not established until 1862, but Princess Izabella Czartoryska maintained a museum in the castle park at Puławy, near Warsaw, for eight years at the beginning of the 19th century, and two private collections were opened to the public at about the same time in Wilanów and Warsaw.

Museums Of Antiquities

Increasing interest in antiquities led to the excavation of local archaeological sites and had an impact on museum development. In the years 1806–26, in Russian lands to the north of the Black Sea, four archaeological museums were opened, at Feodosiya, Kerch, Nikolayev, and Odessa (all now located in Ukraine). The Museum of Northern Antiquities was opened in Copenhagen in 1819 (it was there that its first director, Christian Jürgensen Thomsen, developed the three-part system of classifying prehistory into the Stone, Bronze, and Iron ages). This museum was merged with three others (of ethnography, antiquities, and numismatics) in 1892 to form the National Museum of Denmark.

In France the Museum of National Antiquities opened at Saint-Germain-en-Laye late in the 18th century. It still acts as a national archaeological repository, as does the State Historical Museum in Stockholm, which houses material recovered as early as the 17th century. The national archaeological museum in Greece was started at Aegina in 1829. Certain European countries, however—the United Kingdom and Germany, for example—do not have well-developed national collections of antiquities, and as a result regional museums in those countries are the richer.

Promotion of Industrial and Scientific Design

In Britain, social reforms to overcome problems resulting from industrialization contributed to the development of municipal museums. The support of museums by local authorities was seen as a means of providing both instruction and entertainment to the increasingly urbanized population and became the subject of special legislation in 1845. Museums were also viewed as a vehicle for promoting industrial design and scientific and technical achievement.

Such promotion was the motivation behind the precursor of the Victoria and Albert Museum (for decorative arts) and the Science Museum, both in South Kensington, London; the founding collections were acquired from the Great Exhibition of 1851—the

first of the world's fairs. International exhibitions have contributed significantly to the formation of a number of museums since then, including the Technical Museum of Industry and Trade in Vienna and the Palace of Discovery in Paris.

The United States

The Smithsonian Institution, in Washington, D.C., came into existence through the remarkable bequest of nearly one-half million dollars from James Smithson, an Englishman. He wished to see established in the United States an institution "for the increase and diffusion of knowledge among men." In 1846 the U.S. Congress accepted his bequest and passed legislation establishing the Smithsonian as an institution charged with representing "all objects of art and curious research . . . natural history, plants, [and] geological and mineralogical specimens" belonging to the United States. The U.S. National Museum opened in 1858 as part of the Smithsonian's scientific program and formed the first of its many museums, most of which stand along the Mall in Washington, D.C.

The first of the historic house museums to be developed by a local society (a type characteristic of the United States) was Hasbrouck House, at Newburgh, N.Y., which had served as the final headquarters of George Washington in the Revolutionary War. The purchase of the house by the State of New York in 1850 established another precedent, whereby public authorities provide and maintain museum buildings while a body of trustees assumes responsibility for the collections and staff. Two other well-known museums, both in New York City, provide examples of this system: the American Museum of Natural History, founded in 1869, and the Metropolitan Museum of Art, opened in 1870.

Other National And Regional Museums

The middle of the 19th century saw the construction of a number of other well-known museums. In Canada the collection of the National Museum commenced in 1843 in Montreal as part of the Geological Survey, while the precursor of the Royal Ontario

Museum in Toronto, the Ontario Provincial Museum, was founded in 1855.

In Australia the National Museum of Victoria was established at Melbourne in 1854; it was followed by the National Gallery of Victoria in 1861 and the Science Museum of Victoria in 1870. In Cairo the Egyptian Museum was established in 1858. These all followed the European model, and even in South America art collections tended to be predominately of European origin, to the neglect of indigenous works of art.

The First Museum Proliferation

Europe

It was during the second half of the 19th century that museums began to proliferate in Europe; civic pride and the free education movement were among the causes of this development. About 100 opened in Britain in the 15 years before 1887, while 50 museums were established in Germany in the five years from 1876 to 1880. This was also a period of innovation. The Liverpool Museums in England, for example, began circulating specimens to schools for educational purposes; panoramas and habitat groups were used to facilitate interpretation. As first gas lighting and then electric lighting became available, museums extended their hours into the evenings to provide service to those unable to visit during the day.

South America

The increase in the number of museums was not, however, a peculiarity of Europe or North America. In South America particularly, new museums were founded both in the capital cities and in the provinces. Some of these were provided by universities, as in the case of the Geological Museum in Lima, Peru (1891), or the Geographical and Geological Museum at São Paulo, Brazil (1895). Others were created by provincial bodies: the regional museums at Córdoba (1887) and Gualeguaychu (1898), both in Argentina, and at Ouro Preto, Brazil (1876); the Hualpen Museum, Chile (1882); or the Municipal Museum and Library at Guayaquil,

Ecuador (1862). New specialist national museums also appeared in certain countries, while at Tigre, in Argentina, a maritime museum was founded in 1892. Early in the following century, memorial museums were created, including those dedicated to Bartolomé Mitre, a former president of Argentina, in Buenos Aires (1906) and to Simón Bolívar in Caracas, Venez. (1911).

Asia

By this time the Indian Museum, in Calcutta, and the Central Museum of Indonesian Culture, Jakarta, were well-established institutions in Asia, but a number of new museums were appearing as well. In Japan a museum to encourage industry and the development of natural resources was opened in 1872; this provided the basis for the present-day Tokyo National Museum and National Science Museum. Although some learned-society museums existed in China in the late 19th century, the first museum in the strict sense of the word was the Nan-t'ung Museum in Kiangsu province, founded in 1905, to be followed within a decade by the Museum of the History of China in Peking (Beijing) and the Northern Territory Museum in Tientsin. The collections established in the Grand Palace at Bangkok in 1874 became, about 60 years later, the National Museum of Thailand. The National Museum of Ceylon (now Sri Lanka) opened to the public in 1877; the Sarawak Museum (now in Malaysia) opened in 1891; and the Peshâwar Museum, in Pakistan, opened in 1906.

Africa

In early in central and southern Africa, museums were founded 20th century. Zimbabwe's national museums at Bulawayo and Harare (then known as Salisbury) were founded in 1901, the Uganda Museum originated in 1908 from collections assembled by the British District Commissioners, and the National Museum of Kenya in Nairobi was commenced by the East Africa and Uganda Natural History Society in 1909. Mozambique's first museum, the Dr. Alvaro de Castro Museum in Maputo, was founded in 1913. Meanwhile in North Africa the Egyptian Museum

in Cairo had been relocated to its new building in 1902, and certain of the collections had been transferred to form two new institutions: the Museum of Islamic Art (1903) and the Coptic Museum (1908). In South Africa there was steady museum development in a number of the provinces, for example in Grahamstown (1837), Port Elizabeth (1856), Bloemfontein (1877), Durban (1887), Pretoria (1893), and Pietermaritzburg (1903).

The 20th century: museums and social change

During the 20th century a number of social forces influenced the development of museums, especially of the national and regional museums whose proliferation through the 19th century is described in the previous section on The establishment of museums. In the article museum, history of, the new functions and roles brought to museums by a century of economic and political change are reviewed.

A Period Of Reassessment

The first half of the 20th century saw the profound social consequences of two world wars, the Russian Revolution of 1917, and periods of economic recession. For museums in Europe this was a period of major reassessment. Governments, professional associations, and other organizations reviewed the role of museums in a changing society and made various suggestions to improve their service to the public. In some countries new approaches were developed; in others, museums continued to reflect their diverse ancestry, and some decades were to pass before resources generally became available for the implementation of major changes.

Notably change was radical in Russia, where collections and museums were brought under state control following the Russian Revolution of 1917. Lenin's belief that culture was for the people and his efforts to preserve the country's cultural heritage led to a trebling of the number of museums in 20 years. Not only was much of the country's artistic, historic, and scientific heritage brought together in museums, but other types of museums emerged

as well. Particular attention was given to amassing material related to Russia's three revolutions.

The earliest museum to result from such collections opened in 1919 in the Winter Palace at Petrograd (St. Petersburg); after 1924 the Central Museum of the Revolution in Moscow became the focal point for these collections. Another type was the memorial museum housing the personal effects of well-known figures. These were often used as a means of communicating political propaganda—the Central Lenin Museum in Moscow, opened in 1936, serving this purpose.

In Germany after World War I a large number of regional museums were established to promote the history and important figures of the homeland, and they undoubtedly encouraged the nationalistic tendencies that led to the Nazi era.

In the main, however, museums were not well organized to meet changing social conditions. In Britain a diversity of providers—government at both national and local levels, universities, societies, companies, and individuals—did not encourage cohesive policymaking at a national level. In central Europe associations attempted to develop and run individual museums, but they were unable to provide the necessary resources. Outside Europe the influence of social change was less marked, and there was little evidence of museums being organized as a national force. In the United States museum development was influenced by a desire to establish a coherent past—a movement that was widely encouraged through private patronage.

In the industrialized world new types of museums appeared. Some nations made conscious attempts to preserve and display structures and customs of their more recent past. Examples, following Sweden's pioneering reerection of significant buildings, include the open-air museums at Arnhem in The Netherlands (the Open Air Museum, opened in 1912) and at Cardiff, Wales (the Welsh Folk Museum, opened in 1947). The preservation and restoration of buildings or entire settlements in situ also began;

particularly well known is Colonial Williamsburg, founded in Virginia in 1926.

A new type of science museum also emerged in which static displays of scientific instruments and equipment were replaced with demonstrations of the applications of science. London's Science Museum, founded in 1857, eventually was moved to specially built premises in 1919. Similarly the Deutsches Museum (German Museum) in Munich was transferred to new premises in 1925. Both established worldwide reputations for excellence in interpreting science and technology for the general public.

Post World War II Period: New Developments and New Roles

Museums And The Public

The years immediately following World War II were a period of remarkable achievement for museums. This was reflected both in international and national policy and in the individual museums as they responded to a rapidly changing, better-educated society. Museums became an educational facility, a source of leisure activity, and a medium of communication. Their strength lay in the fact that they were repositories of the "real thing," which—unlike the surrounding world of plastics, reproduced images, and a deteriorating natural and human environment—could inspire and invoke a sense of wonder, reality, stability, and even nostalgia.

In Europe particularly there was a period of postwar reconstruction. Many art treasures had been removed to places of safety during the war, and they now had to be recovered and redisplayed; buildings also had to be refurbished. In some cases museums and their collections had been destroyed; in others collections had been looted (though in some cases restitution followed). Reconstruction provided opportunities for the realization of some of the ideas that had been advanced earlier in the century.

A new approach emerged in which curators in the larger museums became members of a team comprising scientists as conservators, designers to assist in exhibition work, educators to develop facilities for both students and the public, information scientists to handle the scientific data inherent in collections, and even marketing managers to promote the museum and its work. There was a perceptible shift from serving the scholar, as befits an institution holding much of the primary evidence of the material world, to providing for a lay public as well. As a result of such innovations, museums found a new popularity and attracted an increasing number of visitors. Many of the visitors were tourists, and governments, particularly in certain European countries, soon acknowledged the museums' contribution to the economy.

Statistics from the United States give an indication of the increase in the number of museums and in museum visiting. Of 8,200 museums reported for 1988, 75 percent had been founded since 1950 and 40 percent since 1970. In the 1970s nearly 350 million visits per year were made to American museums; in 1988 the recorded figure was 566 million. Elsewhere the Russian state museums alone were known to receive about 140 million visits annually, while some of the oldest established museums in Europe—such as the British Museum, the Louvre, and the Hermitage—each regularly attracted more than 3 million visits a year. Some science and technology museums were even more popular. In spite of such growth, there has remained a great disparity in museum provision. More than two-thirds of the world's museums are still located in the industrialized countries, with a ratio of one museum to fewer than 50,000 inhabitants in Europe and the United States. In India or Nigeria, on the other hand, the ratio is approximately one museum for every 1.5 million inhabitants.

Museums And The Environment

Since the mid-20th century among other factors that have contributed to the development of museums is an increased awareness of the environment and the need to preserve it. Many

sites of scientific significance have been preserved and interpreted, sometimes under the aegis of a national park service, and historic sites and buildings have been restored, the latter sometimes being used as museums. This has led to the development of historic and natural landscapes as museums, such as the renovation of Mystic Seaport in Connecticut as a maritime museum, the use of Ironbridge Gorge as a museum to interpret the cradle of the Industrial Revolution in England, and the restoration of the walled medieval cities at Suzdal and Vladimir in Russia. In Australia the heyday of the gold rush has been re-created in the form of the Sovereign Hill Historical Park, at the gold-mining town of Ballarat. Gorée, a small island off the Senegal coast that served as a major entrepôt for the Atlantic slave trade, has been restored as a historic site with a number of supporting museums. Concerned development has been the ecomuseum, such as the Ecomuseum of the Urban Community at Le Creusot-Montceau-les-Mines in France. Here a bold experiment involves the community as a whole, rather than specialists, in interpreting the human and natural environment, thereby generating a better understanding among its inhabitants of the reasons for cultural, social, and environmental change. Some of these projects have involved the acquisition and preservation of massive artifacts, but perhaps no undertaking has been as spectacular as the recovery from the seabed of ships such as the *Vasa*, the Sung-dynasty ship from Ch'üan-chou, the *Mary Rose*, or the Hanseatic cog from Bremerhaven; all these vessels are now preserved in museums in Sweden, China, England, and Germany, respectively.

Museums And Public Finance

Contemporary museum development has been much influenced by changing policies in public sector finance. In many countries the contribution of public funds to museums has remained static or has fallen, so that museums' governing bodies and directors have had to seek funding from alternative sources. This not only has affected the way museums are organized but also has accentuated the need for marketing and fund-raising expertise.

Thus, with Russian state museums having acquired greater budgetary autonomy since the collapse of the Soviet Union, the Hermitage in St. Petersburg has drawn on international expertise and financing to conduct major renewal work. In the United Kingdom the National Museum of Arms and Armour raised substantial funding from the private sector to build its new Royal Armouries Museum in Leeds; in addition it established a public company to operate the museum after it opened in 1996. Another reflection of the changed financial situation has been the introduction of admission charges. In 1984 none of the British national museums charged an entry fee, but 10 years later almost half were doing so. The number of American museums charging fees for admission increased over a similar period from 32 percent to 55 percent.

New Museums And Collections

In spite of constraints in public funding, governments have not been inactive. In 1982, for instance, Australia opened its National Gallery of Art in Canberra. Also in Australia the National Gallery of Victoria has been developed as part of Melbourne's arts complex, while Sydney's Powerhouse Museum (1988), provides a major attraction in that city. In Paris the Pompidou Centre (1977) combines a gallery of modern art and special exhibition galleries with other cultural activities, while the "Grand Louvre" project has included the opening of the pyramid (1989) and the renovation of the Richelieu, Denon, and Sully wings—all considerably enlarging the capacity of the Louvre.

The Museum of London, amalgamating the collections of two previous museums, was opened in 1976 to tell the story of the capital and its immediate environs. In 1964 the National Museum of Anthropology, just one of a fine complex of museums in Mexico City, opened a magnificent new building to display the country's archaeological richness. Additions to the Smithsonian's museums in Washington, D.C., have included the National Air and Space Museum (1976) and the Hirshhorn Museum and Sculpture Garden

(1974). A spectacular development from an architectural point of view is the Canadian Museum of Civilization at Hull, Quebec, which opened in 1989. Other new museum buildings have included the Vasa Museum in Stockholm (1990), the Olympic Museum in Lausanne, Switz. (1993), and the Holocaust Memorial Museum in Washington, D.C. (1993).

Several buildings of historical importance have been adapted to house museums. Among these is the Orsay Museum, formerly a major railroad station in Paris, which was reopened in 1986 as a national museum of the 19th century, and the Tate Gallery of the North at Liverpool (1988), an art museum housed in a warehouse in the Albert Dock, by the River Mersey. Nor have developments been restricted to the industrialized countries. A desire to preserve their local history has led many Caribbean islands to establish small museums. Several African states also have given high priority to the provision of museums. Museums have been established in the principal cities of Nigeria by its National Museums and Monuments Commission to assist in developing cultural identity and promoting national unity. The Jos Museum, one of the earliest of these, also administers a museum of traditional buildings, while others have developed workshops where traditional crafts can be demonstrated. Crafts are also a feature of the National Museum in Niamey, Niger, and products of these workshops are exported to Europe and North America.

A HISTORY OF MUSEUMS, 'THE MEMORY OF MANKIND'

If you add up the attendance for every major-league baseball, basketball, football and hockey game this year, the combined total will come to about 140 million people. That's a big number, but it's barely a fraction of the number of people who will visit American museums this year.

Museums are big business, attracting billions of tourist dollars, advancing science, and educating and amusing more than 850 million people annually.



The Smithsonian “castle” on the National Mall, (pictured above in 1867 and below in the present day), was the first Smithsonian building — construction began in 1847.



Will Murphy, 7, inspects the teeth of a Theropod dinosaur at the Melbourne Museum.

“Museums are often thought of as nice amenities,” says Ford Bell, head of the American Association of Museums. “People don’t think about museums as being a critical piece in our educational infrastructure in this country.” Bell says that though museums are a part of the community — and there are more than 17,500 of them

throughout the U.S. — their role is not well-understood or well-publicized. And then there's also the "boring" factor. *Night At The Museum* (a 2006 movie about a watchman who discovers museum exhibits come to life at night) honed in on the stereotype of museums as boring ... but filled with really cool stuff.

Despite any bad rap for being boring or undervalued, there are still 850 million people coming through the nation's museums each year. Why? As Philippe de Montebello, former Metropolitan Museum of Art director, says simply, "A museum is the memory of mankind."

Preserving The Past

Humans have a long history of preserving artifacts of the past. The ancient Greeks coined the term *mouseion* when they first built a temple to "the Muses," spritely goddesses who kept watch over the arts and sciences. The Greeks filled their temples with both sculpture and scholars. The tradition was copied in the kingly treasure houses that followed — spoils of war were displayed in the halls of royal palaces and the cages of royal zoos.

Ford Bell says early American collectors were motivated by a different impulse than the kings in Europe.

"In the U.S., we had a new continent we were exploring and opening up and discovering," Bell explains, "and that brought this realization of all the tremendously diverse life forms that were out there."

Bell cites Charles Willson Peale's Cabinet of Curiosities in Philadelphia as a museum that was built around the desire to document the history of discovery in the new world.

Peale was both a painter and a collector, and when he opened one of America's first museums in 1786, he filled it with his own portraits of George Washington, and later with bones he unearthed of a North American woolly mammoth. Meanwhile, other museums were springing up in private homes, and in the inns of any town where someone might believe a sign saying "George Washington Slept Here."

Education Or Entertainment?

Peale's collection and others were bought up in the 1840s by Phineas T. Barnum, who added some showmanship to the enterprise. In the pre-photography era, when a painting of the Grand Canyon could draw block-long lines. P.T. Barnum took the static curiosities in the collections he'd acquired and added "live" curiosities — industrious fleas, a hippo that he told audiences was "The Great Behemoth of the Scriptures" and assorted bearded ladies. "The earliest museums really were, for lack of a better term, they were kind of freak shows," historian Stephen Asma, author of *Stuffed Animals and Pickled Heads*, told NPR in 2002. "The bizarre was collected together with sober specimens with no real order or organization."

Though Asma says curators didn't have the "scientific agenda" that they do today, that agenda wasn't being neglected. Around the time Barnum was turning his museums into carnivals, a somewhat startled U.S. Congress was dealing with an unexpected bequest from an Englishman named James Smithson. His will asked for the establishment of a Smithsonian Institution for the "increase and diffusion of knowledge."

Congress hired a scientist to run the Smithsonian, and rather than displaying objects, he commissioned experiments and hired explorers. The Smithsonian's chief interest was scholarship, and Bell says the tension between that approach and Barnum's brand of entertainment still exists in today's museums.

At the Minneapolis natural history museum, where Bell used to work, the curators occasionally bring out their curiosities for display — two-headed calves and eight-legged frogs.

"People break down the doors to see those," Bell says. "[The museum does] it over and over again because they're tremendously popular."

But the difference now, he says, is that there is an attempt to make these exhibits educational. Museums use curiosity exhibits as an opportunity to talk about the science of genetic abnormalities

and defects. "They couldn't talk about that in the past," Bell says. "You saw the animal stuffed, but you didn't see the rest of the story."

Tools Of The Trade

The tools for exhibition have themselves gotten more entertaining through the years — everything from child-oriented exploratoriums, to cyber-museums on the Web, to science writ large on giant IMAX screens. Technology is a useful tool, but like almost everything associated with museums, it presents financial challenges. Museums have a fortune invested in buildings and high-maintenance collections. They have a clientele that expects to see those collections either for free, or at a very low-cost. In addition, museums now need to have really killer Web sites because, as it turns out, the virtual museum actually drives people to the physical museum.

"I don't think there's any substitute to going to a museum and looking at a Chagall," Kevin Guilfoile of the Museum of Online Museums, told NPR in 2006. "Some things just inherently, aesthetically you need to be in the presence of them. Other things, it's not necessary."

Museums are luring visitors these days with buildings that look like giant glass guitars and block-long wads of crumpled titanium. Exotic structures with undulating walls can be hard to hang art on, but they come alive with concerts, wine tastings, and outreach efforts that can make a "night at the museum" feel pretty lively.

Popularity notwithstanding, American museums face a host of other challenges. Appropriating antiquities from archaeological sites is now illegal, so what does that mean for the already-looted loot sitting in exhibits?

Philanthropy in a declining economy is increasingly tricky, as is keeping artifacts safe while still letting the public get close enough to see them.

National Museum of China

The National Museum of China flanks the eastern side of Tiananmen Square in Beijing, China. The museum's mission is to educate about the arts and history of China. It is directed by the Ministry of Culture of the People's Republic of China. It is one of the largest museums in the world.

HISTORICAL BACKGROUND

By the merging of the two separate museums the museum was established in 2003 that had occupied the same building since 1959: the Museum of the Chinese Revolution in the northern wing (originating in the Office of the National Museum of the Revolution founded in 1950 to preserve the legacy of the 1949 revolution) and the National Museum of Chinese History in the southern wing (with origins in both the Beijing National History Museum, founded in 1949, and the Preliminary Office of the National History Museum, founded in 1912, tasked to safeguard China's larger historical legacy). In 1959 the building was completed as one of the Ten Great Buildings celebrating the ten-year anniversary of the founding of the People's Republic of China. It complements the opposing Great Hall of the People that was built at the same time. The structure sits on 6.5 hectares (16 acres) and has a frontal length of 313 metres (1,027 ft), a height of four stories totaling 40 metres (130 ft), and a width of 149 metres (489 ft). The front displays eleven square pillars at its center. After four years of renovation,

the museum reopened on March 17, 2011, with 28 new exhibition halls, more than triple the previous exhibition space, and state of the art exhibition and storage facilities. It has a total floor space of nearly 200,000 m (2.2 million square feet) to display. The renovations were designed by the German firm Gerkan, Marg and Partners.

Their Permanent Collections

The museum, covering Chinese history from the Yuanmou Man of 1.7 million years ago to the end of the Qing Dynasty (the last imperial dynasty), has a permanent collection of 1,050,000 items, with many precious and rare artifacts not to be found in museums anywhere else in China or the rest of the world.

Among the most important items in the National Museum of China are the “Simuwu Ding” from the Shang Dynasty (the heaviest piece of ancient bronzeware in the world, at 832.84 kg), the square shaped Shang Dynasty bronze zun decorated with four sheep heads, a large and rare inscribed Western Zhou Dynasty bronze water pan, a gold-inlaid Qin Dynasty bronze tally in the shape of a tiger, Han Dynasty jade burial suits sewn with gold thread, and a comprehensive collection of Tang Dynasty tri-colored glazed sancai and Song Dynasty ceramics.



A Han Dynasty jade burial suit laced with gold thread at the National Museum of China



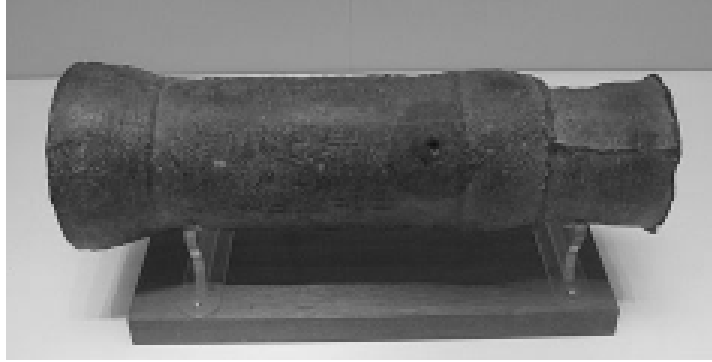
A pastel pierced porcelain vase, from the Qianlong era of the Qing Dynasty



A bronze vessel in the shape of a bat, from the tomb of Lady Fu Hao, from Shang Dynasty, 13th century BC



Bronze tallies with inscriptions inlaid in gold from the Warring States Period, Chu State



Bronze cannon with inscription dated the 3rd year of the Zhiyuan Era (1332), Yuan Dynasty

Countdown clocks

Because of its central location in Tiananmen Square, the front of the museum has been used since the 1990s for the display of countdown clocks relating to occasions of national importance, including the 1997 transfer of sovereignty of Hong Kong, the 1999 transfer of sovereignty of Macau, the beginning of the 2008 Beijing Olympics, and the opening of the 2010 World Expo in Shanghai.

Controversies

A three-month exhibition of the luxury brand Louis Vuitton in 2011 led to some complaints of commercialism at the museum, with Peking University professor Xia Xueluan stating that as a state-level public museum, it “should in fact only be dedicating itself to non-profit cultural promotion.” However Yves Carcelle, Chairman and Chief executive officer of Louis Vuitton Malletier defended the exhibition by stating: “What’s important is what you are going to discover. I think before money, there’s history: 157 years of creativity and craftsmanship.” Some critics have also alleged the museum’s modern historiography tends to focus on the triumphs of the Communist Party, while minimizing or ignoring politically sensitive subjects such as the Great Leap Forward and the Cultural Revolution.

NATIONAL PALACE MUSEUM

The National Palace Museum is located in Shilin, Taipei, Republic of China. It has a permanent collection of nearly 700,000 pieces of ancient Chinese imperial artifacts and artworks, making it one of the largest of its type in the world. The collection encompasses over 10,000 years of Chinese history from the Neolithic age to the late Qing Dynasty. Most of the collection are high quality pieces collected by China's ancient emperors. The National Palace Museum and the Palace Museum in the Forbidden City in Beijing, mainland China, share the same roots. The old Palace Museum in Beijing split in two as a result of the Chinese Civil War, which divided China into the two entities of the Republic of China (ROC) on the island of Taiwan and the People's Republic of China (PRC) on the mainland respectively. In English, the institution in Taipei is distinguished from the one in Beijing by the additional "National" designation. In common usage in Chinese, the institution in Taipei is known as the "Taipei Former Palace", while that in Beijing is known as the "Beijing Former Palace".

Main Establishment

The National Palace Museum was originally established as the Palace Museum in Beijing's Forbidden City on 10 October 1925, soon after the expulsion of Puyi, the last emperor of China, from the Forbidden City by warlord Feng Yü-hsiang. The articles in the museum consisted of the valuables of the former Imperial family. In 1931, shortly after the Mukden Incident Generalissimo Chiang Kai-shek's Nationalist Government ordered the museum to make preparations to evacuate its most valuable pieces out of the city to prevent them from falling into the hands of the Imperial Japanese Army. As a result, from 6 February to 15 May 1933, the Palace Museum's 13,491 crates and 6,066 crates of objects from the Exhibition Office of Ancient Artifacts, the Yiheyuan and the Hanlin Yuan Imperial Academy were moved in five groups to Shanghai. In 1936, the collection was moved to Nanjing after the construction of the storage in the Taoist monastery Chaotian Palace was

complete. As the Imperial Japanese Army advanced farther inland during the Second Sino-Japanese War, which merged into the greater conflict of World War II, the collection was moved westward via three routes to several places including Anshun and Leshan until the surrender of Japan in 1945. In 1947, it was shipped back to the Nanjing warehouse.

Evacuation to Taiwan

The Chinese Civil War resumed following the surrender of the Japanese, ultimately resulting in Generalissimo Chiang Kai-shek's decision to evacuate the arts to Taiwan. When the fighting worsened in 1948 between the Communist and Nationalist armies, the Palace Museum and other five institutions made the decision to send some of the most prized items to Taiwan. Hang Li-wu, later director of the museum, supervised the transport of some of the collection in three groups from Nanjing to the harbor in Keelung, Taiwan between December 1948 and February 1949. By the time the items arrived in Taiwan, the Communist army had already seized control of the Palace Museum collection so not all of the collection could be sent to Taiwan. A total of 2,972 crates of artifacts from the Forbidden City moved to Taiwan only accounted for 22% of the crates originally transported south, although the pieces represented some of the very best of the collection. The collection from the Palace Museum, the Preparatory Office of the National Central Museum, the National Central Library, and the National Beiping Library was stored in a railway warehouse in Yangmei following transport across the Taiwan Strait and was later moved to the storage in cane sugar mill near Taichung.

In 1949, the Executive Yuan created the Joint Managerial Office, for the Palace Museum, the Preparatory Office of the Central Museum and the Central Library to oversee the organization of the collection. For security reasons, the Joint Managerial Office chose the mountain village of Beikou, located in Wufeng, Taichung as the new storage site for the collection in the same year. In the following year, the collection stored in cane sugar mill was

transported to the new site in Beikou. With the Central Library's reinstatement in 1955, the collection from the Beiping Library was simultaneously incorporated into the Central Library. The Joint Managerial Office of the National Palace Museum and the Preparatory Office of the National Central Museum stayed in Beikou for another ten years.

During the decade, the Office obtained a grant from the Asia Foundation to construct a small-scale exhibition hall in the spring of 1956. The exhibition hall, opened in March 1957, was divided into four galleries in which it was possible to exhibit more than 200 items.

In the autumn of 1960, the Office received a grant of NT\$32 million from AID. The Republic of China (ROC) government also contributed more than NT\$30 million to establish a special fund for the construction of a museum in the Taipei suburb of Waishuanxi. The construction of the museum in Waishuanxi was completed in August 1965. The new museum site was christened the "Chung-Shan Museum" in honor of the founding father of the ROC, Sun Yat-sen, and first opened to the public on the centenary of Sun Yat-sen's birthday. Since then, the museum in Taipei has managed, conserved and exhibited the collections of the Palace Museum and the Preparatory Office of the National Central Museum.

During the 1960s and 1970s, the National Palace Museum was used by the Kuomintang to support its claim that the Republic of China was the sole legitimate government of all China, in that it was the sole preserver of traditional Chinese culture amid social change and the Cultural Revolution in mainland China, and tended to emphasize Chinese nationalism.

The People's Republic of China (PRC) government has long said that the collection was stolen and that it legitimately belongs in China, but Taiwan has defended its collection as a necessary act to protect the pieces from destruction, especially during the Cultural Revolution. However, relations regarding this treasure have warmed in recent years and the Palace Museum in Beijing

has agreed to lend relics to the National Palace Museum for exhibitions since 2009. The Palace Museum curator Zheng Xinmiao has said that the artifacts in both mainland and Taiwan museums are “China’s cultural heritage jointly owned by people across the Taiwan Strait.”

Trivia

Many Chinese artifacts dating from the Tang Dynasty and Song Dynasty, some of which had been owned by Emperor Zhenzong, were excavated and then came into the hands of the Kuomintang General Ma Hongkui, who refused to publicize the findings. Among the artifacts were a white marble tablet from the Tang Dynasty, gold nails, and bands made out of metal. It was not until after Ma died that his wife went to Taiwan in 1971 from America to bring the artifacts to Chiang Kai-shek, who turned them over to the National Palace Museum.

MUSEUM BUILDING

The National Palace Museum’s main building in Taipei was designed by Huang Baoyu and constructed from March 1964 to August 1965. Due to the insufficient space to put on display over 600,000 artifacts, the museum underwent expansions in 1967, 1970, 1984 and 1996. In 2002, the museum underwent a major \$21-million-dollar renovation revamping the museum to make it more spacious and modern. The renovation closed about two-thirds of the museum section and the museum officially reopened in February 2007.

Permanent exhibitions of painting and calligraphy are rotated once every three months. Approximately 3,000 pieces of the museum’s collection can be viewed at a given time. Although brief, these exhibitions are extremely popular. In 2014, the museum organized the top three best-attended exhibitions worldwide, including paintings and calligraphic works by Tang Yin, as well as depictions of the Qing dynasty’s Qianlong Emperor reinterpreted by contemporary artists.

COLLECTIONS

Collections (as of December 2015)

Categories	Numbers
Bronzes	6,224
Ceramics	25,551
Jades	13,478
Lacquerwares	766
Enamel wares	2,520
Carvings	663
Studio implements	2,379
Coins	6,953
Miscellaneous objects (religious implements, costumes and accessories, and snuff bottles)	12,979
Textiles	1,536
Paintings	6,538
Calligraphic works	3,654
Calligraphic model books	490
Tapestries and embroideries	308
Fans	1,880
Rare books	211,195
Qing archival documents	386,862
Documents in Manchu, Mongolian, and Tibetan	11,501
Rubbings	896
Total	696,373

Statistics

Complete inventory inspection has been taken three times in 1951-1954, 1989-1991 and 2008-2012 since the museum started to bring collections to Taiwan in 1948. According to official report, the museum house Chinese calligraphy, porcelain, bronzes, paintings, jades and many other artifacts, with 22% (2,972 out of 13,491 crates) of the boxes originally transported south from

theForbidden City. Other additions include transfers from other institutions, donations, and purchases made by the museum. A lot of these artifacts were brought by Chiang Kai-shek before his Kuomintang forces fled the mainland in 1949. The museum has accumulated nearly 700,000 artifacts of significant historical or artistic values. With a collection of this size, only 1% of the collection is exhibited at a given time. The rest of the collection is stored in temperature controlled vaults.

Notable items

The museum houses several treasured items that are the pride of their collection and famous worldwide. They include:

Antiquities

The antiquities in the National Palace Museum span over thousands of years with a variety of genres.



The Zong Zhou Zhong (Bell of Zhou)



The Jadeite Cabbage



The Meat-shaped Stone

Among the collections of bronzes, Zong Zhou Zhong (Bell of Zhou), commissioned by King Li of Zhou, is the most important musical instrument cast under his royal decree. Mao Gong Ding (Cauldron of Duke of Mao) of the late Western Zhou Dynasty (1046–771 BCE) carries the longest Chinese bronze inscriptions so far extent. Ru wares, one of the most precious Chinese ceramics, were made exclusively for the court and were ranked among the Ding, Jun, Guan and Ge as the “five classic wares” of the Song Dynasty (960–1279). The National Palace Museum is a major collection site for the aforementioned kilns. Those from the official kilns of the Ming (1368–1644) and Qing (1644–1912) dynasties, such as the *doucai* porcelains of the Chenghua reign in the Ming Dynasty and painted enamel porcelains from the early Qing, are also of excellent quality.

“Jadeite Cabbage” is one of the most popular pieces of jade carvings in the museum. It’s a piece of jadeite carved into the shape of a cabbage head, and with a large and a small grasshopper camouflaged in the leaves. The ruffled semi-translucent leaves attached is due to the masterful combination of various natural color of the jade to recreate the color variations of a real cabbage.

The “Meat-shaped Stone” is often exhibited together with the Jadeite Cabbage. A piece of jasper, a form of agate, the strata of which are cleverly used to create a likeness of a piece of pork

cooked in soy sauce. The dyed and textured surface makes the layers of skin, lean meat, and fat materialized incredibly lifelike. Other various carvings of materials such as bamboo, wood, ivory, rhinoceros horn, and fruit pits are exhibited. The “Carved Olive-stone Boat” is a tiny boat carved from an olive stone. The incredibly fully equipped skilled piece is carved with a covered deck and moveable windows. The interior has chairs, dishes on a table and eight figures representing the characters of Su Shih’s *Latter Ode on the Red Cliff*. The bottom is carved in minute character the entire 300+ character text with the date and the artist’s name.

Painting and calligraphy

The paintings in the National Palace Museum date from the Tang Dynasty (618–907) to the modern era. The collection covers over one thousand years of Chinese painting, and encompasses a wide range of genres, including landscape, flower and bird, figure painting, boundary painting, etc. Among the most famous paintings in the collection is the Qing Palace version of Zhang Zeduan’s *Along the River During the Qingming Festival*. Even though this is a copy (the original is in the Palace Museum in Beijing), it is nevertheless regarded as an artistic masterpiece.

Dwelling in the Fuchun Mountains (Wu-yung version) by Huang Gongwang of Yuan Dynasty is one of the most dramatized pieces. The museum has a vast collection of calligraphy works from the hands of major calligraphers, scholars and important courtiers in history. The calligraphy works date from the Jin (265–420) and Tang (618–907) dynasties, with a variety of styles.

Rare books and documents

Rare books in the National Palace Museum range from the Song (960–1279) and Yuan (1271–1368) dynasties to the Ming (1368–1644) and Qing (1644–1912) dynasties, amounting to over 200,000 volumes. *Yongle Encyclopedia* and *Siku Quanshu* (*Complete Library of the Four Treasuries*) are among the examples. Historical documents in the museum include *Jiu Manzhou Dang*, a set of

Manchu archives that are the sourcebook of *Manwen Laodang* and a primary source of early Manchu history. Other official documents such as the court archives are available for research in the history of the Qing Dynasty.

OVERSEAS EXHIBITIONS

Due to fears that the artifacts may be impounded and be claimed by China due to the controversial political status of Taiwan, the museum does not conduct exhibitions in mainland China. Since the museum's 1965 establishment in Taipei, the National Palace Museum has only made five large overseas exhibitions in countries which have passed laws to prevent judicial seizure of the treasures.

The past five overseas events were to the United States in 1996, France in 1998, Germany in 2003, Austria in 2008 and Japan in 2014.

The past overseas exhibitions are as under:

- 1935: "London International Exhibition of Chinese Art" at the British Museum, London.
- 1940: "Chinese Art Exhibition" in Moscow, Leningrad.
- 1961: "Ancient Chinese Art Exhibition" National Gallery of Art in Washington DC, New York Metropolitan Museum of Art, Boston Museum of Fine Arts, Museum of Contemporary Art, Chicago, the de Young Museum.
- 1973: "China Exhibition" in Seoul, South Korea.
- 1991: "On the Occasion of 1492: the art of the Age of Exploration" at the Washington National Gallery of Art.
- 1996: "Splendors of Imperial China" at the Metropolitan Museum of Art, Museum of Contemporary Art, Chicago, Asian Art Museum of San Francisco, Washington, DC National Gallery of Art exhibition.
- 1998: "Empire of Memory" at the Grand Palais in Paris exhibition.
- 1999: National Palace Museum exhibition in Central America.

- 2000: "Taoism and Chinese art," Museum of Contemporary Art, Chicago and Asian Art Museum of San Francisco.
- 2003: "Treasures of the Son of Heaven," the old museum in Berlin, Bonn, Federal Art Gallery touring exhibition.
- 2005: "Museum of World Culture Expo Korea" in Korea.
- 2005: "The Mongolian Empire - Genghis Khan and his generation" exhibition at the Museum of Anthropology in Munich, Germany.
- 2006: "magnificent years of the Qing court (1662-1795)" exhibition at the Guimet Museum, France.
- 2007: "Shanghai - Modern Art" exhibition in Japan.
- 2008: "Imperial Treasures" in the Kunsthistorisches Museum Vienna exhibition.
- 2014: "The Treasured Masterpieces from the National Palace Museum, Taipei" in the Tokyo National Museum and Kyushu National Museum.

OTHER VISITOR FACILITIES

Zhishan Garden

Housed within the compound of the National Palace Museum, this classical Chinese Song and Ming style garden covers 1.88 hectares (18,800 m). It incorporates the principles of such diverse fields as feng shui, Chinese architecture, water management, landscape design, and Chinese folklore and metaphor. It contains numerous ponds, waterworks, and wooden Chinese pavilions. It was completed and opened in 1985. There is also another Chinese Style Garden nearby called the Shuangxi Park and Chinese Garden.

Chang Dai-chien residence

The National Palace Museum also maintains the residence of renowned Chinese painter Chang Dai-chien. The residence, known as the Chang Dai-chien Residence or the Abode of Maya, was constructed in 1976 and completed in 1978. It is a two-story Siheyuan building with Chinese-style gardens occupying approximately 1,911 m². After Chang's death in 1983, the house

and gardens were donated to the National Palace Museum and turned into a museum and memorial.

Southern Branch

The National Palace Southern Branch is located in Taibao, Chiayi County, Taiwan and set on 70 hectares (700,000 m) of land. There is also a lake and Asian style garden on the grounds. Planning for the southern branch began in 2000. The building was to be designed by architect Antoine Predock and began construction in 2005. However, due to serious construction delays and disputes between the contractors and the museum, the firm pulled out in 2008. Museum director Chou Kung-shin stated in August 2010 that new architects for the project would commence, with construction expected to be completed in 2015. The project cost NT\$7.9 billion (US\$268 million) and spread over 70 hectares (700,000 m). The museum itself, 9,000 square meters in total, was designed by the Taiwan-based firm Artech Inc. and is both earthquake resistant and flood resistant.

Grand Palace Museum Project

The Grand Palace Museum Project, officially launched in 2011, is a plan to expand the exhibition area in Taipei and improve the environment. The total budget for renovation should be around 10 to 12 billion NT dollars.

Metropolitan Museum of Art of New York

The Metropolitan Museum of Art, colloquially “the Met”, is located in New York City and is the largest art museum in the United States, and among the most visited art museums in the world. Its permanent collection contains over two million works, divided among seventeen curatorial departments. The main building, on the eastern edge of Central Park along Manhattan’s Museum Mile, is by area one of the world’s largest art galleries. A much smaller second location, The Cloisters at Fort Tryon Park in Upper Manhattan, contains an extensive collection of art, architecture and artifacts from Medieval Europe. The permanent collection consists of works of art from classical antiquity and ancient Egypt, paintings and sculptures from nearly all the European masters, and an extensive collection of American and modern art.

The Met maintains extensive holdings of African, Asian, Oceanian, Byzantine, Indian and Islamic art. The museum is home to encyclopedic collections of musical instruments, costumes and accessories, as well as antique weapons and armor from around the world. Several notable interiors, ranging from first-century Rome through modern American design, are installed in its galleries.

The Metropolitan Museum of Art was founded in 1870. The founders included businessmen and financiers, as well as leading artists and thinkers of the day, who wanted to open a museum to bring art and art education to the American people. It opened on February 20, 1872, and was originally located at 681 Fifth Avenue.

CURATION OF COLLECTIONS



The Great Hall

The Met's permanent collection is curated by seventeen separate departments, each with a specialized staff of curators and scholars, as well as six dedicated conservation departments and a Department of Scientific Research. The permanent collection includes works of art from classical antiquity and ancient Egypt, paintings and sculptures from nearly all the European masters, and an extensive collection of American and modern art. The Met maintains extensive holdings of African, Asian, Oceanian, Byzantine and Islamic art. The museum is also home to encyclopedic collections of musical instruments, costumes and accessories, and antique weapons and armor from around the world. A number of notable interiors, ranging from 1st century Rome through modern American design, are permanently installed in the Met's galleries.

Besides its permanent exhibitions, the Met organizes and hosts large traveling shows throughout the year.

Ancient Near Eastern art

Beginning in the late 19th century, the Met started to acquire ancient art and artifacts from the Near East. From a few cuneiform tablets and seals, the Met's collection of Near Eastern art has grown to more than 7,000 pieces. Representing a history of the region beginning in the Neolithic Period and encompassing the fall of the Sasanian Empire and the end of Late Antiquity, the collection includes works from the Sumerian, Hittite, Sasanian, Assyrian, Babylonian and Elamite cultures (among others), as well as an extensive collection of unique Bronze Age objects. The highlights of the collection include a set of monumental stone *lamassu*, or guardian figures, from the Northwest Palace of the Assyrian king Ashurnasirpal II.

Arms and armor



Arms and armor, Middle Ages main hall

The Met's Department of Arms and Armor is one of the museum's most popular collections. The distinctive "parade" of armored figures on horseback installed in the first-floor Arms and Armor gallery is one of the most recognizable images of the museum, which was organized in 1975 with the help of the Russian immigrant and arms and armors' scholar, Leonid Tarassuk (1925–90).

The department's focus on "outstanding craftsmanship and decoration", including pieces intended solely for display, means that the collection is strongest in late medieval European pieces and Japanese pieces from the 5th through the 19th centuries. However, these are not the only cultures represented in Arms and Armor; the collection spans more geographic regions than almost any other department, including weapons and armor from dynastic Egypt, ancient Greece, the Roman Empire, the ancient Near East, Africa, Oceania, and the Americas, as well as American firearms (especially Colt firearms) from the 19th and 20th centuries. Among the collection's 14,000 objects are many pieces made for and used by kings and princes, including armor belonging to Henry VIII of England, Henry II of France and Ferdinand I of Germany.

Arts of Africa, Oceania, and the Americas



Ivory pendant mask, Iyoba, 16th century Nigeria

Though the Met first acquired a group of Peruvian antiquities in 1882, the museum did not begin a concerted effort to collect works from Africa, Oceania, and the Americas until 1969, when

American businessman and philanthropist Nelson A. Rockefeller donated his more than 3,000-piece collection to the museum. Today, the Met's collection contains more than 11,000 pieces from sub-Saharan Africa, the Pacific Islands and the Americas and is housed in the 40,000-square-foot (4,000 m) Rockefeller Wing on the south end of the museum.

The collection ranges from 40,000-year-old Australian Aboriginal rock paintings, to a group of 15-foot-high (4.6 m) memorial poles carved by the Asmat people of New Guinea, to a priceless collection of ceremonial and personal objects from the Nigerian Court of Benin donated by Klaus Perls. The range of materials represented in the Africa, Oceania, and Americas collection is undoubtedly the widest of any department at the Met, including everything from precious metals to porcupine quills.

Asian art

The Met's Asian department holds a collection of Asian art, of more than 35,000 pieces, that is arguably the most comprehensive in the US. The collection dates back almost to the founding of the museum: many of the philanthropists who made the earliest gifts to the museum included Asian art in their collections. Today, an entire wing of the museum is dedicated to the Asian collection, and spans 4,000 years of Asian art.



Hokusai's The Great Wave off Kanagawa

Every Asian civilization is represented in the Met's Asian department, and the pieces on display include every type of

decorative art, from painting and printmaking to sculpture and metalworking. The department is well known for its comprehensive collection of Chinese calligraphy and painting, as well as for its Nepalese and Tibetan works. However, not only “art” and ritual objects are represented in the collection; many of the best-known pieces are functional objects. The Asian wing also contains a complete Ming Dynasty-style garden court, modeled on a courtyard in the Garden of the Master of the Fishing Nets in Suzhou.

The Costume Institute

The Museum of Costume Art was founded by Aline Bernstein and Irene Lewisohn. In 1937, they merged with the Met and became its Costume Institute department. Today, its collection contains more than 35,000 costumes and accessories. The Costume Institute used to have a permanent gallery space in what was known as the “Basement” area of the Met because it was downstairs at the bottom of the Met facility.



Robe à la française 1740s, as seen in one of the exhibits at the Costume Institute

However, due to the fragile nature of the items in the collection, the Costume Institute does not maintain a permanent installation. Instead, every year it holds two separate shows in the Met's galleries using costumes from its collection, with each show centering on a specific designer or theme.

In past years, Costume Institute shows organized around famous designers such as Cristóbal Balenciaga, Chanel, Yves Saint Laurent, and Gianni Versace; and style doyenne like Diana Vreeland, Mona von Bismarck, Babe Paley, Jayne Wrightsman, Jacqueline Kennedy Onassis, Nan Kempner and Iris Apfel have drawn significant crowds to the Met. The Costume Institute's annual Benefit Gala, co-chaired by *Vogue* editor-in-chief Anna Wintour, is an extremely popular, if exclusive, event in the fashion world; in 2007, the 700 available tickets started at \$6,500 per person. Exhibits displayed over the past decade in the Costume Institute include: *Rock Style*, in 1999, representing the style of more than 40 rock musicians, including Madonna, David Bowie, and The Beatles; *Extreme Beauty: The Body Transformed*, in 2001, which exposes the transforming ideas of physical beauty over time and the bodily contortion necessary to accommodate such ideals and fashion; *The Chanel Exhibit*, displayed in 2005, acknowledging the skilled work of designer Coco Chanel as one of the leading fashion names in history; *Superheroes: Fashion and Fantasy*, exhibited in 2008, suggesting the metaphorical vision of superheroes as ultimate fashion icons; the 2010 exhibit on the *American Woman: Fashioning a National Identity*, which exposes the revolutionary styles of the American woman from the years 1890 to 1940, and how such styles reflect the political and social sentiments of the time.

The theme of the 2011 event was "Alexander McQueen: Savage Beauty". Each of these exhibits explores fashion as a mirror of cultural values and offers a glimpse into historical styles, emphasizing their evolution into today's own fashion world. On January 14, 2014, the Met named the Costume Institute complex after Anna Wintour. The curator is Andrew Bolton.

The Costume Institute is known for throwing the annual Met Gala and for putting on blockbuster summer shows like *Savage Beauty* and *China: Through the Looking Glass*.

Drawings and prints



Melencolia I by Albrecht Dürer

Though other departments contain significant numbers of drawings and prints, the Drawings and Prints department specifically concentrates on North American pieces and western European works produced after the Middle Ages. The first Old Master drawings, comprising 670 sheets, were presented as a single group in 1880 by Cornelius Vanderbilt II and in effect launched the department, though it was not formally constituted as a department until later. Other early donors to the department include Junius Spencer Morgan II who presented a broad range of material, but mainly dated from the sixteenth century, including 2 woodblocks and many prints by Albrecht Dürer in 1919.

Currently, the Drawings and Prints collection contains more than 17,000 drawings, 1.5 million prints, and twelve thousand

illustrated books. The great masters of European painting, who produced many more sketches and drawings than actual paintings, are extensively represented in the Drawing and Prints collection. The department's holdings contain major drawings by Michelangelo, Leonardo da Vinci and Rembrandt, as well as prints and etchings by Van Dyck, Dürer, and Degas among many others.

Egyptian art



Hippo William is a mascot of the Met



Mummy, Metropolitan Museum of Art NYC

Though a number of the Met's initial holdings of Egyptian art came from private collections, items uncovered during the museum's own archeological excavations, carried out between 1906 and 1941, constitute almost half of the current collection. More than 26,000 separate pieces of Egyptian art from the Paleolithic era through the Roman era constitute the Met's Egyptian collection,

and almost all of them are on display in the museum's massive wing of 40 Egyptian galleries.

Among the most valuable pieces in the Met's Egyptian collection are 13 wooden models (of the total 24 models found together, 12 models and 1 offering bearer figure is at the Met, while the remaining 10 models and 1 offering bearer figure are in the Egyptian Museum in Cairo), discovered in a tomb in the Southern Asasif in western Thebes in 1920. These models depict, in unparalleled detail, a cross-section of Egyptian life in the early Middle Kingdom: boats, gardens, and scenes of daily life are represented in miniature. William the Faience Hippopotamus is a miniature shown at right. However, the popular centerpiece of the Egyptian Art department continues to be the Temple of Dendur. Dismantled by the Egyptian government to save it from rising waters caused by the building of the Aswan High Dam, the large sandstone temple was given to the United States in 1965 and assembled in the Met's Sackler Wing in 1978. Situated in a large room, partially surrounded by a reflecting pool and illuminated by a wall of windows opening onto Central Park, the Temple of Dendur is one of the Met's most enduring attractions.

The oldest items at the Met, a set of Archeulian flints from Deir el-Bahri which date from the Lower Paleolithic period (between 300,000 and 75,000 BC), are part of the Egyptian collection.

Number of Collection of European paintings

The Met's collection of European paintings numbers around 1,700 pieces, some of which are shown among the Selections from the permanent collection of paintings section, below.

European sculpture and decorative arts

The European Sculpture and Decorative Arts collection is one of the largest departments at the Met, holding in excess of 50,000 separate pieces from the 15th through the early 20th centuries. Though the collection is particularly concentrated in Renaissance sculpture—much of which can be seen *in situ* surrounded by

contemporary furnishings and decoration—it also contains comprehensive holdings of furniture, jewelry, glass and ceramic pieces, tapestries, textiles, and timepieces and mathematical instruments. In addition to its outstanding collections of English and French furniture, visitors can enter dozens of completely furnished period rooms, transplanted in their entirety into the Met’s galleries.



European sculpture court

The collection even includes an entire 16th-century patio from the Spanish castle of Vélez Blanco, reconstructed in a two-story gallery, and the intarsia *studiolo* from the ducal palace at Gubbio. Sculptural highlights of the sprawling department include Bernini’s *Bacchanal*, a cast of Rodin’s *The Burghers of Calais* and several unique pieces by Houdon, including his *Bust of Voltaire* and his famous portrait of his daughter Sabine.

The American Wing

The Museum’s collection of American art returned to view in new galleries on January 16, 2012. The new installation provides visitors with the history of American art from the 18th through the early 20th century. The new galleries encompasses 30,000 square feet for the display of the Museum’s collection.

Greek and Roman art

The Met’s collection of Greek and Roman art contains more than 17,000 objects. The Greek and Roman collection dates back to the founding of the museum—in fact, the museum’s first

accessioned object was a Roman sarcophagus, still currently on display. Though the collection naturally concentrates on items from ancient Greece and the Roman Empire, these historical regions represent a wide range of cultures and artistic styles, from classic Greek black-figure and red-figure vases to carved Roman tunic pins. Highlights of the collection include the monumental Amathus sarcophagus and a magnificently detailed Etruscan chariot known as the “Monteleone chariot”. The collection also contains many pieces from far earlier than the Greek or Roman empires – among the most remarkable are a collection of early Cycladic sculptures from the mid-third millennium BC, many so abstract as to seem almost modern.



Greek and Roman gallery

The Greek and Roman galleries also contain several large classical wall paintings and reliefs from different periods, including an entire reconstructed bedroom from a noble villa in Boscoreale, excavated after its entombment by the eruption of Vesuvius in AD 79. In 2007, the Met’s Greek and Roman galleries were expanded to approximately 60,000 square feet (6,000 m), allowing the majority of the collection to be on permanent display.

Collection of Islamic Art

The Met’s collection of Islamic art is not confined strictly to religious art, though a great number of the objects in the Islamic collection were originally created for religious use or as decorative elements in mosques. Much of the 12,000 strong collection consists of secular items, including ceramics and textiles, from Islamic

cultures ranging from Spain to North Africa to Central Asia. The Islamic Art department's collection of miniature paintings from Iran and Mughal India are a highlight of the collection. Calligraphy both religious and secular is well represented in the Islamic Art department, from the official decrees of Suleiman the Magnificent to a number of Qur'an manuscripts reflecting different periods and styles of calligraphy.

Modern calligraphic artists also used a word or phrase to convey a direct message, or they created compositions from the shapes of Arabic words. Others incorporated indecipherable cursive writing within the body of the work to evoke the illusion of writing. Islamic Arts galleries had been undergoing refurbishment since 2001 and were reopened on November 1, 2011, as the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Until that time, a narrow selection of items from the collection had been on temporary display throughout the museum. As with many other departments at the Met, the Islamic Art galleries contain many interior pieces, including the entire reconstructed *Nur Al-Din Room* from an early 18th-century house in Damascus. However, the museum has confirmed to the *New York Post* that it has withdrawn from public display all paintings depicting Muhammad and may not rehang those that were displayed in the Islamic gallery before the renovation.

Robert Lehman Collection



Robert Lehman Wing at the MET

On the death of banker Robert Lehman in 1969, his Foundation donated 2,600 works of art to the museum. Housed in the “Robert Lehman Wing,” the museum refers to the collection as “one of the most extraordinary private art collections ever assembled in the United States”.

To emphasize the personal nature of the Robert Lehman Collection, the Met housed the collection in a special set of galleries which evoked the interior of Lehman’s richly decorated townhouse; this intentional separation of the Collection as a “museum within the museum” met with mixed criticism and approval at the time, though the acquisition of the collection was seen as a coup for the Met.

Unlike other departments at the Met, the Robert Lehman collection does not concentrate on a specific style or period of art; rather, it reflects Lehman’s personal interests. Lehman the collector concentrated heavily on paintings of the Italian Renaissance, particularly the Siennese school. Paintings in the collection include masterpieces by Botticelli and Domenico Veneziano, as well as works by a significant number of Spanish painters, El Greco and Goya among them. Lehman’s collection of drawings by the Old Masters, featuring works by Rembrandt and Dürer, is particularly valuable for its breadth and quality. Princeton University Press has documented the massive collection in a multi-volume book series published as *The Robert Lehman Collection Catalogues*.

Collection of Medieval art and the Cloisters

The Met’s collection of medieval art consists of a comprehensive range of Western art from the 4th through the early 16th centuries, as well as Byzantine and pre-medieval European antiquities not included in the Ancient Greek and Roman collection. Like the Islamic collection, the Medieval collection contains a broad range of two- and three-dimensional art, with religious objects heavily represented. In total, the Medieval Art department’s permanent collection numbers about 11,000 separate objects, divided between the main museum building on Fifth Avenue and The Cloisters.

Main building

The medieval collection in the main Metropolitan building, centered on the first-floor medieval gallery, contains about six thousand separate objects. While a great deal of European medieval art is on display in these galleries, most of the European pieces are concentrated at the Cloisters. However, this allows the main galleries to display much of the Met's Byzantine art side-by-side with European pieces. The main gallery is host to a wide range of tapestries and church and funerary statuary, while side galleries display smaller works of precious metals and ivory, including reliquary pieces and secular items. The main gallery, with its high arched ceiling, also serves double duty as the annual site of the Met's elaborately decorated Christmas tree.

The Cloisters museum and gardens

The Cloisters was a principal project of John D. Rockefeller, Jr., a major benefactor of the Met. Located in Fort Tryon Park and completed in 1938, it is a separate building dedicated solely to medieval art. The Cloisters collection was originally that of a separate museum, assembled by George Grey Barnard and acquired *in toto* by Rockefeller in 1925 as a gift to the Met. The Cloisters are so named on account of the five medieval French cloisters whose salvaged structures were incorporated into the modern building, and the five thousand objects at the Cloisters are strictly limited to medieval European works. The collection features items of outstanding beauty and historical importance; including the *Belles Heures of Jean de France, Duc de Berry* illustrated by the Limbourg Brothers in 1409, the Romanesque altar cross known as the "Cloisters Cross" or "Bury Cross", and the seven tapestries depicting the Hunt of the Unicorn.

Modern and contemporary art

With some 13,000 artworks, primarily by European and American artists, the modern art collection occupies 60,000 square feet (6,000 m), of gallery space and contains many iconic modern

works. Cornerstones of the collection include Picasso's portrait of Gertrude Stein, Jasper Johns's *White Flag*, Jackson Pollock's *Autumn Rhythm (Number 30)*, and Max Beckmann's triptych *Beginning*.

Certain artists are represented in remarkable depth, for a museum whose focus is not exclusively on modern art: for example, the collection contains forty paintings by Paul Klee, spanning his entire career. Beside of Met's long history, "contemporary" paintings acquired in years past have often migrated to other collections at the museum, particularly to the American and European Paintings departments.

In April 2013, it was reported that the Museum was to receive a collection worth \$1 billion from cosmetics tycoon Leonard Lauder. The collection of Cubist art includes work by Pablo Picasso, Georges Braque and Juan Gris and went on display in 2014.

Musical instruments



Grand piano by Sébastien Érard, ~1840

The Met's collection of musical instruments, with about 5,000 examples of musical instruments from all over the world, is virtually unique among major museums. The collection began in 1889 with a donation of several hundred instruments by Lucy W. Drexel, but the department's current focus came through donations over the following years by Mary Elizabeth Adams, wife of John Crosby Brown. Instruments were (and continue to be) included in the collection not only on aesthetic grounds, but also insofar as they

embodied technical and social aspects of their cultures of origin. The modern Musical Instruments collection is encyclopedic in scope; every continent is represented at virtually every stage of its musical life. Highlights of the department's collection include several Stradivari violins, a collection of Asian instruments made from precious metals, and the oldest surviving piano, a 1720 model by Bartolomeo Cristofori. Many of the instruments in the collection are playable, and the department encourages their use by holding concerts and demonstrations by guest musicians.

Photographs

The Met's collection of photographs, numbering more than 25,000 in total, is centered on five major collections plus additional acquisitions by the museum. Alfred Stieglitz, a famous photographer himself, donated the first major collection of photographs to the museum, which included a comprehensive survey of Photo-Secessionist works, a rich set of master prints by Edward Steichen, and an outstanding collection of Stieglitz's photographs from his own studio. The Met supplemented Stieglitz's gift with the 8,500-piece Gilman Paper Company Collection, the Rubel Collection, and the Ford Motor Company Collection, which respectively provided the collection with early French and American photography, early British photography, and post-WWI American and European photography. The museum also acquired Walker Evans's personal collection of photographs, a particular coup considering the high demand for his works.

The department of photography was founded in 1992. Though the department gained a permanent gallery in 1997, not all of the department's holdings are on display at any given time, due to the sensitive materials represented in the photography collection. However, the Photographs department has produced some of the best-received temporary exhibits in the Met's recent past, including a Diane Arbus retrospective and an extensive show devoted to spirit photography. In 2007, the museum designated a gallery exclusively for the exhibition of photographs made after 1960.

Met Breuer

The Museum on March 18, 2016, opened a new venue in the Marcel Breuer-designed building at Madison Avenue and 75th Street in Manhattan's Upper East Side, the former Whitney Museum of American Art. It extends the museum's modern and contemporary art program.

LIBRARIES

Each Department maintains a library, most of the material of which can be requested online through the libraries' catalog.

There are two libraries that can be accessed without appointment:

Thomas J. Watson Library

The Thomas J. Watson Library is the central library of The Metropolitan Museum of Art, and supports the research activities of the Museum staff and researchers. Watson Library's collection contains approximately 900,000 volumes, including monographs and exhibition catalogs; over 11,000 periodical titles; and more than 125,000 auction and sale catalogs.[1] The Library includes a reference collection, auction and sale catalogs, a rare book collection, manuscript items, and vertical file collections. The Library is accessible to anyone 18 years of age or older simply by registering online and providing a valid photo ID.

Nolen Library

The Nolen Library is open to the general public. The collection of some 8,000 items, arranged in open shelves, includes books, picture books, DVDs and videos. The Nolen Library includes a children's reading room and materials for teachers.

SPECIAL EXHIBITIONS

The museum regularly hosts grand special exhibitions, often focusing on the works of one artist that have been loaned out from a variety of other museums and sources for the duration of the

exhibition. These exhibitions are part of the attraction that draw people both within and outside Manhattan to explore the Met. Such exhibitions include displays especially designed for the Costume Institute, paintings from artists from across the world, works of art related to specific art movements, and collections of historical artifacts.

Exhibitions are commonly located within their specific departments, ranging from American Decorative Arts, Arms and Armor, Drawings and Prints, Egyptian Art, Medieval Art, Musical Instruments, and Photographs. Typical exhibitions run for months at a time and are open to the general public. Each exhibition provides insight into the world of art as a transformative, cultural experience and often includes a historical analysis to demonstrate the profound impact that art has on society and its dramatic transformation over the years.

History

The New York State Legislature granted the Metropolitan Museum of Art an Act of Incorporation on April 13, 1870 “for the purpose of establishing and maintaining in said City a Museum and Library of Art, of encouraging and developing the Study of the Fine Arts, and the application of Art to manufacture and natural life, of advancing the general knowledge of kindred subjects, and to that end of furnishing popular instruction and recreations”.

On February 20, 1872, the museum first opened housed in a building located at 681 Fifth Avenue in New York City. John Taylor Johnston, a railroad executive whose personal art collection seeded the museum, served as its first president, and the publisher George Palmer Putnam came on board as its founding superintendent. The artist Eastman Johnson acted as co-founder of the museum. Various other industrialists of the age served as co-founders, including Howard Potter.

The former Civil War officer, Luigi Palma di Cesnola, was named as its first director. He served from 1879 to 1904. Under

their guidance, the Met's holdings, initially consisting of a Roman stone sarcophagus and 174 mostly European paintings, quickly outgrew the available space. In 1873, occasioned by the Met's purchase of the Cesnola Collection of Cypriot antiquities, the museum decamped from Fifth Avenue and took up residence at the Mrs. Nicholas Cruger Mansion also known as the Douglas Mansion (James Renwick, 1853–54, demolished) at 128 West 14th Street. However, these new accommodations proved temporary, as the growing collection required more space than the mansion could provide. Between 1879 and 1895, the Museum created and operated a series of educational programs, known as the Metropolitan Museum of Art Schools, intended to provide vocational training and classes on fine arts. The museum celebrated its 75th anniversary (which it termed Diamond Jubilee) with a variety of programs, initiatives, and events in 1946, culminating in the anniversary of the opening of its first exhibition on February 22, 1947.

The anniversary festivities included speeches, exhibitions, cross-promotions with films and plays, and related displays in Fifth Avenue store windows. The celebration also included membership drive and a fundraising campaign to support a planned renovation and expansion of the Central Park building under the chairmanship of the Museum's Vice President Thomas J. Watson. Initial plans, which were not realized, included the creation of five separate museums within the new physical space, including amalgamation of the Whitney Museum of American Art into the Metropolitan Museum. The Metropolitan Museum of Art Centennial was celebrated with exhibitions, symposia, concerts, lectures, the reopening of refurbished galleries, special tours, social events, and other programming for eighteen months from October 1969 through the spring of 1971. The centennial's events (including an open house, Centennial Ball, year-long art history course for the public, and various educational programming and traveling exhibitions) and publications drew on support from prominent New Yorkers, artists, writers, composers, interior designers, and art historians.

ARCHITECTURE

In 1871, the Met was granted the land between the East Park Drive, Fifth Avenue, and the 79th and 85th Street Transverse Roads in Central Park. A red-brick and stone “mausoleum” was designed by American architect Calvert Vaux and his collaborator Jacob Wrey Mould. Vaux’s ambitious building was not well received; the building’s High Victorian Gothic style being already dated prior to completion, and the president of the Met termed the project “a mistake.”

Within 20 years, a new architectural plan engulfing the Vaux building was already being executed. Since that time, many additions have been made including the distinctive Beaux-Arts Fifth Avenue facade, Great Hall, and Grand Stairway. These were designed by architect and Met trustee Richard Morris Hunt, but completed by his son, Richard Howland Hunt in 1902 after his father’s death. The wings that completed the Fifth Avenue facade in the 1910s were designed by the firm of McKim, Mead & White. The modernistic glass sides and rear of the museum are the work of Roche-Dinkeloo. Kevin Roche has been the architect for the master plan and expansion of the museum for the past 42 years. He is responsible for designing all of its new wings and renovations including but not limited to the American Wing, Greek and Roman Court, and recently opened Islamic Wing. As of 2010, the Met measures almost $\frac{1}{4}$ -mile (400 m) long and with more than 2,000,000 square feet (190,000 m) of floor space, more than 20 times the size of the original 1880 building. The museum building is an accretion of over 20 structures, most of which are not visible from the exterior. The City of New York owns the museum building and contributes utilities, heat, and some of the cost of guardianship.

Roof garden

The Iris and B. Gerald Cantor Roof Garden is located on the roof near the southwestern corner of the museum. The garden’s cafe and bar is a popular museum spot during the mild-weathered months, especially on Friday and Saturday evenings when large

crowds can lead to long lines at the elevators. The roof garden offers views of Central Park and the Manhattan skyline. The garden is the gift of philanthropists Iris and B. Gerald Cantor, founder and chairman of securities firm Cantor Fitzgerald. The garden was opened to the public on August 1, 1987. Every summer since 1998 the roof garden has hosted a single-artist exhibition. The artists have been: Ellsworth Kelly (1998), Magdalena Abakanowicz (1999), David Smith (2000), Joel Shapiro (2001), Claes Oldenburg and Coosje van Bruggen (2002), Roy Lichtenstein (2003), Andy Goldsworthy (2004), Sol LeWitt (2005), Cai Guo-Qiang (2006), Frank Stella (2007), Jeff Koons (2008), Roxy Paine (2009) and Big Bambú by Doug and Mike Starn (2010). The roof garden offers “spectacular” views of the Manhattan skyline from a vantage point high above Central Park. The views have been described as “the best in Manhattan.” Art critics have been known to complain that the view “distracts” from the art on exhibition. *New York Times* art critic Ken Johnson complains that the “breathtaking, panoramic views of Central Park and the Manhattan skyline” creates “an inhospitable site for sculpture” that “discourages careful, contemplative looking.” Writer Mindy Aloff describes the roof garden as “the loveliest airborne space I know of in New York.” The cafe and bar in this garden are considered romantic by many.

GOVERNANCE OF COLLECTIONS

The collections are owned by a private corporation of fellows and benefactors which totals about 950 persons. The museum is governed by a board of trustees of 41 elected members, several officials of the City of New York, and persons honored as trustees by the museum. On March 10, 2015, the Board of trustees chose Daniel Weiss, now President of Haverford College, to be the next President and Chief Operating Officer of the Met, replacing Emily K. Rafferty, who served in that role for a decade.

The 2009–10 operating budget was \$221 million. The museum’s endowment is \$2–3 billion and provides much of the income for

operations while admissions account for only 15%. Although the museum recommends an admission price of \$25, visitors can pay what they wish to enter. This 1970 agreement between the museum and the city of New York requires visitors to pay at least a nominal amount; a penny is acceptable. The Met is reported to have the best credit rating by far of all major museums in the United States. This was last affirmed by Moody's in 2009, even after the agency assumed "a 30% reduction from investment losses and endowment spending" in the context of the late-2000s financial crisis. The museum fundraised \$138 million in 2008 and hosted almost 5 million visitors.

ACQUISITIONS AND DEACCESSIONING

With a view to acquire art for the fiscal year ending in June 2012 the Metropolitan Museum of Art spent \$39 million. At the same time, the museum is required to list in its annual report the total cash proceeds from art sales each year and to itemize any deaccessioned objects valued at more than \$50,000 each. It must also sell those pieces at auction and provide advance public notice of a work being sold if it has been on view in the last ten years. These rules were imposed by the New York State Attorney General in 1972.

Under the directorship of Thomas Hoving during the 1970s, the Met revised its deaccessioning policy. Under the new policy, the Met set its sights on acquiring "world-class" pieces, regularly funding the purchases by selling mid- to high-value items from its collection. Though the Met had always sold duplicate or minor items from its collection to fund the acquisition of new pieces, the Met's new policy was greatly more aggressive and wide-ranging than before, and allowed the deaccessioning of items with higher values which would normally have precluded their sale. The new policy provoked a great deal of criticism (in particular, from *The New York Times*) but had its intended effect.

Several of the items then purchased with funds generated by the more liberal deaccessioning policy are now considered the

“stars” of the Met’s collection, including Diego Velázquez’s *Juan de Pareja* and the Euphronios krater depicting the death of Sarpedon (which has since been repatriated to the Republic of Italy). In the years since the Met began its new deaccessioning policy, other museums have begun to emulate it with aggressive deaccessioning programs of their own. The Met has continued the policy in recent years, selling such valuable pieces as Edward Steichen’s 1904 photograph *The Pond-Moonlight* (of which another copy was already in the Met’s collection) for a record price of \$2.9 million.

CHALLENGES

Acquisition of looted and stolen antiquities

One of the most serious challenges to the Metropolitan Museum’s reputation has been a series of allegations and lawsuits about its status as an institutional buyer of looted and stolen antiquities. Since the 1990s the Met has been the subject of numerous investigative reports and books critical of the Met’s *laissez-faire* attitude to acquisition.

The Met has lost several major lawsuits, notably against the governments of Italy and Turkey, who successfully sought the repatriation of hundreds of ancient Mediterranean and Middle Eastern antiquities, with a total value in the hundreds of millions of dollars. In the late 1990s, long-running investigations by the Tutela del Patrimonio Culturale (TPC), the art crimes division of the Italian Carabinieri, accused the Metropolitan Museum of acquiring “black market” antiquities. TPC investigations in Italy revealed that many ancient Mediterranean objects acquired from the 1960s to the 1990s had been purchased, via a complex network of front companies and unscrupulous dealers, from the criminal gang led by Italian art dealer Giacomo Medici. The Met is also one of many institutional buyers known to have acquired looted artifacts from a Thai-based British “collector”, Douglas Latchford.” In 2013, the Met announced that it would repatriate to Cambodia two ancient Khmer statues, known as “The Kneeling Attendants” , which it had acquired from Latchford (in fragments) in 1987 and

1992. A spokesperson for the Met stated that the museum had received “dispositive” evidence that the objects had been looted from Koh Ker and illegally exported to the USA.

Besides ongoing investigations by the TPC and others, lawsuits brought by the Governments of Italy, Turkey and Cambodia against the Metropolitan Museum of Art contend that the acquisition of the Euphronius krater may have demonstrated a pattern of less than rigorous investigation into the origin and legitimate provenance of highly desirable antiquities for the Museum’s collections. Examples include, the Cloisters Cross, a large Romanesque cross carved from walrus ivory, the Karun Treasure, also known as the Lydian Hoard, a collection of 200 gold, silver, bronze and earthenware objects, dating from the 7th Century BCE, and part of a larger haul of some 450 objects looted by local tomb robbers from ancient four royal tombs near Sardis, in Turkey in 1966-67. After a six-year legal battle that reportedly cost the Turkish government UK£25 million the case ended dramatically after it was revealed that the minutes of the Met’s own acquisition committee described how a curator had actually visited the looted burial mounds in Turkey to confirm the authenticity of the objects. The Met was forced to concede that staff had known the objects were stolen when it bought them, and the collection was repatriated to Turkey in 1993.

The book *Rogues’ Gallery* by the journalist Michael Gross was published in May 2009 focusing on the personalities behind the museum, showcasing their personal peccadilloes, charting the relationship between the public and private behavior and ambitions of its trustees and benefactors and their cultural philanthropy. A museum spokesman condemned the book as “misleading” and “insensitive”, and the museum bookstore declined to sell it. The *New York Times Book Review* noted that the subjects of the book “form a blockbuster exhibition of human achievement and flaws,” but ultimately criticized the book’s focus on “lurid” matters unrelated to art.

American Museum of Natural History

INTRODUCTION

The American Museum of Natural History (abbreviated as AMNH), located on the Upper West Side of Manhattan, New York City, is one of the largest museums in the world. Located in park-like grounds across the street from Central Park, the museum complex comprises 27 interconnected buildings housing 45 permanent exhibition halls, in addition to a planetarium and a library.

The museum collections contain over 32 million specimens of plants, humans, animals, fossils, minerals, rocks, meteorites, and human cultural artifacts, of which only a small fraction can be displayed at any given time, and occupies 2,000,000 square feet (190,000 m).

The museum has a full-time scientific staff of 225, sponsors over 120 special field expeditions each year, and averages about five million visits annually.

The mission statement of the American Museum of Natural History is: "To discover, interpret, and disseminate—through scientific research and education—knowledge about human cultures, the natural world, and the universe."

Tracing of its History

Prior to construction of the present complex, the museum was housed in the Arsenal building in Central Park. Theodore Roosevelt, Sr., the father of the 26th U.S. President, was one of the founders along with John David Wolfe, William T. Blodgett, Robert L. Stuart, Andrew H. Green, Robert Colgate, Morris K. Jesup, Benjamin H. Field, D. Jackson Steward, Richard M. Blatchford, J. P. Morgan, Adrian Iselin, Moses H. Grinnell, Benjamin B. Sherman, A. G. Phelps Dodge, William A. Haines, Charles A. Dana, Joseph H. Choate, Henry G. Stebbins, Henry Parish, and Howard Potter. The founding of the museum realized the dream of naturalist Dr. Albert S. Bickmore. Bickmore, a one-time student of Harvard zoologist Louis Agassiz, lobbied tirelessly for years for the establishment of a natural history museum in New York. His proposal, backed by his powerful sponsors, won the support of the Governor of New York, John Thompson Hoffman, who signed a bill officially creating the American Museum of Natural History on April 6, 1869.

The cornerstone was laid in 1874 for the museum's first building, which is now hidden from view by the many buildings in the complex that today occupy most of Manhattan Square. The original Victorian Gothic building, which was opened in 1877, was designed by J. Wrey Mould, both already closely identified with the architecture of Central Park. It was soon eclipsed by the south range of the museum, designed by J. Cleaveland Cady, an exercise in rusticated brownstone neo-Romanesque, influenced by H. H. Richardson. It extends 700 feet (210 m) along West 77th Street, with corner towers 150 feet (46 m) tall. Its pink brownstone and granite, similar to that found at Grindstone Island in the St. Lawrence River, came from quarries at Picton Island, New York.

The entrance on Central Park West, the New York State Memorial to Theodore Roosevelt, completed by John Russell Pope in 1936, is an overscaled Beaux-Arts monument. It leads to a vast Roman basilica, where visitors are greeted with a cast of a skeleton of a rearing *Barosaurus* defending her young from an *Allosaurus*.

The museum is also accessible through its 77th street foyer, renamed the “Grand Gallery” and featuring a fully suspended Haida canoe. The hall leads into the oldest extant exhibit in the museum, the hall of Northwest Coast Indians.



The old 77th street “castle” entrance of the museum

Since 1930, little has been added to the exterior of the original building. The architect Kevin Roche and his firm Roche-Dinkeloo have been responsible for the master planning of the museum since the 1990s. Various renovations both interior and exterior have been carried out including improvements to Dinosaur Hall and mural restoration in Roosevelt Memorial Hall. In 1992 the firm designed the new eight story AMNH Library. Additional renovations are currently under way. The museum’s south front, spanning 77th Street from Central Park West to Columbus Avenue was cleaned, repaired and re-emerged in 2009. Steven Reichl, a spokesman for the museum, said that work would include restoring 650 black-cherry window frames and stone repairs. The museum’s consultant on the latest renovation is Wiss, Janney, Elstner Associates, Inc., an architectural and engineering firm with headquarters in Northbrook, IL.

The museum’s first two presidents were John David Wolfe (1870–1872) and Robert L. Stuart (1872–1881), both among the museum’s founders. The museum was not put on a sound footing until the appointment of the third president, Morris K. Jesup (also one of the original founders), in 1881. Jesup was president for over

25 years, overseeing its expansion and much of its golden age of exploration and collection. The fourth president, Henry Fairfield Osborn, was appointed in 1906 on the death of Jesup. Osborn consolidated the museum's expansion, developing it into one of the world's foremost natural history museums. F. Trubee Davison was president from 1933 to 1951, with A. Perry Osborn as Acting President from 1941 to 1946. Alexander M. White was president from 1951 to 1968. Gardner D. Stout was president from 1968 to 1975. Robert G. Goelet from 1975 to 1988. George D. Langdon, Jr. from 1988 to 1993. Ellen V. Futter has been president of the museum since 1993.

Famous names associated with the museum include the paleontologist and geologist Henry Fairfield Osborn; the dinosaur-hunter of the Gobi Desert, Roy Chapman Andrews (one of the inspirations for Indiana Jones); George Gaylord Simpson; biologist Ernst Mayr; pioneer cultural anthropologists Franz Boas and Margaret Mead; explorer and geographer Alexander H. Rice, Jr.; and ornithologist Robert Cushman Murphy. J. P. Morgan was also among the famous benefactors of the museum.

MAMMAL HALLS

Old World mammals

Akeley Hall of African Mammals

Named after taxidermist Carl Akeley, the Akeley Hall of African Mammals is a two-story hall located directly behind the Theodore Roosevelt rotunda. Its 28 dioramas depict in meticulous detail the great range of ecosystems found in Africa and the mammals endemic to them. The centerpiece of the hall is a pack of eight African elephants in a characteristic 'alarmed' formation. Though the mammals are typically the main feature in the dioramas, birds and flora of the regions are occasionally featured as well. In the 80 years since Akeley Hall's creation, many of the species within have become endangered, some critically, and the locations deforested. Despite this, it is worth noting that none of

the species are yet extinct, in part thanks to the work of Carl Akeley himself. The hall connects to the Hall of African Peoples.

Background

The Hall of African Mammals was first proposed to the museum by Carl Akeley around 1909. His original concept contained forty dioramas which would present the rapidly vanishing landscapes and animals of Africa. The intent was that a visitor of the hall, “may have the illusion, at worst, of passing a series of pictures of primeval Africa, and at best, may think for a moment that he has stepped five thousand miles across the sea into Africa itself.” Akeley’s proposal was a hit with both the board of trustees and then museum president, Henry Fairfield Osborne. To fund its creation, Daniel Pomeroy, a trustee of the museum and partner at J.P. Morgan, offered interested investors the opportunity to accompany the museum’s expeditions in Africa in exchange for funding.



Carl Akeley mounts specimens for the “Lions” diorama

Akeley began collecting specimens for the hall as early as 1909, famously encountering Theodore Roosevelt in the midst of the Smithsonian-Roosevelt African expedition (two of the elephants featured in the museum’s center piece were donated by Roosevelt, a cow, shot by Roosevelt himself, and a calf, shot by his son Kermit). On these early expeditions, Akeley would be accompanied by his former apprentice in taxidermy, James L. Clark, and artist, William R. Leigh.

When Akeley returned to Africa to collect gorillas for the hall's first diorama, Clark remained behind and began scouring the country for artists to create the backgrounds. The eventual appearance of the first habitat groups would have a huge impact on the museum. Akeley and Clark's skillful taxidermy paired with the backgrounds painted under Leigh's direction created an illusion of life in these animals that made the museum's other exhibits appear dull in comparison (the museum's original style of exhibition can still be seen in the small area devoted to birds and animals of New York). Plans for other diorama halls quickly emerged and by 1929 *Birds of the World*, the Hall of North American Mammals, the Vernay Hall of Southeast Asian Mammals, and the Hall of Oceanic Life were all in stages of planning or construction.



the "Plains" diorama in Akeley Hall

After Akeley's unexpected death during the Eastman-Pommeroy expedition in 1926, responsibility of the hall's completion fell to James L. Clark. Despite being hampered by the onset of the Great Depression in 1929, Clark's passion for Africa and his dedication to his former mentor kept the project alive. In 1933, Clark would hire architectural artist James Perry Wilson to assist Leigh in the painting of backgrounds. More technically minded than Leigh, Wilson would make many improvements on Leigh's techniques, including a range of methods to minimize the distortion caused by the dioramas' curved walls.



Gorilla diorama in Akeley Hall of African Mammals

In 1936, William D. Campbell, a wealthy board member with a desire to see Africa, offered to fund several dioramas if allowed to obtain the specimens himself. Clark agreed to this arrangement and shortly after Campbell left to collect the okapi and black rhinoceros specimens accompanied by artist Robert Kane. Campbell would be involved, in one capacity or another, with several other subsequent expeditions. Despite setbacks including malaria, flooding, foreign government interference, and even a boat sinking, these expeditions would succeed in acquiring some of Akeley Hall's most impressive specimens. Back in the museum, Kane would join Leigh and Wilson, along with a handful of other artists in completing the hall's remaining dioramas. Though construction of the hall was completed in 1936, the dioramas would gradually open between the mid-1920s and early 1940s.

Hall of Asian Mammals

The Hall of Asian Mammals, sometimes referred to as the Vernay-Faunthorpe Hall of Asian Mammals, is a one story hall located directly to the left of the Theodore Roosevelt Rotunda. It contains 8 complete dioramas, 4 partial dioramas, and 6 habitat groups of mammals and locations from India, Nepal, Burma, and Malaysia. The hall opened in 1930 and, similar to Akeley Hall, is centered around 2 Asian elephants.



Vernay-Faunthorpe Hall of Asian Mammals

At one point, a giant panda and Siberian tiger were also part of the Hall's collection, originally intended to be part of an adjoining Hall of North Asian Mammals (planned in the current location of Stout Hall of Asian Peoples). These specimens can currently be seen in the Hall of Biodiversity.

Historical Perspective

Specimens for the Hall of Asian Mammals were collected over six expeditions led by Arthur S. Vernay and Col. John Faunthorpe (as noted by stylized plaques at both entrances). The expeditions were funded entirely by Vernay, a wealthy, British-born, New York antiques dealer. He characterized the expense as a British tribute to American involvement in World War I.



The Indian rhinoceros diorama at Vernay-Faunthorpe Hall

The first Vernay-Faunthorpe expedition took place in 1922. At the time, many of the animals Vernay was seeking, such as the Sumatran rhinoceros and Asiatic lion, were already rare and facing the possibility of extinction. To acquire these specimens, Vernay would have to make many appeals to regional authorities in order to obtain hunting permits. The relations he would forge during this time would assist later museum related expeditions headed by Vernay in gaining access to areas previously restricted to foreign visitors. Artist Clarence C. Rosenkranz accompanied the Vernay-Faunthorpe expeditions as field artist and would later paint the majority of the diorama backgrounds in the hall. These expeditions were also well documented in both photo and video, with enough footage of the first expedition to create a feature-length film, *Hunting Tigers in India* (1929).

NEW WORLD MAMMALS

The Bernard Family Hall of North American Mammals

1942–2011

The Bernard Family Hall of North American Mammals opened in 1942 with only ten dioramas, including the Alaska brown bear, American bison and pronghorn. In 1948, the wolf diorama was installed.

2011–present

Birds, reptiles, and amphibian halls

Sanford Hall of North American Birds

The Sanford Hall of North American birds is a one story hall located on the third floor of the museum, above the Hall of African Peoples and between the Hall of Primates and Akeley Hall's second level. Its 25 dioramas depict birds from across North America in their native habitats. Opening in 1909, the dioramas in Sanford Hall were the first to be exhibited in the museum and are, at present, the oldest still on display. At the far end of the hall

are two large murals by renowned ornithologist and artist, Louis Agassiz Fuertes. In addition to the species listed below, the hall also has display cases devoted to large collections of warblers, owls, and raptors.

Historical Perspective

Conceived by museum ornithologist Frank Chapman, construction began on dioramas for the Hall of North American Birds as early as 1902. The Hall is named for Chapman's friend and amateur ornithologist Leonard C. Sanford, who partially funded the hall and also donated the entirety of his own bird specimen collection to the museum.

Although Chapman was not the first to create museum dioramas, he was responsible for many of the innovations that would separate and eventually define the dioramas in the American Museum. Whereas other dioramas of the time period typically featured generic scenery, Chapman was the first to bring artists into the field with him in the hopes of capturing a specific location at a specific time.

In contrast to the dramatic scenes later created by Carl Akeley for the African Hall, Chapman wanted his dioramas to evoke a scientific realism, ultimately serving as a historical record of habitats and species facing a high probability of extinction. At the time of Sanford Hall's construction, plume-hunting for the millinery trade had brought many coastal bird species to the brink of extinction, most notably the great egret. Frank Chapman was a key figure in the conservation movement that emerged during this time. His dioramas were created with the intention of furthering this conservationist cause, giving museum visitors a brief glimpse at the dwindling bird species being lost in the name of fashion. Thanks in part to Chapman's efforts, both inside and outside of the museum, conservation of these bird species would be very successful, establishing refuges, such as Pelican Island National Wildlife Refuge, and eventually leading to the Migratory Bird Treaty Act of 1918.

BIODIVERSITY AND ENVIRONMENTAL HALLS

Hall of North American Forests

The Hall of North American Forests is a one story hall located on the museum's ground floor in between the Theodore Roosevelt Memorial Hall and the Warburg Hall of New York State Environments. It contains ten dioramas depicting a range of forest types from across North America as well as several displays on forest conservation and tree health. Constructed under the guidance of noted botanist Henry K. Svenson (who also oversaw Warburg Hall's creation) and opened in 1959, each diorama specifically lists both the location and exact time of year depicted. Trees and plants featured in the dioramas are constructed of a combination of art supplies and actual bark and other specimens collected in the field. The entrance to the hall features a cross section from a 1,400-year-old sequoia taken from the King's River grove on the west flank of the Sierra Mountains in 1891.

Warburg Hall of New York State Environments



"Spring" display in Warburg Hall

Warburg Hall of New York State Environments is a one story hall located on the museum's ground floor in between the Hall of North American Forests and the Grand Hall. Based on the town of Pine Plains and near-by Stissing Mountain in Dutchess County,

the hall gives a multi-faceted presentation of the eco-systems typical of New York. Aspects covered include soil types, seasonal changes, and the impact of both humans and nonhuman animals on the environment. It is named for the German-American philanthropist, Felix M. Warburg. Originally known as the “Hall of Man and Nature”, Warburg Hall opened in 1951. It has changed little since and is now frequently regarded for its retro-modern styling. The hall shares many of the exhibit types featured throughout the museum as well as one display type, unique to Warburg, which features a recessed miniature diorama behind a foreground of species and specimens from the environment depicted.

Milstein Hall of Ocean Life



Model of a blue whale in the Milstein Family Hall of Ocean Life

The Milstein Hall of Ocean Life focuses on marine biology, botany and marine conservation. The hall is most famous for its 94-foot (29 m)-long blue whale model, suspended from the ceiling behind its dorsal fin. The hall’s classic lines and visually arresting elegance host cutting-edge exhibition technology and the latest scientific research on the ocean. The 29,000-square-foot Hall has been transformed into a fully immersive marine environment with high-definition video projections, interactive computer stations, hands-on models, 14 renovated classic dioramas, and eight new ocean ecosystem displays that transport visitors from

the rainbow-hued profusion of life in the Indo-Pacific coral reefs to the flickering bioluminescence of fishes in the eerie darkness of the deep sea. The exhibit was first created by the AMNH Exhibitions Lab in 1933, was renovated in 1969 and once again in 2003 through funding provided by Paul and Irma Milstein. The upper level of the hall exhibits the vast array of ecosystems present in the ocean. Dioramas compare and contrast the life in these different settings including polar seas, kelp forests, mangroves, coral reefs and the bathypelagic. It attempts to show how vast and varied the oceans are while encouraging common themes throughout. The lower, and arguably more famous, half of the hall consists of several large dioramas of larger marine organisms. It is on this level where the famous "Squid and the Whale" diorama sits, depicting a hypothetical fight between the two creatures. Other notable exhibits in this hall include the Andros Coral Reef Diorama, which is the only two-level diorama in the Western Hemisphere.

One of the most famous icons of the museum is a life-sized fiberglass model of a ninety-four foot long Atlantic blue whale. The whale was redesigned dramatically in the 2003 renovation: its flukes and fins were readjusted, a navel was added, and was repainted from a dull gray to various rich shades of blue.

Tracing History

In 1910, museum president Henry F. Osborn proposed the construction of a large building in the museum's southeast courtyard to house a new Hall of Ocean Life in which "models and skeletons of whales" would be exhibited. This proposal to build in the courtyard marked a major reappraisal of the museum's original architectural plan. Calvert Vaux had designed the museum complex to include four open courtyards in order to maximize the amount of natural light entering the surrounding buildings. In 1969, a renovation gave the hall a more explicit focus on oceanic megafauna in order to paint the ocean as a grandiose and exciting place.

The key component of the renovation became the addition of a lifelike blue whale model to replace a popular steel and papier-mâché whale model that had hung in the Biology of Mammals hall. Richard Van Gelder, oversaw the creation of the hall in its current incarnation. In 2003 the hall was renovated once again. This time with environmentalism and conservation being the main focal points. Paul Milstein was a legendary real estate developer, business leader and philanthropist and Irma Milstein is a long-time Board member of the American Museum of Natural History. The 2003 renovation included refurbishment of the famous blue whale, suspended high above the 19,000 square foot exhibit floor, updating of the 1930s and 1960s dioramas and new displays were linked to schools via state-of-the-art technology.

CULTURAL AND HUMAN ORIGIN HALLS

Cultural halls

Stout Hall of Asian Peoples

The Stout Hall of Asian Peoples is a one story hall located on the museum's second floor in between the Hall of Asian Mammals and Birds of the World. It is named for Gardner D. Stout, a former president of the museum, and was primarily organized by Dr. Walter A. Fairservis, a longtime museum archaeologist. Opened in 1980, Stout Hall is the museum's largest anthropological hall and contains artifacts acquired by the museum between 1869 and the mid-1970s. Several famous expeditions sponsored by the museum are associated with the artifacts in the hall, including the Roy Chapman Andrews expeditions in Central Asia and the Vernay-Hopwood Chindwin expedition.

There are two sections in Stout Hall: Ancient Eurasia, a small section devoted to the evolution of human civilization in Eurasia, and Traditional Asia, a much larger section containing cultural artifacts from across the Asian continent. The latter section is organized to geographically correspond with two major trade routes of the Silk Road. Like many of the museum's exhibition

halls, the artifacts in Stout Hall are presented in a variety of ways including exhibits, miniature dioramas, and 5 full scale dioramas. Notable exhibits in the Ancient Eurasian section include reproductions from the famed archaeological sites of Teshik-Tash and Çatalhöyük, as well as a full size replica of a Hammurabi Stele. The Traditional Asia section contains areas devoted to major Asian countries, such as Japan, China, Tibet, and India, while also including a vast array of smaller Asian tribes including the Ainu, Semai, and Yakut.

Hall of African Peoples

This Hall is located behind Akeley Hall of African Mammals and underneath Sanford Hall of North American Birds. It is organized by the four major ecosystems found in Africa: River Valley, Grasslands, Forest-Woodland, and Desert. Each section presents artifacts and exhibits of the peoples native to the ecosystems throughout Africa. The hall contains three dioramas and notable exhibits include a large collection of spiritual costumes on display in the Forest-Woodland section. Uniting the sections of the hall is a multi-faceted comparison of African societies based on hunting and gathering, cultivation, and animal domestication. Each type of society is presented in a historical, political, spiritual, and ecological context. A small section of African diaspora spread by the slave trade is also included. Below is a brief list of some of the tribes and civilizations featured:



Spiritual costumes from a variety of African tribes

Hall of Mexico and Central America

The Hall of Mexico and Central America is a one story hall located on the museum's second floor behind Birds of the World and before the Hall of South American Peoples.

It presents archaeological artifacts from a broad range of pre-Columbian civilizations that once existed across Middle America, including the Maya, Olmec, Zapotec, and Aztec. Because most of these civilizations did not leave behind recorded writing or have any contact with Western civilization, the overarching aim of the hall is to piece together what it is possible to know about them from the artifacts alone.

The museum has displayed pre-Columbian artifacts since its opening, only a short time after the discovery of the civilizations by archaeologists, with its first hall dedicated to the subject opening in 1899.

As the museum's collection grew, the hall underwent major renovations in 1944 and again in 1970 when it re-opened in its current form. Notable artifacts on display include the Kunz Axe and a full-scale replica of Tomb 104 from the Monte Albán archaeological site, originally displayed at the 1939 World's Fair.

Indians halls

Hall of Northwest Coast Indians

The Hall of Northwest Coast Indians is a one story hall located on the museum's ground floor behind the Grand Gallery and in between Warburg and Spitzer Halls. Opened in 1900 under the name "Jesup North Pacific Hall", it is currently the oldest exhibition hall in the museum, though it has undergone many renovations in its history. The hall contains artifacts and exhibits of the tribes of the North Pacific Coast cultural region (Southern Alaska, Northern Washington, and a portion of British Columbia). Featured prominently in the hall are four "House Posts" from the Kwakwaka'wakw nation and murals by William S. Taylor depicting native life.



Kwakwaka'wakw House Posts

Historical Background

From three main sources Artifacts in the hall originated. The earliest of these was a gift of Haida artifacts (including the now famous Haida canoe of the Grand Gallery) collected by John Wesley Powell and donated by Herbert Bishop in 1882. This was followed by the museum's purchase of two collections of Tlingit artifacts collected by Lt. George T. Emmons in 1888 and 1894.

Between 1897 and 1902 the remainder of the hall's artifacts were collected during the famed Jesup North Pacific Expedition. Led by influential anthropologist Franz Boas and financed by museum president Morris Ketchum Jesup, the expedition was the

first for the museum's Division of Anthropology and is now considered the, "foremost expedition in American anthropology". Several famous ethnologists took part, including George Hunt, who secured the Kwakwaka'wakw House Posts that currently stand in the hall.



Nuxalk Masks

At the time of its opening, the Hall of Northwest Coast Indians was one of four halls dedicated to the native peoples of United States and Canada. It was originally organized in two sections, the first being a general area related to all peoples of the region and the second a specialized area divided by tribe. This was a point of contention for Boas who wanted all artifacts in the hall to be related to the proper tribe (much like it is currently organized), eventually leading to the dissolution of Boas' relationship with the museum. Other tribes featured in the hall include: Coastal Salish, Nuuchahnulth (listed as Nootka), Tsimshian, and Nuxalk (listed as Bella Coola)

Human origins halls

Bernard and Anne Spitzer Hall of Human Origins

The Bernard and Anne Spitzer Hall of Human Origins, formerly known as The Hall of Human Biology and Evolution, opened on

February 10, 2007. Originally known under the name “Hall of the Age of Man”, at the time of its original opening in 1921 it was the only major exhibition in the United States to present an in-depth investigation of human evolution. The displays traced the story of *Homo sapiens*, illuminated the path of human evolution and examined the origins of human creativity.

Several of the celebrated displays from the original hall can still be viewed in the present expanded format. These include life-size dioramas of our human predecessors *Australopithecus afarensis*, *Homo ergaster*, Neanderthal, and Cro-Magnon, showing each species demonstrating the behaviors and capabilities that scientists believe they were capable of. Also displayed are full-sized casts of important fossils, including the 3.2-million-year-old Lucy skeleton and the 1.7-million-year-old Turkana Boy, and *Homo erectus* specimens including a cast of Peking Man.

The hall also features replicas of ice age art found in the Dordogne region of southwestern France. The limestone carvings of horses were made nearly 26,000 years ago and are considered to represent some of the earliest artistic expression of humans.

EARTH AND PLANETARY SCIENCE HALLS

Arthur Ross Hall of Meteorites

The Arthur Ross Hall of Meteorites contains some of the finest specimens in the world including Ahnighito, a section of the 200 ton Cape York meteorite which was found at the location of the same name in Greenland. The meteorite’s great weight—at 34 tons, makes it the largest meteorite on display at any museum in the world—requires support by columns that extend through the floor and into the bedrock below the museum. The hall also contains extra-solar nanodiamonds (diamonds with dimensions on the nanometer level) more than 5 billion years old. These were extracted from a meteorite sample through chemical means, and they are so small that a quadrillion of these fit into a volume smaller than a cubic centimeter.

Harry Frank Guggenheim Hall of Gems and Minerals

The Harry Frank Guggenheim Hall of Minerals houses hundreds of unusual geological specimens. It adjoins the Morgan Memorial Hall of Gems showcasing many rare, and valuable gemstones. The exhibit was designed by the architectural firm of Wm. F. Pedersen and Assoc. with Fred Bookhardt in charge. Vincent Manson was the curator of the Mineralogy Department. The exhibit took six years to design and build, 1970-1976. *The New York Times* architectural critic, Paul Goldberger, said, "It is one of the finest museum installations that New York City or any city has seen in many years". On display are many renowned samples that are chosen from among the museum's more than 100,000 pieces. Included among these are the Patricia Emerald, a 632 carat(126 g), 12 sided stone that is considered to be one of the world's most fabulous emeralds. It was discovered during the 1920s in a mine high in the Colombian Andes and was named for the mine-owner's daughter.

The Patricia is one of the few large gem-quality emeralds that remains uncut. Also on display is the 563 carat (113 g) Star of India, the largest, and most famous, star sapphire in the world. It was discovered over 300 years ago in Sri Lanka, most likely in the sands of ancient river beds from wherestar sapphires continue to be found today. It was donated to the museum by the financier J.P. Morgan. The thin, radiant, six pointed star, or asterism, is created by incoming light that reflects from needle-like crystals of the mineral rutile which are found within the sapphire. The Star of India is polished into the shape of a cabochon, or dome, to enhance the star's beauty. Among other notable specimens on display are a 596-pound (270 kg) topaz, a 4.5 ton specimen of blue azurite/malachite ore that was found in theCopper Queen Mine in Bisbee, Arizona at the start of the 20th century; and a rare, 100 carat (20 g) orange-colored padparadschan sapphire from Sri Lanka, considered "the mother of all pads." The collection also includes the Midnight Star, a 116.75-carat deep purplish-red star ruby, which was from Sri Lanka and was also donated by J.P. Morgan

to the AMNH, like the Star of India. It was also donated to AMNH the same year the Star of India was donated to the AMNH, 1901. On October 29, 1964, the Star of India, along with the Midnight Star, the DeLong Star Ruby, and the Eagle Diamond were all stolen from the museum. The burglars, Jack Roland "Murph The Surf" Murphy, and his two accomplices, Allen Dale Kuhn and Roger Frederick Clark, gained entrance by climbing through a bathroom window they had unlocked hours before the museum was closed.

The Midnight Star and the DeLong Star Ruby were later recovered in Miami. A few weeks later, also in Miami, the Star of India was recovered from a locker in a bus station, but the Eagle Diamond was never found; it may have been recut or lost. Murphy, Kuhn, and Clark were all caught later on and were all sentenced to three years in jail, and they all were granted parole.

FOSSIL HALLS

Most of the museum's collections of mammalian and dinosaur fossils remain hidden from public view. They are kept in numerous storage areas located deep within the museum complex. Among these, the most significant storage facility is the ten story Childs Frick Building which stands within an inner courtyard of the museum. During construction of the Frick, giant cranes were employed to lift steel beams directly from the street, over the roof, and into the courtyard, in order to ensure that the classic museum façade remained undisturbed.



Hall of Saurischian Dinosaurs.



Skeleton of Styracosaurus.

The predicted great weight of the fossil bones led designers to add special steel reinforcement to the building's framework, as it now houses the largest collection of fossil mammals and dinosaurs in the world. These collections occupy the basement and lower seven floors of the Frick Building, while the top three floors contain laboratories and offices. It is inside this particular building that many of the museum's intensive research programs into vertebrate paleontology are carried out. Other areas of the museum contain repositories of life from thousands and millions of years in the past.

The Whale Bone Storage Room is a cavernous space in which powerful winches come down from the ceiling to move the giant fossil bones about. The museum attic upstairs includes even more storage facilities, such as the Elephant Room, while the tusk vault and boar vault are downstairs from the attic. The great fossil collections that are open to public view occupy the entire fourth floor of the museum as well as a separate exhibit that is on permanent display in the Theodore Roosevelt Memorial Hall, the museum's main entrance. The fourth floor exhibits allow the visitor to trace the evolution of vertebrates by following a circuitous path that leads through several museum buildings.

On the 77th street side of the museum the visitor begins in the Orientation Center and follows a carefully marked path, which takes the visitor along an evolutionary tree of life. As the tree “branches” the visitor is presented with the familial relationships among vertebrates. This evolutionary pathway is known as a cladogram. To create a cladogram, scientists look for shared physical characteristics to determine the relatedness of different species.

For instance, a cladogram will show a relationship between amphibians, mammals, turtles, lizards, and birds since these apparently disparate groups share the trait of having ‘four limbs with movable joints surrounded by muscle’, making them tetrapods. A group of related species such as the tetrapods is called a “clade”. Within the tetrapod group only lizards and birds display yet another trait: “two openings in the skull behind the eye”. Lizards and birds therefore represent a smaller, more closely related clade known as diapsids. In a cladogram the evolutionary appearance of a new trait for the first time is known as a “node”.

Throughout the fossil halls the nodes are carefully marked along the evolutionary path and these nodes alert us to the appearance of new traits representing whole new branches of the evolutionary tree. Species showing these traits are on display in alcoves on either side of the path. A video projection on the museum’s fourth floor introduces visitors to the concept of the cladogram, and is popular among children and adults alike.

Several of the fossils on display represent unique and historic pieces that were collected during the museum’s golden era of worldwide expeditions (1880s to 1930s). On a smaller scale, expeditions continue into the present and have resulted in additions to the collections from Vietnam, Madagascar, South America, and central and eastern Africa.

The 4th floor includes the following halls:

- Hall of Vertebrate Origins
- Hall of Saurischian dinosaurs (recognized by their grasping hand, long mobile neck, and the downward/forward

position of the pubis bone, they are forerunners of the modern bird)

- Hall of Ornithischian Dinosaurs (defined for a pubic bone that points toward the back)
- Hall of Primitive Mammals
- Hall of Advanced Mammals

Fossils on display



Anatotitan fossil skeletons.

Various outstanding fossils on display include, among others:

- *Tyrannosaurus rex*: Composed almost entirely of real fossil bones, it is mounted in a horizontal stalking pose beautifully balanced on powerful legs. The specimen is actually composed of fossil bones from two *T. rex* skeletons discovered in Montana in 1902 and 1908 by famous dinosaur hunter Barnum Brown.
- *Mammuthus*: Larger than its relative the woolly mammoth, these fossils are from an animal that lived 11,000 years ago in Indiana.
- *Apatosaurus* or *Brontosaurus*: This giant specimen was discovered at the end of the 19th century. Although most of its fossil bones are original, the skull is not, since none was found on site. It was only many years later that the first *Apatosaurus* skull was discovered, and so a plaster cast of that skull was made and placed on the museum's mount. A *Camarasaurus* skull had been used mistakenly until a correct skull was found. It is not entirely certain whether

this specimen is a *Brontosaurus* or an *Apatosaurus*, and therefore it is considered an “unidentified apatosaurine”, as it could also potentially be an *Amphicoelias* or *Atlantosaurus* specimen.

- *Brontops*: Extinct mammal distantly related to the horse and rhinoceros. It lived 35 million years ago in what is now South Dakota. It is noted for its magnificent and unusual pair of horns.
- Two skeletons of *Edmontosaurus annectens*, a large herbivorous ornithomimid dinosaur. The specimens are mounted in an outdated tail dragging posture.
- On September 26, 2007, an 80-million-year-old, 2-foot (61 cm) diameter fossil of an ammonite, which is composed entirely of the gemstone ammolite, made its debut at the museum. Neil Landman, curator of fossil invertebrates, explained that ammonites (shelled cephalopod mollusks in the subclass Ammonoidea) became extinct 66 million years ago, in the same extinction event that killed the dinosaurs. Korite International donated the fossil after its discovery in Alberta, Canada.
- One skeleton of an *Allosaurus* scavenging from an *Apatosaurus* corpse.
- The only known skull of *Andrewsarchus mongoliensis*.

A *Triceratops* and a *Stegosaurus* are also both on display, among many other specimens.

ROSE CENTER FOR EARTH AND SPACE

The Hayden Planetarium, connected to the museum, is now part of the Rose Center for Earth and Space, housed in a glass cube containing the spherical Space Theater, designed by James Stewart Polshek. The Heilbrunn Cosmic Pathway is one of the most popular exhibits in the Rose Center, which opened February 19, 2000. The original Hayden Planetarium was founded in 1933 with a donation by philanthropist Charles Hayden. Opened in 1935, it was demolished and replaced in 2000 by the \$210 million Frederick Phineas and Sandra Priest Rose Center for Earth and Space.

Designed by James Stewart Polshek, the new building consists of a six-story high glass cube enclosing a 87-foot (27 m) illuminated sphere that appears to float – although it is actually supported by truss work. James Polshek has referred to his work as a “cosmic cathedral”.

The Rose center and its adjacent plaza, both located on the north facade of the museum, are regarded as some of Manhattan’s most outstanding recent architectural additions. The facility encloses 333,500 square feet (30,980 m) of research, education, and exhibition space as well as the Hayden planetarium. Also located in the facility is the Department of Astrophysics, the newest academic research department in the museum. Neil DeGrasse Tyson is the director of the Hayden Planetarium. Further, Polshek designed the 1,800-square-foot (170 m) Weston Pavilion, a 43-foot (13 m) high transparent structure of “water white” glass along the museum’s west facade. This structure, a small companion piece to the Rose Center, offers a new entry way to the museum as well as opening further exhibition space for astronomically related objects. The planetarium’s former magazine, *The Sky*, merged with “The Telescope”, to become the astronomy magazine *Sky & Telescope*. Tom Hanks provided the voice-over for the first planetarium show during the opening of the new Rose Center for Earth & Space in the Hayden Planetarium in 2000. Since then such celebrities as Whoopi Goldberg, Robert Redford, Harrison Ford and Maya Angelou have been featured.

EXHIBITIONS LAB

The AMNH Exhibitions Lab, established in 1869, the lab has since produced thousands of installations, many of which have become celebrated works. The department is notable for its integration of new scientific research into immersive art and multimedia presentations. Besides the famous dioramas at its home museum and the Rose Center for Earth and Space, the lab has also produced international exhibitions and software such as the revolutionary Digital Universe Atlas. The exhibitions team

currently consists of over sixty artists, writers, preparators, designers and programmers. The department is responsible for the creation of two to three exhibits per year, making the AMNH one of the most extensive exhibition creators in the world. These extensive shows typically travel nationally to sister natural history museums. Because of the strong relationship between the lab and the museum's extensive research and curation wing, the department has been among the first to introduce brand new topics to the public. They have produced, among others, the first exhibits to discuss Darwinian evolution, human-induced climate change and the mesozoic mass extinction via asteroid.

RESEARCH LIBRARY

The Research Library is open to staff and public visitors, and is located on the fourth floor of the museum.

The Library collects materials covering such subjects as mammalogy, earth and planetary science, astronomy and astrophysics, anthropology, entomology, herpetology, ichthyology, paleontology, ethology, ornithology, mineralogy, invertebrates, systematics, ecology, oceanography, conchology, exploration and travel, history of science, museology, bibliography, genomics, and peripheral biological sciences. The collection is rich in retrospective materials – some going back to the 15th century – that are difficult to find elsewhere.

Background

In its early years, the Library expanded its collection mostly through such gifts as the John C. Jay conchological library, the Carson Brevoort library on fishes and general zoology, the ornithological library of Daniel Giraud Elliot, the Harry Edwards entomological library, the Hugh Jewett collection of voyages and travel and the Jules Marcougeology collection. In 1903 the American Ethnological Society deposited its library in the museum and in 1905 the New York Academy of Sciences followed suit by transferring its collection of 10,000 volumes.

Today, the Library's collections contain over 550,000 volumes of monographs, serials, pamphlets, reprints, microforms, and original illustrations, as well as film, photographic, archives and manuscripts, fine art, memorabilia and rare book collections.

The new Library was designed by the firm Roche-Dinkeloo in 1992. The space is 55,000-sq ft and includes five different 'conservation zones', ranging from the 50-person reading room and public offices, to temperature and humidity controlled rooms.

Special collections of Library

- Institutional Archives, Manuscripts, and Personal Papers: Includes archival documents, field notebooks, clippings and other documents relating to the museum, its scientists and staff, scientific expeditions and research, museum exhibitions, education, and general administration.
- Art and Memorabilia Collection.
- Moving Image Collection.
- Vertical Files: Relating to exhibitions, expeditions, and museum operations.

DIVERSE ACTIVITIES

Research activities

The museum has a scientific staff of more than 200, and sponsors over 100 special field expeditions each year. Several of the fossils on display represent unique and historic pieces that were collected during the museum's golden era of worldwide expeditions (1880s to 1930s). Examples of some of these expeditions, financed in whole or part by the AMNH are: Jesup North Pacific Expedition, the Whitney South Seas Expedition, the Roosevelt-Rondon Scientific Expedition, the Crocker Land Expedition, and the expeditions to Madagascar and New Guinea by Richard Archbold. On a smaller scale, expeditions continue into the present. The museum also publishes several peer-reviewed journals, comprising the *Bulletin of the American Museum of Natural History*. In 1976, animal rights activist Henry Spira led a campaign against

vivisection on cats that the American Museum of Natural History had been conducting for 20 years, intended to research the impact of certain types of mutilation on the sex lives of cats. The museum halted the research in 1977, and Spira's campaign was hailed as the first ever to succeed in stopping animal experiments.

Educational outreach

AMNH's education programs include outreach to schools in New York City by the Moveable Museum. AMNH also offers a Master of Arts in Science Teaching and a PhD in Comparative Biology. In October, 2006, the museum launched the Richard Gilder Graduate School, which offers a PhD in Comparative Biology, becoming the first American museum in the United States to award doctoral degrees in its own name. Accredited in 2009, in 2011 the graduate school had 11 students enrolled, who work closely with curators and they have access to the collections. The first seven graduates to complete the program were awarded their degrees on September 30, 2013. The dean of the graduate school is AMNH paleontologist John J. Flynn, and the namesake and major benefactor is Richard Gilder.

Location of the Museum

The museum is located at 79th Street and Central Park West, accessible via the B C trains of the New York City Subway. There is a low-level floor direct access into the museum via the 81st Street - Museum of Natural History subway station on the IND Eighth Avenue Line at the south end of the upper platform (where uptown trains arrive). On a pedestal outside the museum's Columbus Avenue entrance is a stainless steel time capsule, which was created after a design competition that was won by Santiago Calatrava. The capsule was sealed at the beginning of 2000, to mark the beginning of the 3rd millennium. It takes the form of a folded saddle-shaped volume, symmetrical on multiple axes, that explores formal properties of folded spherical frames. Calatrava described it as "a flower". The plan is that the capsule will be opened in the year 3000.

The museum is situated in a 17-acre (69,000 m) city park known as “Theodore Roosevelt Park”. The park extends from Central Park West to Columbus Avenue, and from West 77th Street to West 81st Street. Theodore Roosevelt Park contains park benches, gardens and lawns, and also a dog run.



The Theodore Roosevelt Rotunda, the main ticketing lobby

Literature

- The novel *Wood Sprites*, by Wen Spencer (2014), features the museum.
- In J. D. Salinger’s novel *The Catcher in the Rye*, the protagonist Holden Caulfield at one point finds himself heading towards the museum, reflecting on past visits and remarking that what he likes is the permanence of the exhibits there.
- The novel *Murder at the Museum of Natural History*, by Michael Jahn (1994), features the museum.
- The novel *Ritual*, by William Heffernan (1989), features the museum.

- The novel *The Bone Vault*, by Linda Fairstein (2003), features the museum.
- The museum was the setting for the 1970 novel *The Great Dinosaur Robbery* by David Forrest, but was not featured in the film adaptation *One of Our Dinosaurs Is Missing*, which was set in the Natural History Museum in London, England.
- The museum has appeared repeatedly in the fiction of dark fantasy author Caitlín R. Kiernan, including appearances in her fifth novel *Daughter of Hounds*, her work on the DC/Vertigo comic book *The Dreaming* (#47, “Trinket”), and many of her short stories, including “Valentia” and “Onion” (both collected in *To Charles Fort, With Love*, 2005).
- The novel *Funny Bananas: The Mystery in the Museum*, by Georges McHargue (1975), features the museum.
- As the “New York Museum of Natural History”, the museum is a favorite setting in many Douglas Preston and Lincoln Child novels, including *Relic*, *Reliquary*, *The Cabinet of Curiosities*, and *The Book of the Dead*. F.B.I. Special Agent Aloysius X. L. Pendergast plays a major role in all of these thrillers. Preston was manager of publications at the museum before embarking upon his fiction writing career.
- In Mirage’s *Teenage Mutant Ninja Turtles*, Michelangelo acts as a tour guide for visiting aliens. His first assignment is the Saurian Regenta Seri and her Styracodon bodyguards who wish to see the museum, specifically the dinosaur exhibit.

Film

- A scene from the biographic film *Malcolm X* was filmed in the Akeley Hall of African Mammals.
- The museum in the film *Night at the Museum* (2006) is based on a 1993 book that was set at the AMNH (*The Night at the Museum*). The interior scenes were shot at a sound stage in Vancouver, British Columbia, but exterior shots of the museum’s façade were done at the actual AMNH.

AMNH officials have credited the movie with increasing the number of visitors during the holiday season in 2006 by almost 20 percent. According to museum president Ellen Futter, there were 50,000 more visits over the previous year during the 2006 holiday season. Its sequels, *Night at the Museum: Battle of the Smithsonian* (2009) and *Night at the Museum: Secret of the Tomb* (2014), were also partially set in this museum.

- The 2005 movie *The Squid and the Whale* takes its name from the diorama of the giant squid and the sperm whale in the museum's Hall of Ocean Life. The diorama is shown in the film's final scene.
- The AMNH is featured in the film *An American Tail: The Treasure of Manhattan Island*. Fievel Mousekewitz and Tony Toponi go to the AMNH to meet Dr. Dithering to decipher a treasure map they have found in an abandoned subway.
- An ending for the film *We're Back! A Dinosaur's Story* shows all four dinosaurs finally reaching the AMNH.
- The museum has made many appearances in *The Penguins of Madagascar*.
- The 1914 popular silent cartoon, *Gertie the Dinosaur*, was set in the Museum.

Television

- In 2009, the museum hosted the live finale of the second season of *The Celebrity Apprentice*.
- On early seasons of *Friends*, Ross Geller works at the museum.
- The museum is featured in the *How I Met Your Mother* episode *Natural History*, although it is renamed the Natural History Museum.
- An episode of *Mad About You*, titled "Natural History", is set in the museum.
- In a second season episode of *The Spectacular Spider-Man* titled "Destructive Testing", Spider-Man fights Kraven the Hunter in the museum.

- In many episodes of the *Time Warp Trio* on Discovery Kids, Joe, Sam, and Fred are in the museum; in one episode they see it 90 years into the future.
- In the episode *Top Chef: All-Stars*, “Night at the Museum”, both the Quickfire Challenge and Elimination Challenge required the cheftestants to cook at the American Museum of Natural History.

Video Games

- The AMNH is featured in the video game *Grand Theft Auto IV* where it is known as the Liberty State Natural History Museum.
- The AMNH appears as a Resistance-controlled building in the Sierra game *Manhunter: New York*.
- Portions of the Sony PlayStation game *Parasite Eve* take place within the AMNH.

Amon Carter Museum of American Art

The Amon Carter Museum of American Art (ACMAA) is a nationally accredited museum located in Fort Worth, Texas, in the city’s cultural district. The museum’s permanent collection consists of paintings, sculpture, photography, and works on paper by leading figures working in the United States and its North American territories in the nineteenth and twentieth centuries.

The greatest concentration of works falls into the period from the 1820s through the 1940s. Additionally, photographs, prints, and other works on paper produced up to the present day are prominent in the museum’s holdings. The collection is especially focused on depictions of the Old American West by Frederic Remington and Charles M. Russell, images related to nineteenth-century exploration and settlement of the North American continent, and works that are emblematic of major advances in American art history. The “full spectrum” of American photography is documented by 45,000 exhibition-quality prints, dating from the earliest years of the medium to the present. A rotating selection of works from the permanent collection is on view year-round during regular museum hours and several

thousand of these works can be studied online using the *Collection* tab on the ACMAA's official website. The Amon Carter Museum of American Art opened in 1961 as the Amon Carter Museum of Western Art. Its core collection of 400 works by Frederic Remington and Charles M. Russell was assembled by Fort Worth newspaper publisher and philanthropist Amon G. Carter, Sr. (1879-1955). Carter spent the last ten years of his life laying the legal, philosophical, and financial groundwork for the museum's creation.

DIVERSE COLLECTION

Western art by Frederic Remington and Charles M. Russell

More than 550 oil paintings, watercolors, drawings, and sculptures by Frederic Remington (1861-1909) and Charles M. Russell (1864-1926) make up the ACMAA's core holdings of art of the Old West. Most of these works were purchased by Amon G. Carter, Sr. over a twenty year span beginning in 1935. Carter credited humorist Will Rogers (1879-1935) for sparking his desire to collect art by Remington and Russell. Following his instincts, Carter built a collection of remarkable quality in an era when it was still possible to do so despite fierce competition. Carter's first acquisitions were nine Russell watercolors and an oil painting by Remington, *His First Lesson* (1903). Carter acquired Frederic Remington's most important early work, *A Dash for the Timber* (1889), at auction in 1945.

Carter dramatically bolstered his holdings of paintings by Charles M. Russell in 1952 by acquiring the Mint Saloon Collection, an 80 piece collection formerly owned by Russell's close friend and patron Sid A. Willis of Great Falls, Montana. Additions to Amon Carter, Sr.'s original holdings by museum curators have resulted in a collection that contains multiple examples of Remington's and Russell's best work at every stage of their respective careers. Frederic Remington and Charles M. Russell were America's best known and most influential Western illustrators. Working from his New York studio except when traveling, Frederic Remington produced colorful and masculine

images of life in the Old West that shaped public perceptions of the American frontier experience for an eastern audience eager for information. Montana resident Charles Russell, with his cowboy dress, laconic manner, and storytelling prowess, epitomized, in the early twentieth-century, the image of the Cowboy Artist in the eyes of the eastern press. Though neither artist had lived on the frontier at the height of America's westward expansion, their drawings, paintings, and sculptures were infused with the action and convincing realism of direct observation. Russell moved to Montana Territory in 1880, nine years before statehood, and had worked as a cowboy for more than a decade before beginning his career as a professional artist.

Remington toured Montana in 1881, later owned a sheep ranch in Kansas, and had traversed Arizona Territory in 1886 as an illustrator for Harper's Weekly. These and other experiences enabled them to convincingly portray a vast variety of Old West subject matter drawing on real world experiences, historical evidence, and their artistic imaginations. Noteworthy artworks in the ACMAA collection by Remington and Russell include:

- 1) Frederic Remington, *A Dash for the Timber* (1889) — a monumental work that established Remington as a serious painter and considered by many to be his masterpiece.
- 2) Frederic Remington, *The Broncho Buster* (1895) — Remington's first attempt to model in bronze and the work that started him on a long secondary career as a sculptor.
- 3) Frederic Remington, *The Fall of the Cowboy* (1895) — a poignant evocation of the fading of the mythic cowboy of legend, anticipating Owen Wister's landmark novel, *The Virginian* (1902).
- 4) Charles M. Russell, *Medicine Man* (1908) — a work reflecting Russell's sympathy for Native American culture and a detailed portrait of a Blackfeet shaman.
- 5) Charles M. Russell, *Meat for Wild Men* (1924) — a bronze sculpture which evokes the "grand turmoil" resulting as a band of mounted hunters descends upon a herd of grazing buffalo.

Expeditionary art and depictions of Native American life

The ACMAA houses a wide selection of maps and artworks by European and American documentary artists who, in the nineteenth and twentieth centuries, travelled the North American continent in search of new sights and discoveries. Some of these artists worked independently, focusing on subjects or areas of the country of their own choosing. Others served as documentarians on expeditions of continental discovery sent out by the U. S. government or by European sponsors. In these roles, artists were uniquely positioned to record the topography, animal and plant life, and diverse Indian culture of America and its frontiers. Finding and collecting oil paintings, watercolors, drawings, and published lithographs by these European and American documentary artists was one of the Carter museum's earliest goals.

Documentary artists represented in the collection include John James Audubon (1785-1851), Karl Bodmer (1809-1893), George Catlin (1796-1872), Charles Deas (1818-1867), Seth Eastman (1808-1875), Edward Everett (1818-1903), Francis Blackwell Mayer (1827-1899), Alfred Jacob Miller (1810-1874), Peter Moran (1841-1914), Thomas Moran (1837-1926), Peter Rindisbacher (1806-1834), John Mix Stanley (1814-1872), William Guy Wall (1792-after 1864), Carl Wimar (1828-1862), and others.

Coastal Scenes and Landscape paintings

The Hudson River School, one of the critical movements in nineteenth-century American landscape painting, is an important focus of the ACMAA collection. Two major oils by Thomas Cole (1801-1848) and one by Cole's protégé Frederic Edwin Church (1826-1900) anchor the museum's holdings of signature Hudson River School paintings. *The Narrows from Staten Island* (1866-68), a panoramic depiction of Staten Island and New York Harbor by Jasper Francis Cropsey (1823-1900), is a notable example of the Hudson River School's preoccupation with New England locales. The Pre-Raphaelite movement, a British movement that was briefly influential among some artists of the Hudson River School in the

mid-nineteenth century, is exemplified in *Woodland Glade* (1860) by William Trost Richards (1833-1905) and *Hudson River, Above Catskill* (1865) by Charles Herbert Moore (1840-1930).

The Moore painting depicts an identifiable portion of the Hudson River adjacent to the home of Thomas Cole, making it likely that the painting was intended as a tribute to Cole. Hudson River School paintings that reflect the influence of Luminism are also found in the ACMAA collection. These include works by Sanford Robinson Gifford (1823-1880), Martin Johnson Heade (1819-1904), John Frederick Kensett (1816-1872), and Fitz Henry Lane (1804-1865). Given its "dark, brooding mystery," the painting by Heade, *Thunderstorm Over Narragansett Bay* (1868), is an almost unique variant of Luminism and considered by many observers to be the artist's masterpiece. Other Hudson River School artists represented in the collection by major oil paintings are Robert Seldon Duncanson (1821-1872), David Johnson (1827-1908), and Worthington Whittredge (1820-1910). William Stanley Haseltine (1835-1900) is represented by a preliminary study of rocky coastline along Narragansett Bay, Rhode Island. The influence of the Hudson River School and Luminism was focused on a western United States location about 1870 when Albert Bierstadt (1830-1902) produced *Sunrise, Yosemite Valley*. This grandiose example of the artist's work was completed after Bierstadt's third trip to the American west. It was added to the ACMAA collection in 1966.

Another Hudson River School painter who headed west was Thomas Moran (1837-1926). Moran, famous for his paintings of the Yellowstone region of Wyoming, is represented in the ACMAA collection by his 1874 oil, *Cliffs of Green River*.

Figure paintings, portraits, and images of daily life

Nineteenth-century figure paintings, portraits, and genre pictures (portrayals of everyday life) represent an important chapter in the history of American art development. High quality examples of these types of paintings are found in the ACMAA collection. *Swimming* (1885) by Thomas Eakins (1844-1916) is one of the best-

known realist figure paintings in the history of American art. A summation of Eakins' painting technique and belief system, *Swimming* was acquired for the ACMAA collection in 1990. *Crossing the Pasture* (1871–72) by Winslow Homer (acquired 1976) combines the artist's skills as a figure painter with his gift for storytelling to create a charming image of rural New York life.

A Group of Sioux (1845) by Charles Deas (1818-1867), though small in size, also stands as one of the Carter collection's finest figure-based oil paintings. *The Potter* (1889) by George de Forest Brush (1855-1941) is a superb example of Brush's exacting and nuanced method of depicting an indigenous American sitter. *Attention Company!* (1878) by William M. Harnett (1848-1892) is the only known figural composition by this American master of trompe-l'œil ("fool the eye") painting.

Two major historical genre paintings by William T. Ranney (1813-1857) are in the ACMAA collection. Ranney's *Marion Crossing the Pedee* (1850) and *Virginia Wedding* (1854) each exhibit the artist's extraordinary skill as a figure painter and use of that skill to entertain and educate his nineteenth-century audience.

Notable genre paintings by Conrad Wise Chapman (1842-1910), Francis William Edmonds (1806-1863), Thomas Hovenden (1840-1895), and Eastman Johnson (1824-1906) are also housed in the ACMAA collection. Portraitist John Singer Sargent (1856-1925) is represented in the museum's collection by formal portraits of two American subjects, *Alice Vanderbilt Shepard* (1888), and *Edwin Booth* (1890).

Still life paintings and sculpture

Trompe-l'œil ("fool the eye") paintings and classic still life paintings make up a prominent component of the ACMAA collection. *Ease* (1887) by William M. Harnett (1848-1892) is a large and spectacular example of the trompe-l'œil genre and one that amply demonstrates the allure of Harnett's trompe-l'œil illusions for his nineteenth-century patrons. John Frederick Peto (1854-1907), a William Harnett contemporary who worked in relative

obscurity, is represented in the collection by two highly accomplished trompe-l'œil compositions, *Lamps of Other Days* (1888) and *A Closet Door* (1904-06). Other trompe-l'œil paintings in the ACMAA collection were created by De Scott Evans (1847-1898) and John Haberle (1853-1933).

America's first recognized still life painter, Raphaelle Peale (1774-1825), is represented in the ACMAA collection by an 1813 composition *Peaches and Grapes in a Chinese Export Basket*. Other classic American still lifes featuring fruit or flowers comprise *Wrapped Oranges* (1889) by William J. McCloskey (1859-1941) and *Abundance* (after 1848) by Severin Roesen (1815-after 1872).

The ACMAA sculpture collection provides historical context for the museum's deep holdings of Frederic Remington and Charles M. Russell bronzes, as well as acknowledging the importance of sculpture in the wider history of American art. As such, the collection contains works created over a substantial span of time. *The Choosing of the Arrow* (1849) by Henry Kirke Brown is one of the earliest bronzes cast in America. Slightly later bronze sculptures, *The Indian Hunter* (1857-59) and *The Freedman* (1863), both by John Quincy Adams Ward (1830-1910) are also in the collection. *Bust of a Greek Slave* (after 1846) by Hiram Powers (1805-1873) is an example of an American neoclassical work carved in marble.

Two American sculptors who enjoyed great success during their lifetimes, Frederick MacMonnies (1863-1937) and Augustus Saint-Gaudens (1848-1907) are represented in the ACMAA collection by cast bronze works created in the late nineteenth century. Alexander Phimister Proctor (1860-1950) and Anna Hyatt Huntington (1876-1973) are represented by bronzes created in the late nineteenth and early twentieth centuries respectively. A bronze sculpture by Solon Borglum (1868-1922), who, like Remington and Russell, specialized in depictions of Old West subjects, and a two-piece bronze by Paulanship (1885-1966), *Indian Hunter and Pronghorn Antelope* (1914), are in the collection as well. The experimentation of early twentieth-century artists with nature-based abstraction and direct carving techniques from natural

materials is seen in works by John Flannagan(1895-1942), Robert Laurent (1890-1970), and Elie Nadelman (1882-1946). Signature works by Alexander Calder (1898-1976) and Louise Nevelson (1899-1988) are among the mid-twentieth century sculptural pieces in the collection. Nevelson's *Lunar Landscape*, a large, painted wood construction, dates to 1960.

American Impressionist paintings and 20th-century modernist works

The horizons of American art in the late-nineteenth and early-twentieth century expanded rapidly, fueled by major artistic advances in Europe. Before 1920, French Impressionism was one of the most important influences at work in cutting-edge American art circles. With a growing awareness of Impressionism as a valid approach to depicting nature, many prominent artists in the eastern United States adopted its tenets, leading to a recognized school of American Impressionism. The ACMAA collection contains several examples of American Impressionism by some of the genre's most accomplished painters.

Idle Hours (about 1894) by William Merritt Chase (1849-1916) anchors the ACMAA holdings of American Impressionist paintings. Chase's student and protégé Julian Onderdonk(1882-1922) is represented by a Texas scene, *A Cloudy Day, Bluebonnets near San Antonio, Texas* (1918). *Flags on the Waldorf* (1916) is a signature New York work by Childe Hassam (1859-1935). Other well-known American Impressionist painters who have pieces in the collection are Mary Cassatt (1844-1926), Willard Metcalf (1858-1925), and Dennis Miller Bunker (1861-1890).

New York photographer Alfred Stieglitz (1864-1946) befriended and championed several of the most visionary modern painters to emerge in early twentieth-century America. Five modern masters closely identified with Stieglitz's circle are represented in the ACMAA collection. They are Charles Demuth (1883-1935), Arthur G. Dove (1880-1946), Marsden Hartley (1877-1943), John Marin (1870-1953), and Georgia O'Keeffe (1887-1986). The collection

houses early works by Demuth, Dove, Hartley, and O'Keeffe, produced between 1908 and 1918, and a focused group of later paintings by Dove, Hartley, Marin, and O'Keeffe that capture their response to the light and color of the New Mexican landscape near Taos. Charles Demuth's *Chimney and Water Tower* (1931), painted in the artist's hometown of Lancaster, Pennsylvania, is one of the highlight images in the entire ACMAA collection.

Many important paintings by American modernist Stuart Davis (1892-1964) are housed in the Amon Carter Museum of American Art, including an early self-portrait painted in 1912 and a work from his Egg Beater series, *Egg Beater No. 2* (1928). American modernists represented in the AMCAA collection also include Oscar Bluemner (1867-1938), Morton Schamberg (1881-1918), Ben Shahn (1898-1969), Charles Sheeler (1883-1965), Joseph Stella (1877-1946), and others.

Parson Weems' Fable (1939) by Grant Wood (1891-1942) is the most important example in the ACMAA collection of American Regionalism, a movement prominent in the 1920s, 1930s, and 1940s when widespread reaction against the rise of modern art was at its height.

Photography

The Amon Carter Museum of American Art is one of the country's major repositories for historical and fine art photographs. The ACMAA has over 350,000 photographic works in its collection, including 45,000 exhibition-quality prints. These holdings span the complete history of photographic processes used in America from daguerreotypes to digital. Photography's central role in documenting American culture and history, and the medium's evolution as a significant and influential art form in the twentieth-century to the present, are the themes around which the ACMAA photography collection is organized.

The personal archives of photographers Carlotta Corpron (1901-1988), Nell Dorr (1893-1988), Laura Gilpin (1891-1979), Eliot Porter (1901-1990), Erwin E. Smith (1886-1947), and Karl Struss

(1886-1981) are prominent collection resources. Finding aids and guides for these and other monographic collections are available online under the Collections/Photographs/Learn More tabs on the ACMAA website.

The ACMAA photography collection mainly contains early images of Americans at war, anchored by 55 Mexican-American War (1847-1848) daguerreotypes. The collection houses a copy of Alexander Gardner's two-volume work, *Gardner's Photographic Sketch Book of the Civil War* and a copy of *Photographic Views of Sherman's Campaign* (1865) by George Barnard. A group of more than 1400 nineteenth and early twentieth-century portraits of Native Americans that originated with the Bureau of American Ethnology is another of the collection's highlights, along with a complete set of Edward Curtis's *The North American Indian*.

The ACMAA's collection of nineteenth-century landscape photographs includes images by John K. Hillers (1843-1925), William Henry Jackson (1843-1942), Timothy H. O'Sullivan (1840-1882), Andrew J. Russell (1830-1902), and Carleton E. Watkins (1829-1916). Twentieth-century master images by Ansel Adams (1902-1984) are complimented by later twentieth-century landscapes from the studios of William Clift (b. 1944), Frank Gohlke (b. 1942), and Mark Klett (b. 1952).

Fine art photographs by Alfred Stieglitz (1864-1946) are the collection's most significant works from the turn-of-the-twentieth-century Photo-Secession movement, a crusade which Stieglitz led. The work of the Photo-Secessionists and other leading photographers of the period is also documented in complete runs of *Camera Notes* (published 1897-1903), *Camera Work* (published 1903-1917), and *291* (published 1915-1916). Substantive holdings of twentieth-century documentary photographs include works by Berenice Abbott (1898-1991); prints produced over twenty-five years in connection with Dorothea Lange's *The American Country Woman* photographic essay; Texas images from the Standard Oil of New Jersey Collection; and project photographs from the 1986 statewide survey *Contemporary Texas: A Photographic Portrait*.

Additionally, twentieth-century documentary photographs by Russell Lee (1903-1986), Arthur Rothstein (1915-1985), Marion Post Wolcott (1910-1990), and many others are housed in the museum's collection. Other substantive groups of twentieth-century photographs in the ACMAA collection are organized around the careers of Robert Adams (b. 1937), Barbara Crane (b. 1928), Frank Gohlke (b. 1942), Robert Glenn Ketchum (b. 1947), Clara Sipprell (1885-1975), Brett Weston (1911-1993), and Edward Weston (1886-1958).

The ACMAA owns a complete set of prints from Richard Avedon's *In the American West* series, a project commissioned by the ACMAA in 1979. In recent years the museum has largely focused on acquiring and displaying photographs by contemporary artists including Dawoud Bey (b. 1953), Sharon Core (b. 1965), Katy Grannan (b. 1969), Todd Hido (b. 1968), Alex Prager (b. 1979), Mark Ruwedel (b. 1954), and Larry Sultan (1946-2009).

Library and Archives

The museum library, like its art collection, is built upon the foundations of Amon G. Carter's personal collection. His library numbered 2,500 volumes, principally narrative accounts of the American West and volumes relating to the land and industry of the region. The library now houses approximately 150,000 volumes of books and bound periodicals, primarily 19th and 20th century, focusing on American art, history, and cultures. Included in the collection are such landmark works as

Alexander Wilson, Alexander Lawson, J.G. Warnicke, G. Murray and Benjamin Tanner, *American Ornithology, or, the Natural History of the Birds of the United States* (Philadelphia: Bradford and Inskeep, 1808-1814). The first bird book published in the United States and the first outstanding American color plate book.

James Otto Lewis, *The Aboriginal Port-folio* (Philadelphia: J.O. Lewis, 1835-1836). The first color plate book published on the North American Indian, predating other famous works by Thomas L. McKenney, James Hall, and George Catlin.

United States Department of War, *Reports of Explorations and Surveys to Ascertain the Most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean* (Washington, D.C.: B. Tucker, Printer, 1855-1861). Published by the Federal Government to record the explorations to determine a railroad route to the Pacific, these volumes fully examine the geography, geology, and natural history of the American West.

Edward S. Curtis, *The North American Indian* (Seattle: E.S. Curtis, 1907-1930). Curtis's attempt a comprehensive encyclopedia of American Indian life. He compiled information on 80 nations ranging from the Inuit people of the far north to the Hopi people of the Southwest.

Walker Evans, *American Photographs* (New York: Museum of Modern Art, 1938). A pioneering photographic essay on American culture and society.

The museum is the mid-country affiliate for the Archives of American Art, containing millions of microfilmed primary documents. It holds as well personal archives of individual artists and collections of a primarily historical interest, such as the foundry records of the Roman Bronze Works.

HISTORICAL BACKGROUND

The museum was established by Amon G. Carter, and his daughter Ruth Carter Stevenson, who amassed a sizable fortune in publishing, radio, television, oil, and aviation. His friendship with Will Rogers spurred an interest in the art of the American West, and he began collecting works of Frederic Remington and Charles Marion Russell. In time he accumulated approximately 400 works. When he died in 1955, his will provided for a museum to house his collection and "be operated as a nonprofit artistic enterprise for the benefit of the public and to aid in the promotion of the cultural spirit in the city of Fort Worth and vicinity."

Carter's daughter, Ruth Carter Stevenson, assembled a board of directors including Richard F. Brown, Director of the Los Angeles

Museum of Art; Rene d'Harnoncourt, Director of the Museum of Modern Art; and John de Menil, a respected art patron. With the board's approval she commissioned architect Philip Johnson to design the initial building. Johnson's design provided for a shellstone-sheathed building with a fourth wall of glass looking out to a panoramic view of Fort Worth. It included two tiers of small galleries and a main, two-story gallery in front.

Construction began in 1960, and the museum opened in January 1961. Response to Johnson's design was quick and favorable. In a March 1961 article, "Portico on a Plaza," the *Architectural Forum* called it "an exceedingly handsome building – beautifully situated and beautifully illuminated," then went on, "In this elegant, little museum the West makes a new beginning." Russell Lynes, writing in the May 1961 *Harper's*, summed up his reaction by calling it "Mr. Johnson's jewel box."

Mitchell A. Wilder (1913-1979), the museum's first director, shared with Stevenson the belief that the story of American art could be interpreted as the history of many artists working at different times on "successive frontiers" – a vision of the American experience of frontiers and expansion dubbed "westering." To advance this vision, Wilder began to expand the collection in many categories, from the first landscape painters of the 1830s to modern artists of the twentieth century.

The museum opened with a collection of 544 works, principally by Remington and Russell. Among the earliest acquisitions, however, was a group of photographic studies of Russell by Dorothea Lange. This marked the beginning of a focus on photography that handily complements the museum's holding in pictorial art and sculpture. Originally designated the Amon Carter Museum of Western Art, it became the Amon Carter Museum of American Art in 2011.

Indian Museum

The history of foundation of India museum can be traced back to 1784. The Indian Museum is the largest and oldest museum in India and has rare collections of antiques, armour and ornaments, fossils, skeletons, mummies, and Mughal paintings. It was founded by the Asiatic Society of Bengal in Kolkata(Calcutta), India, in 1814. The founder curator was Dr Nathaniel Wallich, a Danish botanist. It has six sections comprising thirty five galleries of cultural and scientific artifacts namely Art, Archaeology, Anthropology, Geology, Zoology and Economic Botany. At present, it includes six cultural and scientific sections, viz. Art, Archaeology, Anthropology, geology, zoology and economic botany, with a number of galleries under each section. Several rare and unique specimens, both Indian and trans-Indian, relating to humanities and natural sciences, are preserved and displayed in the galleries of these sections. the administrative control of the Cultural sections, viz. Art, Archaeology and Anthropology rests with the Board of Trustees under its Directorate, and that of the three other science sections is with the geological survey of India, the zoological survey of India and the Botanical survey of India.

The museum Directorate has eight co-ordinating service units: Education, Preservation, publication, presentation, photography, medical, modelling and library. This multipurpose Institution with multidisciplinary activities is being included as an Institute of

national importance in the seventh schedule of the Constitution of India. It is one of oldest museums in the world. This is an autonomous organization under Ministry of Culture, Government of India. The present Director of the Indian Museum is Dr. B. Venugopal. The museum was closed to visitors due to massive restoration and upgrades from 1 September 2013 to 3 February 2014. This great museum is relentlessly exploring the sea of knowledge seeking a new configuration of the vast meeting ground of the people coming from various cultural and social backgrounds.

The Indian Museum originated from the Asiatic Society of Bengal which was created by Sir William Jones in 1784. The concept of having a museum arose in 1796 from members of the Asiatic Society as a place where man-made and natural objects could be collected, cared for and displayed. The objective began to look achievable in 1808 when the Society was offered suitable accommodation by the Government of India in the Chowringhee-Park Street area. In February 2, 1814, Dr Nathaniel Wallich, a Danish botanist, who had been captured in the siege of Serampore but later released, wrote a letter supporting the formation of a museum in Calcutta which he said should have two sections - an archaeological, ethnological and technical section and a geological and zoological one. The Museum was created, with Wallich named the Honorary Curator and then Superintendent of the Oriental Museum of the Asiatic Society. Wallich also donated a number of botanical specimens to the museum from his personal collection. After the resignation of Dr Wallich, curators were paid salaries ranging from Rs 50 to Rs 200 a month. Until 1836 this salary was paid by the Asiatic Society but in that year its bankers, Palmer and Company became insolvent and the Government began to pay from its public funds.

A temporary grant of Rs 200 per month was sanctioned for maintenance of the museum and library, and Dr J. T. Pearson of the Bengal Medical Service was appointed curator followed shortly by Dr John McClelland and after his resignation by Edward Blyth. In 1840, the Government took a keen interest in the geology and

mineral resources and this led to an additional grant of Rs 250 per month for the geological section alone. A new building became a need and this was designed by Walter R Granville and completed in 1875 for the cost of Rs 1,40,000. In 1879 it received a portion of the collection from the *India Museum* (South Kensington) when that collection was dispersed.

The Zoological and Anthropological sections of the museum gave rise to the Zoological Survey of India in 1916, which in turn gave rise to the Anthropological Survey of India in 1945.

Collections



Egyptian human mummy, about 4,000 yrs old, at Indian Museum.

At present it occupies a resplendent mansion, and exhibits among others: an Egyptian mummy, The organs are taken out of the mummy's body through nostrils, except heart. The heart is placed in special chambers. The body was then massaged with salt and oil. The covering was done by thin cotton cloth the Buddhist stupa from Bharhut, the Buddha's ashes, the Ashoka pillar, whose four-lion symbol became the official emblem of the Republic of India, fossil skeletons of prehistoric animals, an art collection, rare antiques, and a collection of meteorites.

INDIAN MUSEUM : TRACING HISTORY

The history of the origin and the growth of the Indian Museum is one of the remarkable events towards the development of heritage and culture of India. Founded in 1814 at the cradle of the Asiatic Society of Bengal (at the present building of the Asiatic Society,

1 Park Street, Kolkata), Indian Museum is the earliest and the largest multipurpose Museum not only in the Indian subcontinent but also in the Asia-Pacific region of the world. With the foundation of Indian Museum in 1814, the Museum movement started rolling in India and through the years from then, got a new fillip and great momentum. Since then, it has so magnificently developed and culminated into the fruitful existence of more than 400 museums in the country.

The movement, which was started in 1814, in fact was the beginning of a significant epoch initiating the socio-cultural and scientific achievements of the country. It is otherwise considered as the beginning of the modernity and the end of mediaeval era.

To appreciate the history of the origin and growth of the Indian Museum we are to travel back to the last quarter of the 18th century when Sir William Jones a profound scholar devoted his life to the service of India, founded the Asiatic Society in 1784 in Kolkata. The role of the Asiatic Society was to form a learning centre for the development of art and culture pertaining to the socio-cultural activities, entertaining people, disseminating knowledge and preserving the cultural as well as natural heritage of mankind for posterity within the geographical limits of Asia. Sir William Jones, the founder of the Asiatic Society, however, in his inaugural address did not refer to the foundation of a museum as part of the activities of the society.

In 1796 the members of the Asiatic Society conceived an idea of establishing a Museum at a suitable place for the reception and preservation of the objects whatever it is performed by man or produced by nature. In the beginning of 1808 the idea got shape when society found itself in a position to occupy its premises erected at the corner of Park Street on a land granted by the Government.

BHAGWAN MAHAVIR GOVERNMENT MUSEUM

Bhagwan Mahavir Government Museum is an archaeological museum located in the Kadapa City of Andhra Pradesh. It was

established in 1982 by the government to protect the ancient founded of archaeological importance. It' establishment was funded by a Jain businessman and hence was named after their deity Mahavira. The idols of Lord Ganesha, Lord Vishnu, Lord Hanuman and Lord Shiva are present inside the museum which date back to the period between the 5th and the 18th century. All these antiquities made of granite, dolomite, limestone, bronze icons were found in the excavations carried out at different places of Cuddapah, Hyderabad and Kurnool districts.

VICTORIA JUBILEE MUSEUM

The Victoria Jubilee Museum is an archaeological museum located on Bander Road of Vijayawada, Andhra Pradesh, India. The museum is maintained by the Archaeological department and has large collection of sculptures, paintings and artifacts of Buddhist and Hindu relics, with some of them as old as 2nd and 3rd Centuries. The structure of building is an Indo-European style of architectural and is more than a hundred years old structure.

Its History

As part of the celebrations of the Golden Jubilee of Queen Victoria in 1887 the museum was created. The foundation stone was laid by Robert Sewell, District Collector of Krishna district, on 27 June 1887. Sri Pingali Venkayya presented a tri-colour flag to Mahatma Gandhi at this location in 1921. The building initially housed industrial exhibitions. It was converted to an archaeological museum under the auspices of the Department of Archaeology and Museums, Government of Andhra Pradesh, in 1962.

Paintings and relics

The museum has historical galleries, stone cut writings, coins, swords, body armour, shields, arms, ornamentation, etc., used by kings. A standing Buddha of white limestone of Alluru (3rd-4th century), Lord Shiva and Goddess Durga as slaying the buffalo demon, Mahishasura (2nd century) can also be found at the museum.

JAWAHARLAL NEHRU MUSEUM, ITANAGAR

The Jawaharlal Nehru State Museum also referred as Jawaharlal Nehru Museum is the state museum of Arunachal Pradesh, in Itanagar. Established in the 1980s, it showcases aspects of tribal life of Arunachal Pradesh, India. These include clothing, headdress, weapons, handicraft, music instruments, jewellery and other artifacts of daily use and culture, besides archeological finds.

Over the years, the museum has become an important tourist destination in the state capital.

Collection and activities

The ground floor of the museum houses an extensive ethnographic collection, including traditional art, musical instruments, religious objects, and handicrafts, like wood carving and cane products, while the first floor has archaeological objects found in Ita Fort, Noksparbat and Malinithan in West Siang district.

Besides its collection, the museum runs a workshop for traditional cane products at its Handicrafts Centre. The museum shop sells tribal handicrafts.

In 2011, Tapi Mra, the first person from the state to scale Mt. Everest, donated his entire expedition gear to the museum.

ASSAM STATE MUSEUM

The Assam State Museum is located in the southern end of Dighali Pukhuri tank which is in the heart of Guwahati city, Assam. The Museum was established by the Kamarupa Anusandhan Samiti (Assam Research Society) in 1940. Late Kanklal Baruah was founder president. In the year 1953, it was taken over by the State Govt.

Great Collections

Assam State Museum surpasses all the other museums in India, as one of the biggest multipurpose museum. The exhibits of the Museum are displayed under different sections, viz.,

Epigraphy, Sculptures-The sculptures from the Assam region fall into four principal categories - stone, wood, metal and terracotta, Miscellaneous, Natural History, Crafts, Anthropology & Folk Art & Arms section. The collections which are on display here, are very rare.

The library in Assam State Museum was established in 1985, is rich in its stenographic collections. There are various periodicals, journals and books relating to art, culture, mythology, biography, encyclopedic works and even the Asiatic Society journals of the country.

Visiting Hours

The museum remains open 06 days from 10:00am – 5:00pm during summers and from 10:00am – 4:30pm during winters except on Mondays; 2nd and 4th Saturday and Government Holidays.

INDIAN AIR FORCE MUSEUM, PALAM

The Indian Air Force Museum, Palam, is the museum of the Indian Air Force, and is located at the Palam Air Force Station in Delhi, India. Entrance to the museum is free. The museum was the only one of its kind in India until the unveiling of the Naval Aviation Museum in Goa in 1998.

Special Features with Description

The Museum entrance features an indoor display gallery that contains historic photographs, memorabilia, uniforms and personal weapons of the Indian Air Force from its inception in 1932. The gallery leads to a hangar exhibiting small aircraft and Air Force inventory like anti-aircraft guns, vehicles and ordnance. Larger aircraft are exhibited outside the hangar. This outdoor gallery contains aircraft that also displays several war trophies, radar equipment and captured enemy vehicles.

The Vintage Aircraft Flight services some rare aircraft and maintains them in an airworthy condition. These aircraft are not open to the general public for viewing. Large transport aircraft are

stored on the apron of the airbase due to lack of space. These aircraft are displayed only on the annual Air Force Day. The Museum also has a small souvenirs corner.

Aircraft on display

Hangar



Imperial Japanese Yokosuka MXY7 Ohka on display



MiG-25R of No. 102 Squadron IAF on display

- Westland Lysander 1589
- Westland Wapiti K-813
- Percival Prentice IV-3381
- Hawker Hunter F56 BA-263
- Hawker Hurricane II B AB-832
- Hawker Tempest II HA-623
- Yokosuka MXY-7 Baka

- Supermarine Spitfire XVIII HS-986
- Dassault Mystere IVa IA-1329
- Dassault Ouragan IC-554
- De Havilland Vampire NF10 ID-606
- HAL Gnat II E-2015
- Sukhoi Su-7 BMK B-888
- MiG-21 FL C-499
- HAL Krishak HAOP-27 N-949
- HAL HF-24 Marut D-1205
- PZL TS-11 Iskra W-1757
- PZL TS-11 Iskra W-1758

Outdoor Gallery

- BAE Canberra B(I)58 IF-907
- Consolidated B-24 Liberator J HE-924
- Fairchild C-119 Packet IK-450
- Sikorsky S55C IZ-1590
- Mil Mi-4 BZ-900
- MiG-23MF SK434
- MiG-25R KP-355

Vintage Aircraft Flight

- De Havilland DH-82 Tiger Moth HU-512
- De Havilland Vampire FB52 IB-799
- Supermarine Spitfire VIII NH-631
- HAL Gnat II E-265
- HAL HT-2 IX-737
- North American Harvard HT-291
- Douglas C-47 IJ-302
- HAL HT-2 IX-732

Transport Aircraft Section

- Antonov An-12 BL-727
- De Havilland DHC-4 Caribou BM-774
- Douglas C-47 IJ-817

- Ilyushin Il-14 IL-860
- Tupolev Tu-124 V-644

NATIONAL GANDHI MUSEUM

The National Gandhi Museum or Gandhi Memorial Museum is a museum located in New Delhi, India showcasing the life and principles of Mahatma Gandhi. The museum first opened in Mumbai, shortly after Gandhi was assassinated in 1948. The museum relocated several times before moving to Rajghat, New Delhi in 1961.

Its History



Reconstructed bedroom of Mahatma Gandhi, in the Museum

Mahatma Gandhi was assassinated on 30 January 1948. Shortly after his death, collectors began searching India for anything of importance about Gandhi. Originally the personal items, newspapers, and books related to Gandhi were taken to Mumbai. In 1951, the items were moved to buildings near the Kota House in New Delhi. The museum moved again in 1957 to a mansion.

In 1959, The Gandhi Museum moved for a final time to Rajghat, New Delhi next to the Samadhi of Mahatma Gandhi. The museum officially opened in 1961, on the 13th anniversary of Mahatma Gandhi's assassination, when Dr. Rajendra Prasad, then President of India, formally opened the new location.

Library

The Gandhi Museum's library is both a showcase for Gandhi's work and a general studies library. The books are divided into two sections, those written by or about Gandhi and books on other subject matters. There are currently over 35,000 books or documents in the museum's library. The library also has a collection of 2,000 periodicals in both English and Hindi chronicling the life of Gandhi.

Gallery

The National Gandhi Museum Gallery has a large number of paintings and personal items of Mahatma Gandhi. The most notable items in the collection are a Satyagraha woodcut by Willemia Muller Ogterop, one of Gandhi's walking sticks, the shawl and dhoti worn by Gandhi when he was assassinated, one of the bullets that were used to kill Gandhi and his urn.

The Museum also displays some of Gandhi's teeth and his ivory toothpick.

Special Exhibitions

Besides the museum's Gandhi based permanent collection, the museum also showcases other exhibits mainly dealing with the history of India. Most exhibits are based on Indian political leaders, and peace movements, though major world events also have collections.

NATIONAL GALLERY OF MODERN ART

The National Gallery of Modern Art (NGMA) is the premier art gallery under Ministry of Culture, Government of India. The main museum at Jaipur House in New Delhi was established on March 29, 1954 by the Government of India, with subsequent branches at Mumbai and Bangalore.

Its collection of more than 14,000 works includes works by artists such as Thomas Daniell, Raja Ravi Verma, Abanindranath Tagore, Rabindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Jamini Roy, Amrita Sher-Gil as well as foreign artists, apart

from sculptures by various artists. Some of the oldest works preserved here date back to 1857. The Delhi branch is one of the world's largest modern art museums.

Historical Perspective

Situated at the end of Rajpath, in the Central Hexagon around the India Gate, the building was a former residential palace of the Maharaja of Jaipur, hence known as Jaipur House. The butterfly-shaped building with a central dome and built in 1936, and designed by Sir Arthur Bloomfield, after the construction of Lutyens' Delhi. The Central Hexagon around the India Gate, where the buildings of leading princely states, was itself designed by Sir Edwin Lutyens.

Though the idea of the National Gallery was floated in 1949, it was formally inaugurated by Vice-president Dr S.Radhakrishnan in 1954, in the presence of Prime Minister Jawaharlal Nehru. Hermann Goetz (1898-1976), a noted German art historian became its first curator and in time it added new facilities such as Art restoration services, an Art reference Library and a Documentation Centre. Then in 2009, a new wing of the National Gallery of Modern Art was inaugurated adding almost six times the space to the existing gallery, plus it has a new auditorium, a preview theatre, conservation laboratory, library and academic section as well as a cafeteria and museum shop.

NATIONAL RAIL MUSEUM, NEW DELHI

The National Rail Museum is a museum in Chanakyapuri, New Delhi which focuses on the rail heritage of India it opened on the 1 February 1977. It is located in over 10 acres (40,000 m) of land with both indoor and outdoor exhibits. A toy train offers rides around that site on regular days. Museum remains open from 10.00 am to 5.00 pm (Last entry 4.30 pm) Tuesday to Sunday. Museum remains closed on every Monday and National Holidays. The Indoor Gallery is now fully renovated and opened to the public.

Various attractions has been added to enhance the visit:

- 1) 1:8 scale toy train: - Runs on Wednesday and Friday only between 14:00 to 15:00 Hrs. Ticket charges Rs 100 per person per ride.
- 2) Diesel Simulator : - Runs on Tuesday only between 11:30 to 13:30 Hrs. Ticket charges Rs 150 per person per ride.
- 3) Steam Simulator : - Runs on Thursday only between 11:30 to 13:30 Hrs. Ticket charges Rs 100 per person per ride.
- 4) Coach Simulator : - Runs on Saturday and Sunday only between 11:30 to 13:30 Hrs. Ticket charges Rs 200 per person per ride.

Main exhibits



Patiala State Monorail System

- Patiala State Monorail Trainways: This unique steam monorail was built in 1907. This unusual train is based on the “Ewing System”, and connected Bassi with Sirhind (approximate 6 miles). This was designed by Col. Bowles. The unique train system consists of a track of single rail. This mono track, the load-carrying wheel are run while one big iron wheel at other side to balance it and to keep the train upright. This train as built by Orenstein & Koppel of Berlin. This train ran till October 1927. In 1927 the line was closed with advent of better and faster modes of transportation such as cars and buses. Somehow, an engine and Chief Engineer’s inspection car escaped being sold as

scrap and remained in railway's scrap yard. In 1962, the remains of Patiala State Monorail Trainways was discovered by a railroad historian Mr. Mike Satow. Thereafter, one engine was restored to full working order by the Northern Railway Workshops at Amritsar. They also reconstructed the Chief Engineer's private inspection car on an old underframe. The two are now in running condition after being restored and are on display at National Rail Museum, New Delhi.

- *Fairy Queen*, the world's oldest working steam locomotive in operational service.
- Fire Engine: Morris Fire Engine was built by the famous fire engineers M/s. John Morris and Sons Ltd of Salford, Lancashire in 1914. Only two Morris-Belsize fire-engine are known to exist in world today. Apart from the one with National Rail Museum, New Delhi, a 1912 model is preserved by the Enfield and District Veteran Vehicle. The fire engine preserved at the Enfield and District Veteran Vehicle, Whitewebbs Museum of Transport, Clay Hill, London, has been converted to use pneumatic tyres by Dennis Bros. Thus, the fire engine at National Rail Museum is the only one left in the world running on solid rubber tyres.
- Saloon of Prince of Wales: this saloon was built for Prince of Wales (later King Edward VII) for his visit to India.
- Saloon of Maharaja of Indore: This is saloon of Holkar Maharaja of Indore.
- Saloon of Maharaja of Mysore: This is personal saloon of Maharaja of Mysore. The saloon is designed using teak, gold, ivory, etc.
- Electric locomotive 4502 *Sir Leslie Wilson*: This 1928 WCG-1 locomotive belonged to the Great Indian Peninsular Railway (presently Central Railway). It is one of India's first generation 1,500V DC electric locomotives. Railway employees fondly remember this locomotives as "khekdas" (crabs) since they make a curious moaning sound when at rest and while on the run an unusual swishing sound

from the link motion can be heard. Its unusual features included an articulated body, which made them ideal for use in heavily curved ghat sections. They were in operation as shunting locomotives until 1994 at Mumbai Chhatrapati Shivaji Terminus.



WCG1 4502 Sir Leslie Wilson

- Electric locomotive *Sir Roger Lumley*: This WCP-1 engine has wheel arrangements which are not seen these days. The locos were supplied from the Vulcan Foundry, UK in 1930. It was an electric locomotive which operated under 1,500V DC. It is famous for hauling the Mumbai–Pune Deccan Queen Express in the early years when it was launched. A prototype of this locomotive has been placed at the Nehru Science Centre, Mumbai for public viewing.
- Cranetank
- Kalka Shimla Rail Bus
- Matheran Rail Car No 8899
- Fireless steam locomotive
- Steam Locomotive A -885 HASANG
- Steam Locomotive X -37385 - This engine was used for trains to Ooty.
- MG Diesel SR 203 (Fowler Diesel)
- Electric Locomotive YCG -E1/21900
- Betty Tramways (Fowler Diesel) - This used to run in Rajkot owned by Rajkot-Beti Tramways.

CALICO MUSEUM OF TEXTILES

The Calico Museum of Textiles is located in the city of Ahmedabad in the state of Gujarat in western India. The museum is managed by the Sarabhai Foundation.

History

In 1949 the museum was founded by the industrialist Gautam Sarabhai and his sister Gira Sarabhai. Ahmedabad at that time had a flourishing textile industry. The museum was originally housed at the Calico Mills in the heart of the textile industry. But as the collection grew the museum was shifted to the Sarabhai House in Shahibaug in 1983.

Calico Museum: Its Historical Background

The Museum was inspired by Ananda Coomaraswamy, who, in conversations with Shri Gautam Sarabhai during the 1940s, suggested the founding of a textile institute in the city of Ahmedabad, a major trading centre of the textile industry of the sub-continent since the fifteenth century. In 1949 Shri Sarabhai, his sister Gira Sarabhai and the great industrial house of Calico acted on this suggestion, founding the Calico Museum of Textiles in Ahmedabad, as the specialist museum in India concerned with both the historical and technical study of Indian handicraft and industrial textiles. By the early fifties the Museum discovered its original intent, encompassed too large an area and concentrated its energies on the vast and vital field of handicraft textiles, devoting less and less time to industrial fabrics.

By the second decade of its existence the Museum launched an ambitious publications programme. The programme worked on two series, namely Historical Textiles Of India under the editorship of John Irwin, then keeper of the Indian Section of the Victoria and Albert Museum; and the second, under the editorial direction of Dr Alfred Bühler, former Director of the Museum Für Volkerkunde Und Schweizerisches Museum Für Volkskunde, Basel, who conducted a Contemporary Textile Craft Survey of

India Inaugurating the Museum in 1949, Jawaharlal Nehru stated, "The early beginnings of civilization are tied up with the manufacture of textiles, and history might well be written with this as the leading motif." And indeed, so well had the Calico Museum of Textiles fulfilled this brief that by 1971 the House of Calico decided that the excellence of the fabric collection and the invaluable research conducted by the publications department were such that the Museum should be an independent society. The Museum's publications, which have now taken two distinct directions, give some indication of where the next surge of activity will take place.

While the number of publications concerned with historical studies continues and increases, the second direction has resulted in research and publication of studies preoccupied with the technical and scientific examinations of textile processes such as looms, dyeing, printing techniques, etc.

Textile collection

The textiles on display include court textiles used by the Mughal and provincial rulers of 15th to 19th centuries. Also on display are regional embroideries of the 19th century, tie-dyed textiles and religious textiles. The galleries also have exhibits on ritual art and sculpture, temple hangings, miniature paintings, South Indian bronzes, Jain art and sculpture, and furniture and crafts.

There are also textile techniques galleries and a library. The museum has played an important role in determining the curriculum taught in the textile designing courses at the prestigious National Institute of Design also located in Ahmedabad. The items on display are well protected by the museum authorities. The textile are protected from dust, air pollution and fluctuations in temperatures by the trees around the museum complex. The relative humidity inside the museum is also controlled and lights are dimmed between visiting hours to extend the life of the textiles.

British Museum

The British Museum is a museum dedicated to human history, art, and culture, located in the Bloomsbury area of London. Its permanent collection, numbering some 8 million works, is among the largest and most comprehensive in existence and originates from all continents, illustrating and documenting the story of human culture from its beginnings to the present.



The centre of the museum was redeveloped in 2001 to become the Great Court, surrounding the original Reading Room.

The British Museum was established in 1753, mainly based on the collections of the physician and scientist Sir Hans Sloane. The museum first opened to the public on 15 January 1759, in Montagu House in Bloomsbury, on the site of the current museum building. Its expansion over the following two and a half centuries was largely a result of an expanding British colonial footprint and has resulted in the creation of many branch institutions, the first being the British Museum (Natural History) in South Kensington in 1881. Some objects in the collection, most notably the Elgin Marbles from the Parthenon, are the objects of controversy and of calls for restitution to their countries of origin.

In 1973, the British Library Act 1972 detached the library department from the British Museum, but it continued to host the now separated British Library in the same Reading Room and building as the museum until 1997. The museum is a non-departmental public body sponsored by the Department for Culture, Media and Sport, and as with all other national museums in the United Kingdom it charges no admission fee, except for loan exhibitions. Neil MacGregor became director of the museum in August 2002, succeeding Robert G. W. Anderson. In April 2015, MacGregor announced that he would step-down as Director on 15 December. On 29 September 2015, the Board of Trustees confirmed Hartwig Fischer, who will assume his post in Spring 2016, as his successor.

TRACING OF HISTORY

Hans Sloane, founder of the British Museum

Although today principally a museum of cultural art objects and antiquities, the British Museum was founded as a “universal museum”. Its foundations lie in the will of the Irish-born British physician and naturalist Sir Hans Sloane (1660–1753).

During the course of his lifetime Sloane gathered an enviable collection of curiosities and, not wishing to see his collection broken up after death, he bequeathed it to King George II, for the nation,

for a sum of £20,000. At that time, Sloane's collection consisted of around 71,000 objects of all kinds including some 40,000 printed books, 7,000 manuscripts, extensive natural history specimens including 337 volumes of dried plants, prints and drawings including those by Albrecht Dürer and antiquities from Sudan, Egypt, Greece, Rome, the Ancient Near and Far East and the Americas.

Establishment

King George II on 7 June 1753 gave his formal assent to the Act of Parliament which established the British Museum. The British Museum Act 1753 also added two other libraries to the Sloane collection, namely the Cottonian Library, assembled by Sir Robert Cotton, dated back to Elizabethan times and the Harleian library, the collection of the Earls of Oxford. They were joined in 1757 by the Royal Library, assembled by various British monarchs. Together these four "foundation collections" included many of the most treasured books now in the British Library including the Lindisfarne Gospels and the sole surviving copy of *Beowulf*.

The British Museum was the first of a new kind of museum – national, belonging to neither church nor king, freely open to the public and aiming to collect everything. Sloane's collection, while including a vast miscellany of objects, tended to reflect his scientific interests. The addition of the Cotton and Harley manuscripts introduced a literary and antiquarian element and meant that the British Museum now became both National Museum and library.

Cabinet of curiosities (1753–78)

The body of trustees decided on a converted 17th-century mansion, Montagu House, as a location for the museum, which it bought from the Montagu family for £20,000. The Trustees rejected Buckingham House, on the site now occupied by Buckingham Palace, on the grounds of cost and the unsuitability of its location. With the acquisition of Montagu House the first exhibition galleries and reading room for scholars opened on 15

January 1759. In 1757, King George II gave the Old Royal Library and with it the right to a copy of every book published in the country, thereby ensuring that the Museum's library would expand indefinitely. During the few years after its foundation the British Museum received several further gifts, including the Thomason Collection of Civil War Tracts and David Garrick's library of 1,000 printed plays. The predominance of natural history, books and manuscripts began to lessen when in 1772 the Museum acquired for £8,400 its first significant antiquities in Sir William Hamilton's "first" collection of Greek vases.

Indolence and energy (1778–1800)

From 1778, a display of objects from the South Seas brought back from the round-the-world voyages of Captain James Cook and the travels of other explorers fascinated visitors with a glimpse of previously unknown lands. The bequest of a collection of books, engraved gems, coins, prints and drawings by Clayton Mordaunt Cracherode in 1800 did much to raise the Museum's reputation; but Montagu House became increasingly crowded and decrepit and it was apparent that it would be unable to cope with further expansion.

The museum's first notable addition towards its collection of antiquities, since its foundation, was by Sir William Hamilton (1730–1803), British Ambassador to Naples, who sold his collection of Greek and Roman artefacts to the museum in 1784 together with a number of other antiquities and natural history specimens. A list of donations to the Museum, dated 31 January 1784, refers to the Hamilton bequest of a "Colossal Foot of an Apollo in Marble". It was one of two antiquities of Hamilton's collection drawn for him by Francesco Progenie, a pupil of Pietro Fabris, who also contributed a number of drawings of Mount Vesuvius sent by Hamilton to the Royal Society in London.

Growth and change (1800–25)

In the early 19th century the foundations for the extensive collection of sculpture began to be laid and Greek, Roman and

Egyptian artefacts dominated the antiquities displays. After the defeat of the French campaign in the Battle of the Nile, in 1801, the British Museum acquired more Egyptian sculptures and in 1802 King George III presented the Rosetta Stone – key to the deciphering of hieroglyphs. Gifts and purchases from Henry Salt, British consul general in Egypt, beginning with the Colossal bust of Ramesses II in 1818, laid the foundations of the collection of Egyptian Monumental Sculpture.

Several Greek sculptures followed, notably the first purpose-built exhibition space, the Charles Towneley collection, much of it Roman Sculpture, in 1805. In 1806, Thomas Bruce, 7th Earl of Elgin, ambassador to the Ottoman Empire from 1799 to 1803 removed the large collection of marble sculptures from the Parthenon, on the Acropolis in Athens and transferred them to the UK. In 1816 these masterpieces of western art, were acquired by The British Museum by Act of Parliament and deposited in the museum thereafter. The collections were supplemented by the Bassae frieze from Phigaleia, Greece in 1815. The Ancient Near Eastern collection also had its beginnings in 1825 with the purchase of Assyrian and Babylonian antiquities from the widow of Claudius James Rich. In 1802 a Buildings Committee was established to plan for expansion of the museum, and further highlighted by the donation in 1822 of the King's Library, personal library of King George III's, comprising 65,000 volumes, 19,000 pamphlets, maps, charts and topographical drawings. The neoclassical architect, Sir Robert Smirke, was asked to draw up plans for an eastern extension to the Museum "... for the reception of the Royal Library, and a Picture Gallery over it ..." and put forward plans for today's quadrangular building, much of which can be seen today. The dilapidated Old Montagu House was demolished and work on the King's Library Gallery began in 1823. The extension, the East Wing, was completed by 1831. However, following the founding of the National Gallery, London in 1824, the proposed Picture Gallery was no longer needed, and the space on the upper floor was given over to the Natural history collections.

The largest construction site in Europe (1825–50)

The Museum became a construction site as Sir Robert Smirke's grand neo-classical building gradually arose. The King's Library, on the ground floor of the East Wing, was handed over in 1827, and was described as one of the finest rooms in London. Although it was not fully open to the general public until 1857, special openings were arranged during The Great Exhibition of 1851. In spite of dirt and disruption the collections grew, outpacing the new building. In 1840, the Museum became involved in its first overseas excavations, Charles Fellows's expedition to Xanthos, in Asia Minor, whence came remains of the tombs of the rulers of ancient Lycia, among them the Nereid and Payava monuments.

In 1857, Charles Newton was to discover the 4th-century BC Mausoleum of Halikarnassos, one of the Seven Wonders of the Ancient World. In the 1840s and 1850s the Museum supported excavations in Assyria by A.H. Layard and others at sites such as Nimrud and Nineveh. Of particular interest to curators was the eventual discovery of Ashurbanipal's great library of cuneiform tablets, which helped to make the Museum a focus for Assyrian studies.

Sir Thomas Grenville (1755–1846), a Trustee of The British Museum from 1830, assembled a library of 20,240 volumes, which he left to the Museum in his will. The books arrived in January 1847 in twenty-one horse-drawn vans. The only vacant space for this large library was a room originally intended for manuscripts, between the Front Entrance Hall and the Manuscript Saloon. The books remained here until the British Library moved to St Pancras in 1998.

World Wide Collection

The opening of the forecourt in 1852 marked the completion of Robert Smirke's 1823 plan, but already adjustments were having to be made to cope with the unforeseen growth of the collections. Infill galleries were constructed for Assyrian sculptures and Sydney Smirke's Round Reading Room, with space for a million books,

opened in 1857. Due to continued pressure on space the decision was taken to move natural history to a new building in South Kensington, which would later become the British Museum (Natural History). Roughly contemporary with the construction of the new building was the career of a man sometimes called the “second founder” of the British Museum, the Italian librarian Anthony Panizzi. Under his supervision, the British Museum Library (now part of the British Library) quintupled in size and became a well-organised institution worthy of being called a national library, the largest library in the world after the National Library of Paris.

The quadrangle at the centre of Smirke’s design proved to be a waste of valuable space and was filled at Panizzi’s request by a circular Reading Room of cast iron, designed by Smirke’s brother, Sydney Smirke. Until the mid-19th century, the Museum’s collections were comparatively circumscribed but, in 1851, with the appointment to the staff of Augustus Wollaston Franks to curate the collections, the Museum began for the first time to collect British and European medieval antiquities, prehistory, branching out into Asia and diversifying its holdings of ethnography.

A real coup for the museum was the purchase in 1867, over French objections, of the Duke of Blacas’s wide-ranging and valuable collection of antiquities. Overseas excavations continued and John Turtle Wood discovered the remains of the 4th century BC Temple of Artemis at Ephesos, another Wonder of the Ancient World.

Scholarship and legacies (1875–1900)

The natural history collections were an integral part of the British Museum until their removal to the new British Museum (Natural History), now the Natural History Museum, in 1887. With the departure and the completion of the new White Wing (fronting Montague Street) in 1884, more space was available for antiquities and ethnography and the library could further expand.

This was a time of innovation as electric lighting was introduced in the Reading Room and exhibition galleries. The William Burges collection of armoury was bequeathed to the museum in 1881.



Display case of Renaissance metalware from the Waddesdon Bequest, 2016

In 1882, the Museum was involved in the establishment of the independent Egypt Exploration Fund (now Society) the first British body to carry out research in Egypt. A bequest from Miss Emma Turner in 1892 financed excavations in Cyprus. In 1897 the death of the great collector and curator, A.W. Franks, was followed by an immense bequest of 3,300 finger rings, 153 drinking vessels, 512 pieces of continental porcelain, 1,500 netsuke, 850 inro, over 30,000 bookplates and miscellaneous items of jewellery and plate, among them the Oxus Treasure. In 1898 Baron Ferdinand de Rothschild bequeathed the Waddesdon Bequest, the glittering contents from his New Smoking Room at Waddesdon Manor. This consisted of almost 300 pieces of *objets d'art et de vertu* which included exquisite examples of jewellery, plate, enamel, carvings, glass and maiolica, among them the Holy Thorn Reliquary, probably created in the 1390s in Paris for John, Duke of Berry. The collection was in the tradition of a *schatzkammer* or treasure house such as those formed by the Renaissance princes of Europe. Baron Ferdinand's will was most specific, and failure to observe the terms would make it void, the collection should be placed in a special room to be called the

Waddesdon Bequest Room separate and apart from the other contents of the Museum and thenceforth for ever thereafter, keep the same in such room or in some other room to be substituted for it.

These terms are still observed, and the collection occupies room 45, although it will move to new quarters in 2015.

Increasing Collection Needed Ground Building

By the last years of the 19th century, The British Museum's collections had increased so much that the Museum building was no longer big enough for them. In 1895 the trustees purchased the 69 houses surrounding the Museum with the intention of demolishing them and building around the West, North and East sides of the Museum. The first stage was the construction of the northern wing beginning 1906. All the while, the collections kept growing. Emil Torday collected in Central Africa, Aurel Stein in Central Asia, D.G. Hogarth, Leonard Woolley and T. E. Lawrence excavated at Carchemish. Around this time, the American collector and philanthropist J Pierpont Morgan donated a substantial number of objects to the museum, including William Greenwell's collection of prehistoric artefacts from across Europe which he had purchased for £10,000 in 1908. Morgan had also acquired a major part of Sir John Evans's coin collection, which was later sold to the museum by his son John Pierpont Morgan Junior in 1915.

In 1918, because of the threat of wartime bombing, some objects were evacuated to a Postal Tube Railway at Holborn, the National Library of Wales (Aberystwyth) and a country house near Malvern. On the return of antiquities from wartime storage in 1919 some objects were found to have deteriorated. A temporary conservation laboratory was set up in May 1920 and became a permanent department in 1931. It is today the oldest in continuous existence. In 1923, the British Museum welcomed over one million visitors.

New mezzanine floors were constructed and book stacks rebuilt in an attempt to cope with the flood of books. In 1931, the art

dealer Sir Joseph Duveen offered funds to build a gallery for the Parthenon sculptures. Designed by the American architect John Russell Pope, it was completed in 1938. The appearance of the exhibition galleries began to change as dark Victorian reds gave way to modern pastel shades. However, in August 1939, due to the imminence of war and the likelihood of air-raids the Parthenon Sculptures along with Museum's most valued collections were dispersed to secure basements, country house, Aldwych tube station, the National Library of Wales and a quarry. The evacuation was timely, for in 1940 the Duveen Gallery was severely damaged by bombing.

The Museum continued to collect from all countries and all centuries: among the most spectacular additions were the 2600 BC Mesopotamian treasure from Ur, discovered during Leonard Woolley's 1922-34 excavations. Gold, silver and garnet grave goods from the Anglo-Saxon ship burial at Sutton Hoo (1939) and late Roman silver tableware from Mildenhall, Suffolk (1946). The immediate post-war years were taken up with the return of the collections from protection and the restoration of the museum after the Blitz. Work also began on restoring the damaged Duveen Gallery.

In 1953, the Museum celebrated its bicentenary. Many changes followed: the first full-time in house designer and publications officer were appointed in 1964, A Friends organisation was set up in 1968, an Education Service established in 1970 and publishing house in 1973. In 1963, a new Act of Parliament introduced administrative reforms. It became easier to lend objects, the constitution of the Board of Trustees changed and the Natural History Museum became fully independent. By 1959 the Coins and Medals office suite, completely destroyed during the war, was rebuilt and re-opened, attention turned towards the gallery work with new tastes in design leading to the remodelling of Robert Smirke's Classical and Near Eastern galleries. In 1962 the Duveen Gallery was finally restored and the Parthenon Sculptures were moved back into it, once again at the heart of the museum.

FURTHER EXPANSION OF MUSEUM

By the 1970s the Museum was again expanding. More services for the public were introduced; visitor numbers soared, with the temporary exhibition “Treasures of Tutankhamun” in 1972, attracting 1,694,117 visitors, the most successful in British history. In the same year the Act of Parliament establishing the British Library was passed, separating the collection of manuscripts and printed books from the British Museum. This left the Museum with antiquities; coins, medals and paper money; prints & drawings; and ethnography. A pressing problem was finding space for additions to the library which now required an extra 1D₄ miles of shelving each year. The Government suggested a site at St Pancras for the new British Library but the books did not leave the museum until 1997.

The Great Court emerges (1975–2000)

The departure of the British Library to a new site at St Pancras, finally achieved in 1998, provided the space required for the books. It also created the opportunity to redevelop the vacant space in Robert Smirke’s 19th-century central quadrangle into the Queen Elizabeth II Great Court – the largest covered square in Europe – which opened in 2000. The ethnography collections, which had been housed in the short-lived Museum of Mankind at 6 Burlington Gardens from 1970, were returned to new purpose-built galleries in the museum in 2000.

The Museum again readjusted its collecting policies as interest in “modern” objects: prints, drawings, medals and the decorative arts reawakened. Ethnographical fieldwork was carried out in places as diverse as New Guinea, Madagascar, Romania, Guatemala and Indonesia and there were excavations in the Near East, Egypt, Sudan and the UK.

The Weston Gallery of Roman Britain, opened in 1997, displayed a number of recently discovered hoards which demonstrated the richness of what had been considered an unimportant part of the Roman Empire. The Museum turned

increasingly towards private funds for buildings, acquisitions and other purposes.

The British Museum today

Today the museum no longer houses collections of natural history, and the books and manuscripts it once held now form part of the independent British Library. The Museum nevertheless preserves its universality in its collections of artefacts representing the cultures of the world, ancient and modern. The original 1753 collection has grown to over thirteen million objects at the British Museum, 70 million at the Natural History Museum and 150 million at the British Library. The Round Reading Room, which was designed by the architect Sydney Smirke, opened in 1857. For almost 150 years researchers came here to consult the Museum's vast library.

The Reading Room closed in 1997 when the national library (the British Library) moved to a new building at St Pancras. Today it has been transformed into the Walter and Leonore Annenberg Centre. With the bookstacks in the central courtyard of the museum empty, the process of demolition for Lord Foster's glass-roofed Great Court could begin. The Great Court, opened in 2000, while undoubtedly improving circulation around the museum, was criticised for having a lack of exhibition space at a time when the museum was in serious financial difficulties and many galleries were closed to the public.

At the same time the African collections that had been temporarily housed in 6 Burlington Gardens were given a new gallery in the North Wing funded by the Sainsbury family – with the donation valued at £25 million. As part of its very large website, the museum has the largest online database of objects in the collection of any museum in the world, with 2,000,000 individual object entries, 650,000 of them illustrated, online at the start of 2012. There is also a "Highlights" database with longer entries on over 4,000 objects, and several specialised online research catalogues and online journals (all free to access).

In 2013 the museum's website received 19.5 million visits, an increase of 47% from the previous year. In 2013 the museum received a record 6.7 million visitors, an increase of 20% from the previous year. Popular exhibitions including "Life and Death in Pompeii and Herculaneum" and "Ice Age Art" are credited with helping fuel the increase in visitors. Plans were announced in September 2014 to recreate the entire building along with all exhibits in the video game *Minecraft* in conjunction with members of the public.

A Non-Departmental Public Body

The British Museum is a non-departmental public body sponsored by the Department for Culture, Media and Sport through a three-year funding agreement. Its head is the Director. The British Museum was run from its inception by a 'Principal Librarian' (when the book collections were still part of the Museum), a role that was renamed 'Director and Principal Librarian' in 1898, and 'Director' in 1973 (on the separation of the British Library). A board of 25 trustees (with the Director as their accounting officer for the purposes of reporting to Government) is responsible for the general management and control of the Museum, in accordance with the British Museum Act 1963 and the Museums and Galleries Act 1992.

Prior to the 1963 Act, it was chaired by the Archbishop of Canterbury, the Lord Chancellor and the Speaker of the House of Commons. The board was formed on the Museum's inception to hold its collections in trust for the nation without actually owning them themselves, and now fulfil a mainly advisory role. Trustee appointments are governed by the regulatory framework set out in the code of practice on public appointments issued by the Office of the Commissioner for Public Appointments.

Building's Features

The Greek Revival façade facing Great Russell Street is a characteristic building of Sir Robert Smirke, with 44 columns in the Ionic order 45 ft (14 m) high, closely based on those of the

temple of Athena Polias at Priene in Asia Minor. The pediment over the main entrance is decorated by sculptures by Sir Richard Westmacott depicting *The Progress of Civilisation*, consisting of fifteen allegorical figures, installed in 1852. The construction began around the courtyard with the East Wing (The King's Library) in 1823–1828, followed by the North Wing in 1833–1838, which originally housed among other galleries a reading room, now the Wellcome Gallery. Work was also progressing on the northern half of the West Wing (The Egyptian Sculpture Gallery) 1826–1831, with Montagu House demolished in 1842 to make room for the final part of the West Wing, completed in 1846, and the South Wing with its great colonnade, initiated in 1843 and completed in 1847, when the Front Hall and Great Staircase were opened to the public.



The main entrance to the museum, with Greek temple style portico.

The Museum is faced with Portland stone, but the perimeter walls and other parts of the building were built using Haytor granite from Dartmoor in South Devon, transported via the unique Haytor Granite Tramway. In 1846 Robert Smirke was replaced as the Museum's architect by his brother Sydney Smirke, whose major addition was the Round Reading Room 1854–1857; at 140 feet (43 m) in diameter it was then the second widest dome in the world, the Pantheon in Rome being slightly wider. The next major addition was the White Wing 1882–1884 added behind the eastern end of the South Front, the architect being Sir John Taylor. In 1895, Parliament gave the Museum Trustees a loan of £200,000 to

purchase from the Duke of Bedford all 69 houses which backed onto the Museum building in the five surrounding streets – Great Russell Street, Montague Street, Montague Place, Bedford Square and Bloomsbury Street. The Trustees planned to demolish these houses and to build around the West, North and East sides of the Museum new galleries that would completely fill the block on which the Museum stands.

The architect Sir John James Burnet was petitioned to put forward ambitious long-term plans to extend the building on all three sides. Most of the houses in Montague Place were knocked down a few years after the sale. Of this grand plan only the Edward VII galleries in the centre of the North Front were ever constructed, these were built 1906–14 to the design by J.J. Burnet, and opened by King George V and Queen Mary in 1914. They now house the Museum's collections of Prints and Drawings and Oriental Antiquities. There was not enough money to put up more new buildings, and so the houses in the other streets are nearly all still standing. The Duveen Gallery, sited to the west of the Egyptian, Greek & Assyrian sculpture galleries, was designed to house the Elgin Marbles by the American Beaux-Arts architect John Russell Pope. Although completed in 1938, it was hit by a bomb in 1940 and remained semi-derelict for 22 years, before reopening in 1962. Other areas damaged during World War II bombing included: in September 1940 two unexploded bombs hit the Edward VII galleries, the King's Library received a direct hit from a high explosive bomb, incendiaries fell on the dome of the Round Reading Room but did little damage; on the night of 10 to 11 May 1941 several incendiaries fell on the south west corner of the Museum, destroying the book stack and 150,000 books in the courtyard and the galleries around the top of the Great Staircase – this damage was not fully repaired until the early 1960s.

The Queen Elizabeth II Great Court is a covered square at the centre of the British Museum designed by the engineers Buro Happold and the architects Foster and Partners. The Great Court opened in December 2000 and is the largest covered square in

Europe. The roof is a glass and steel construction, built by an Austrian steelwork company, with 1,656 uniquely shaped panes of glass. At the centre of the Great Court is the Reading Room vacated by the British Library, its functions now moved to St Pancras. The Reading Room is open to any member of the public who wishes to read there.

Today, the British Museum has grown to become one of the largest museums in the world, covering an area of over 92,000 m (990,000 sq. ft). In addition to 21,600 m (232,000 sq. ft) of on-site storage space, and 9,400 m (101,000 sq. ft) of external storage space. Altogether the British Museum showcases on public display less than 1% of its entire collection, approximately 50,000 items. There are nearly one hundred galleries open to the public, representing 2 miles (3.2 km) of exhibition space, although the less popular ones have restricted opening times. However, the lack of a large temporary exhibition space has led to the £135 million World Conservation and Exhibition Centre to provide one and to concentrate all the Museum's conservation facilities into one Conservation Centre. This project was announced in July 2007, with the architects Rogers Stirk Harbour and Partners. It was granted planning permission in December 2009 and was completed in time for the Viking exhibition in March 2014.

Blythe House in West Kensington is used by the Museum for off-site storage of small and medium-sized artefacts, and Franks House in East London is used for storage and work on the "Early Prehistory" - Palaeolithic and Mesolithic - and some other collections.

VARIOUS DEPARTMENTS

Department of Ancient Egypt and Sudan

The British Museum houses the world's largest and most comprehensive collection of Egyptian antiquities (with over 100,000 pieces) outside the Egyptian Museum in Cairo. A collection of immense importance for its range and quality, it includes objects

of all periods from virtually every site of importance in Egypt and the Sudan. Together, they illustrate every aspect of the cultures of the Nile Valley (including Nubia), from the Predynastic Neolithic period (c. 10,000 BC) through to the Coptic (Christian) times (12th century AD), a time-span over 11,000 years. Egyptian antiquities have formed part of the British Museum collection ever since its foundation in 1753 after receiving 160 Egyptian objects from Sir Hans Sloane.

After the defeat of the French forces under Napoleon at the Battle of the Nile in 1801, the Egyptian antiquities collected were confiscated by the British army and presented to the British Museum in 1803. These works, which included the famed Rosetta Stone, were the first important group of large sculptures to be acquired by the Museum. Thereafter, the UK appointed Henry Salt as consul in Egypt who amassed a huge collection of antiquities, some of which were assembled and transported with great ingenuity by the famous Italian explorer Giovanni Belzoni.



Room 4 – Colossal bust of Ramesses II, the ‘Younger Memnon’, 1250 BC

Most of the antiquities Salt collected were purchased by the British Museum and the Musée du Louvre. By 1866 the collection consisted of some 10,000 objects. Antiquities from excavations started to come to the museum in the latter part of the 19th century as a result of the work of the Egypt Exploration Fund under the efforts of E.A. Wallis Budge. Over the years more than 11,000 objects came from this source, including pieces from Amarna,

Bubastis and Deir el-Bahari. Other organisations and individuals also excavated and donated objects to the British Museum, including Flinders Petrie's Egypt Research Account and the British School of Archaeology in Egypt, as well as the Oxford University Expedition to Kawa and Faras in Sudan.

Active support by the museum for excavations in Egypt continued to result in important acquisitions throughout the 20th century until changes in antiquities laws in Egypt led to the suspension of policies allowing finds to be exported, although divisions still continue in Sudan.

The British Museum conducted its own excavations in Egypt where it received divisions of finds, including Asyut (1907), Mostagedda and Matmar (1920s), Ashmunein (1980s) and sites in Sudan such as Soba, Kawa and the Northern Dongola Reach (1990s). The size of the Egyptian collections now stand at over 110,000 objects.

In autumn 2001 the eight million objects forming the Museum's permanent collection were further expanded by the addition of six million objects from the Wendorf Collection of Egyptian and Sudanese Prehistory. These were donated by Professor Fred Wendorf of Southern Methodist University in Texas, and comprise the entire collection of artefacts and environmental remains from his excavations at Prehistoric sites in the Sahara Desert between 1963 and 1997. Other fieldwork collections have recently come from Dietrich and Rosemarie Klemm (University of Munich) and William Adams (University of Kentucky).

The seven permanent Egyptian galleries at the British Museum, which include its largest exhibition space (Room 4, for monumental sculpture), can display only 4% of its Egyptian holdings. The second-floor galleries have a selection of the museum's collection of 140 mummies and coffins, the largest outside Cairo. A high proportion of the collection comes from tombs or contexts associated with the cult of the dead, and it is these pieces, in particular the mummies, that remain among the most eagerly sought after exhibits by visitors to the museum.

Key highlights of the collections include:

- Predynastic and Early Dynastic period (c. 6000 BC – c. 2690 BC)
- Mummy of *Ginger* from Gebelein, (c. 3400 BC)
- Flint knife with an ivory handle (known as the *Pit-Rivers Knife*), Sheikh Hamada, Egypt, (c. 3100 BC)
- The Battlefield Palette and Hunters Palette, two cosmetic palettes with complex decorative schemes, (c. 3100 BC)
- Ivory statuette of a king, from the early temple at Abydos, Egypt, (c. 3000 BC)
- King Den's sandal label from Abydos, mid-1st Dynasty, (c. 2985 BC)
- Stela of King Peribsen, Abydos, (c. 2720–2710 BC)

Old Kingdom (2690–2181 BC):

- Artefacts from the tomb of King Khasekhemwy from the 2nd dynasty, (2690 BC)
- Granite statue of Ankhwa, the shipbuilder, Saqqara, Egypt, 3rd Dynasty, (around 2650 BC)
- Several of the original casing stones from the Great Pyramid of Giza, one of the Seven Wonders of the Ancient World, (c. 2570 BC)
- Statue of Nenkheftka from Deshasha, 4th Dynasty, (2500 BC)
- Limestone false door of Ptahshepses, (2380 BC)
- Wooden tomb statue of Tjeti, Fifth to Sixth Dynasty, (about 2345–2181 BC)

Middle Kingdom (2134–1690 BC)

- Inner and outer coffin of Sebekhetepi, Beni Hasan, (about 2125–1795 BC)
- Limestone stela of Heqaib, Abydos, Egypt, 12th Dynasty, (1990–1750 BC)
- Quartzite statue of Ankhrekhu, 12th Dynasty, (1985–1795 BC)
- Granite statue of Senwosret III, (1850 BC)

- Block statue and stela of Sahathor, 12th Dynasty, reign of Amenemhat II, (about 1922–1878 BC)
- Limestone statue and stelae from the offering chapel of Inyotef, Abydos, 12th Dynasty, (about 1920 BC)

New Kingdom (1549–1069 BC)

- Schist head of Queen Hatshepsut or her successor Tuthmosis III, (1480 BC)
- Fragment of the beard of the Great Sphinx of Giza, (14th century BC)
- Colossal head from a statue of Amenhotep III, (1350 BC)
- Colossal limestone bust of Amenhotep III, (1350 BC)
- Amarna Tablets, 99 out of 382 tablets found, second greatest collection in the world after the Vorderasiatisches Museum, Berlin (203 tablets), (1350 BC)
- List of the kings of Egypt from the Temple of Ramesses II, (1250 BC)

Third Intermediate Period (1069–664 BC)

- Statue of the Nile god Hapy, Karnak, (c.900 BC)
- Mummy case and coffin of Nesperennub, Thebes, (c.800 BC)
- Shabaka Stone from Memphis, Egypt 25th Dynasty, (around 700 BC)
- Statue of Amun in the form of a ram protecting King Taharqa, (683 BC)
- Inner and outer coffins of the priest Hor, Deir el-Bahari, Thebes, 25th Dynasty, (about 680 BC)
- Granite statue of the Sphinx of Taharqa, (680 BC)

Late Period (664–332 BC)

- Saite Sarcophagus of Satsobek, the vizier (prime minister) of the northern part of Egypt in the reign of Psammetichus I, (664–610 BC)
- Bronze figure of Isis and Horus, North Saqqara, Egypt, (600 BC)
- Sarcophagus of Hapmen, Cairo, 26th Dynasty or later, (600–300 BC)

- Kneeling statue of Wahibre, from near Lake Mariout, (530 BC)
- Sarcophagus of Ankhnesneferibre, (525 BC)
- Obelisks and sarcophagus of Pharaoh Nectanebo II, (360–343 BC)

Ptolemaic dynasty (305–30 BC)

- The famous Rosetta Stone, trilingual stela that unlocked the ancient Egyptian civilisation, (196 BC)
- Giant sculpture of a scarab beetle, (32–30 BC)
- Fragment of a basalt Egyptian-style statue of Ptolemy, (305–283 BC)
- Mummy of Hornedjitef (inner coffin), Thebes, (3rd century BC)
- Wall from a chapel of Queen Shanakdakhete, Meroë, (c. 150 BC)
- Naos of Ptolemy VII, Philae, (c. 150 BC)

Roman Period (30 BC–641 AD)

- Schist head of a young man, Alexandria, (after 30 BC)
- The Meriotic Hamadab Stela from the Kingdom of Kush found near the ancient site of Meroë in Sudan, 24 BC
- Lid of the coffin of Soter and Cleopatra from Qurna, Thebes, (early 2nd century AD)
- Mummy of a youth with a portrait of the deceased, Hawara, (100–200 AD)
- Bronze lamp and patera from the X-group tombs, Qasr Ibrim, (1st–6th centuries AD)
- Coptic wall painting of the martyrdom of saints, Wadi Sarga, (6th century AD)

The British Museum has one of the world's largest and most comprehensive collections of antiquities from the Classical world, with over 100,000 objects. These mostly range in date from the beginning of the Greek Bronze Age (about 3200 BC) to the establishment of Christianity as the official religion of the Roman Empire, with the Edict of Milan under the reign of the Roman Emperor Constantine I in 313 AD. Archaeology was in its infancy

during the nineteenth century and many pioneering individuals began excavating sites across the Classical world, chief among them for the museum were Charles Newton, John Turtle Wood, Robert Murdoch Smith and Charles Fellows.

The Greek objects originate from across the Ancient Greek world, from the mainland of Greece and the Aegean Islands, to neighbouring lands in Asia Minor and Egypt in the eastern Mediterranean and as far as the western lands of Magna Graecia that include Sicily and southern Italy.

The Cycladic, Minoan and Mycenaean cultures are represented, and the Greek collection includes important sculpture from the Parthenon in Athens, as well as elements of two of the Seven Wonders of the Ancient World, the Mausoleum at Halicarnassus and the Temple of Artemis at Ephesus.

Since its inception from the early Bronze Age, the department also houses one of the widest-ranging collections of Italic and Etruscan antiquities outside Italy, as well as extensive groups of material from Cyprus and non-Greek colonies in Lycia and Caria on Asia Minor. There is some material from the Roman Republic, but the collection's strength is in its comprehensive array of objects from across the Roman Empire, with the exception of Britain (which is the mainstay of the Department of Prehistory and Europe).

The collections of ancient jewellery and bronzes, Greek vases (many from graves in southern Italy that were once part of Sir William Hamilton's and Chevalier Durand's collections), Roman glass including the famous Cameo glass Portland Vase, Roman mosaics from Carthage and Utica in North Africa that were excavated by Nathan Davis, and silver hoards from Roman Gaul (some of which were bequeathed by the philanthropist and museum trustee Richard Payne Knight), are particularly important. Cypriot antiquities are strong too and have benefited from the purchase of Sir Robert Hamilton Lang's collection as well as the bequest of Emma Turner in 1892, which funded many excavations on the island. Roman sculptures (many of which are copies of Greek

originals) are particularly well represented by the Townley collection as well as residual sculptures from the famous Farnese collection.

Objects from the Department of Greece and Rome are located throughout the museum, although many of the architectural monuments are to be found on the ground floor, with connecting galleries from Gallery 5 to Gallery 23. On the upper floor, there are galleries devoted to smaller material from ancient Italy, Greece, Cyprus and the Roman Empire.

Key highlights of the collections include:

Parthenon

- The Parthenon Marbles (Elgin Marbles), (447–438 BC)

Erechtheion

- A surviving column, (420–415 BC)
- One of six remaining Caryatids, (415 BC)

Temple of Athena Nike

- Surviving frieze slabs, (427–424 BC)

Temple of Bassae

- Twenty three surviving blocks of the frieze from the interior of the temple, (420–400 BC)

Mausoleum at Halicarnassus

One of the Seven Wonders of the Ancient World

- Two colossal free-standing figures identified as Mausollos and his wife Artemisia, (c. 350 BC)
- Part of an impressive horse from the chariot group adorning the summit of the Mausoleum, (c. 350 BC)
- The Amazonomachy frieze – A long section of relief frieze showing the battle between Greeks and Amazons, (c. 350 BC)

Temple of Artemis in Ephesus

One of the Seven Wonders of the Ancient World

- One of the sculptured column bases, (340–320 BC)

- Part of the Ionic frieze situated above the colonnade, (330–300 BC)

Knidos in Asia Minor

- Demeter of Knidos, (350 BC)
- Lion of Knidos, (350–200 BC)

Xanthos in Asia Minor

- Lion Tomb, (550–500 BC)
- Harpy Tomb, (480–470 BC)
- Nereid Monument, partial reconstruction of a large and elaborate Lykian tomb, (390–380 BC)
- Tomb of Merehi, (390–350 BC)
- Tomb of Payava, (375–350 BC)

Wider Collection

Prehistoric Greece and Italy (3300 BC – 8th century BC)

- Over thirty Cycladic figures from islands in the Aegean Sea, many collected by James Theodore Bent, Greece, (3300–2000 BC)
- Group of copper tools from the island of Naxos known as the *Kythnos Hoard*, Cyclades, Greece, (2700–2200 BC)
- Hoard of a silver torc and four bracelets from Antiparos, Cyclades, Greece, (2700–2200 BC)
- Material from the Palace of Knossos including a huge pottery storage jar, some donated by Sir Arthur Evans, Crete, Greece, (1900–1100 BC)
- The Minoan gold treasure from Aegina, northern Aegean, Greece, (1850–1550 BC)
- Minoan objects from the Psychro Cave, including an ornate serpentine libation table, Crete, Greece, (1700–1450 BC)
- Minoan Bull-leaper from Rethymnon, Crete, Greece, (1600–1450 BC)
- A silver Mycenaean cup from tomb 92 at Enkomi, Cyprus, (1500–1450 BC)
- Segments of the columns and architraves from the Treasury of Atreus, Peloponnese, Greece, (1350–1250 BC)

- Nuragic bronze hoard of rings, weapons, tripods and other objects from Santa Maria in Paulis, Sardinia, Italy (1100–900 BC)
- Group of bronze votive figures that inspired the Swiss sculptor Giacometti, Nuragic civilization, Sardinia, Italy (1000–900 BC)
- Proto-Etruscan gold fibula with chevron and zigzag designs, central Italy, (825–775 BC)
- Elgin Amphora, highly decorated pottery vase attributed to the Dipylon Master, Athens, Greece, (8th century BC)
- Orientalizing gold jewellery and plaques from Kameiros excavated by Alfred Biliotti and Auguste Salzmänn, Rhodes, Greece, (8th century BC)
- Large number of votive offerings found at the Sanctuary of Artemis Orthia, Sparta, Peloponnese, Greece, (c. 700 BC)

Etruscan (8th century BC – 1st century BC)

- Some of the artefacts from the Castellani Tomb in Palestrina, central Italy, (8th–6th century BC)
- Gold jewellery from the Galeassi Tomb, Palestrina, Lazio, (700–650 BC)
- An exquisite gold brooch adorned with granulated pairs of lions, Vulci, Etruria, (675–650 BC)
- Various objects including two small seated terracotta statues from the *Tomb of the Five Chairs* in Cerveteri, (625–600 BC)
- Contents of the Isis Tomb, Vulci, (570–560 BC)
- Painted terracotta plaques (the so-called *Boccanera Plaques*) from a tomb in Cerveteri, (560–550 BC)
- Silver panels with repoussé reliefs from Castel San Marino, near Perugia, (540–520 BC)
- Bronze votive statuette of a young man from Pizzirimonte, near Prato, (500–480 BC)
- Bronze helmet of a general captured at the Battle of Cumae and deposited at Olympia (c. 480 BC)
- Hoard of votive bronze figures from Lake Falterona, (420–350 BC)

- Bronze funerary equipment from a tomb near Bolsena, (350–300 BC)
- Pottery vessels from the François Tomb, Vulci, (340–300 BC)
- One of a pair of elaborate gold earrings decorated with bosses and a pendant female head, Perugia (300–200 BC)
- Oscan Tablet, one of the most important inscriptions in the Oscan language, (300–100 BC)
- Sarcophagus of Seianti Hanunia Tlesnasa from Chiusi, (150–140 BC)

Ancient Greece (8th century BC – 4th century AD)

- Gold bowl engraved with 6 striding bulls found in a tomb near Sant' Angelo Muxaro, Sicily, Italy, (650–600 BC)
- Group of life-size archaic statues from the Sacred Way at Didyma, western Turkey, (600–580 BC)
- Armento Rider and San Sosti Axe-Head from southern Italy, (560–520 BC)
- Chatsworth Head from Tamassos, Cyprus, (460 BC)
- Dedicatory Inscription by Alexander the Great from Priene in Turkey (330 BC)
- Head from the colossal statue of the Asclepius of Milos, Greece, (325–300 BC)
- Hoard of three silver phialae from Èze, southern France, (300 BC)
- Gold Braganza Brooch that reflects Celtic and Greek influences, Iberia, (3rd century BC)
- Statue of Dionysos from the Choragic Monument of Thrasyllos, Athens, (3rd–2nd centuries BC)
- Petelia Gold Tablet from an Orphic sanctuary in southern Italy, (3rd–2nd centuries BC)
- Bronze sculpture of a Greek poet known as the Arundel Head, western Turkey, (2nd–1st centuries BC)
- Remains of the Scylla monument at Bargylia, south west Anatolia, Turkey, (200–150 BC)
- Bronze head and hand from the Satala Aphrodite, eastern Turkey, (1st century BC)

- Guilford Puteal from Corinth, Greece, (30–10 BC)
- Hoard of bronze statuettes from Paramythia, north west Greece, (2nd century AD)

Ancient Rome (1st century BC – 4th century AD)

- Bronze head of Augustus from Meroë in northern Sudan, (27–25 centuries BC)
- Cameo glass Portland Vase, the most famous glass vessel from ancient Rome, (1–25 AD)
- Silver Warren Cup with homoerotic scenes, found near Jerusalem, (5–15 AD)
- Mainz Gladius and Blacas Cameo, depicting triumphant Roman emperors, southern Germany and Italy, (15 AD)
- Choiseul-Gouffier Apollo, a life-size marble statue of a naked youth, Imperial Roman copy, Italy, (1st century AD)
- Silvered bronze horse trappings from Xanten in Germany, (1st century AD)
- The rare fluorite-made Barber Cup and Crawford Cup, southern Turkey, (100 AD)
- Vaison Diadumenos from an ancient Roman city in southern France, (118–138 AD)
- Discus-thrower (Discobolos) and Bronze Head of Hypnos from Civitella d'Arna, Italy, (1st–2nd centuries AD)
- Capitals from some of the pilasters of the Pantheon, Rome, (126 AD)
- A number of Roman hoards including the treasures of Bursa, Chaourse, Mâcon, Arcisate, Boscoreale, Caubiac, Beaurains and Chatuzange, (1st–3rd centuries AD)
- Cult statue of the Apollo of Cyrene from Libya, (2nd century AD)
- Jennings Dog, a statue of a Molossian guard dog, central Italy, (2nd century AD)
- A number of large stelae from the Roman port city of Tomis, Romania, (2nd–3rd centuries AD)
- Uerdingen grave group of luxury items found near Düsseldorf and Jupiter Dolichenus votive deposit from Heddernheim, Germany, (2nd–3rd centuries AD)

Middle East Department

With a collection numbering some 330,000 works, the British Museum possesses the world's largest and most important collection of Mesopotamian antiquities outside Iraq. The collections represent the civilisations of the ancient Near East and its adjacent areas. These cover Mesopotamia, Persia, the Arabian Peninsula, Anatolia, the Caucasus, parts of Central Asia, Syria, the Holy Land and Phoenician settlements in the western Mediterranean from the prehistoric period and include objects from the beginning of Islam in the 7th century. A collection of great significance, the holdings of Assyrian, Babylonian and Sumerian antiquities are among the most comprehensive in the world with entire suites of rooms panelled in alabaster bas-reliefs from Assyrian palaces at Nimrud, Nineveh and Khorsabad. Only the Middle East collections of the Louvre and the Pergamon Museum rival it in the range and quality of artefacts.

The first great addition of Mesopotamian objects was from the collection of Claudius James Rich in 1825. The collection was later dramatically enlarged by the excavations of A. H. Layard at the Assyrian sites of Nimrud and Nineveh between 1845 and 1851. At Nimrud, Layard discovered the North-West Palace of Ashurnasirpal II, as well as three other palaces and various temples. He later uncovered the Palace of Sennacherib at Nineveh with 'no less than seventy-one halls'. As a result, a large numbers of Lamassu's, bas-reliefs, stelae, including the Black Obelisk of Shalmaneser III, were brought to the British Museum.

Layard's work was continued by his assistant, Hormuzd Rassam and in 1852-1854 he went on to discover the North Palace of Ashurbanipal at Nineveh with many magnificent reliefs, including the famous Royal Lion Hunt scenes. He also discovered the Royal Library of Ashurbanipal, a large collection of cuneiform tablets of enormous importance that today number around 130,000 pieces. W. K. Loftus excavated in Nimrud between 1850 and 1855 and found a remarkable hoard of ivories in the Burnt Palace. Between 1878 and 1882 Rassam greatly improved the Museum's

holdings with exquisite objects including the Cyrus Cylinder from Babylon, the bronze gates from Balawat, important objects from Sippar, and a fine collection of Uartian bronzes from Toprakkale.



Room 52 – Ancient Iran with the Cyrus Cylinder, considered to be the world's first charter of human rights, 559–530 BC

In the early 20th century excavations were carried out at Carchemish, Turkey by D. G. Hogarth and Leonard Woolley, the latter assisted by T. E. Lawrence. The Mesopotamian collections were greatly augmented by excavations in southern Iraq after the First World War. From Tell al-Ubaid came the bronze furnishings of a Sumerian temple, including life-sized lions and a panel featuring the lion-headed eagle Indugud found by H. R. Hall in 1919–24. Woolley went on to excavate Ur between 1922 and 1934, discovering the 'Royal Cemeteries' of the 3rd millennium BC. Some of the masterpieces include the 'Standard of Ur', the 'Ram in a Thicket', the 'Royal Game of Ur', and two bull-headed lyres.

The department also has three diorite statues of the ruler Gudea from the ancient state of Lagash and a series of limestone kudurru or boundary stones from different locations across ancient Mesopotamia. Although the collections centre on Mesopotamia, most of the surrounding areas are well represented. The Achaemenid collection was enhanced with the addition of the Oxus Treasure in 1897 and objects excavated by the German scholar Ernst Herzfeld and the Hungarian-British explorer Sir Aurel Stein.

Reliefs and sculptures from the site of Persepolis were donated by Sir Gore Ouseley in 1825 and the 5th Earl of Aberdeen in 1861.

Moreover, the museum has been able to acquire one of the greatest assemblages of Achaemenid silverware in the world. The later Sasanian Empire is also well represented by ornate silver plates and cups, many representing ruling monarchs hunting lions and deer. Phoenician antiquities come from across the region, but the Tharros collection from Sardinia and the large number of Phoenician stelae from Carthage are outstanding. Another often overlooked highlight is Yemeni antiquities, the finest collection outside that country. Furthermore, the museum has a representative collection of Dilmun and Parthian material excavated from various burial mounds at the ancient sites of A'ali and Shakhura in Bahrain. From the modern state of Syria come almost forty funerary busts from Palmyra and a group of stone reliefs from the excavations of Max von Oppenheim at Tell Halaf that was purchased in 1920.

More material followed from the excavations of Max Mallowan at Chagar Bazar and Tell Brak in 1935–1938 and from Woolley at Alalakh in the years just before and after the Second World War. Mallowan returned with his wife Agatha Christie to carry out further digs at Nimrud in the postwar period which secured many important artefacts for the museum. The collection of Palestinian material was strengthened by the work of Kathleen Kenyon at Jericho in the 1950s and the acquisition in 1980 of around 17,000 objects found at Lachish by the Wellcome-Marston expedition of 1932–1938. Archaeological digs are still taking place where permitted in the Middle East, and, depending on the country, the museum continues to receive a share of the finds from sites such as Tell es Sa'idiyeh in Jordan.

The museum's collection of Islamic art, including archaeological material, numbers about 40,000 objects, one of the largest of its kind in the world. As such, it contains a broad range of pottery, paintings, tiles, metalwork, glass, seals, and inscriptions from across the Islamic world, from Spain in the west to India in the east. It is particularly famous for its collection of Iznik ceramics

(the largest in the world), a highlight of which is the mosque lamp from the Dome of the Rock, mediaeval metalwork such as the Vaso Vescovali with its depictions of the Zodiac, a fine selection of astrolabes, and Mughal paintings and precious artwork including a large jade terrapin made for the Emperor Jahangir. Thousands of objects were excavated after the war by professional archaeologists at Iranian sites such as Siraf by David Whitehouse and Alamut Castle by Peter Willey. The collection was augmented in 1983 by the Godman bequest of Iznik, Hispano-Moresque and early Iranian pottery. Artefacts from the Islamic world are on display in Gallery 34 of the museum.

A representative selection from the Department of Middle East, including the most important pieces, are on display in 13 galleries throughout the museum and total some 4,500 objects. A whole suite of rooms on the ground floor display the sculptured reliefs from the Assyrian palaces at Nineveh, Nimrud and Khorsabad, while 8 galleries on the upper floor hold smaller material from ancient sites across the Middle East. The remainder form the study collection which ranges in size from beads to large sculptures. They include approximately 130,000 cuneiform tablets from Mesopotamia.

Prints and Drawings Department

The Department of Prints and Drawings is responsible for the holding of national collection of Western prints and drawings. It ranks as one of the largest and best print room collections in existence alongside the Albertina in Vienna, the Paris collections and the Hermitage. The holdings are easily accessible to the general public in the Study Room, unlike many such collections. The department also has its own exhibition gallery in Room 90, where the displays and exhibitions change several times a year.

Since its beginning in 1808, the prints and drawings collection has grown to international renown as one of the richest and most representative collections in the world. There are approximately 50,000 drawings and over two million prints. The collection of

drawings covers the period from the 14th century to the present, and includes many works of the highest quality by the leading artists of the European schools.

The collection of prints covers the tradition of fine printmaking from its beginnings in the 15th century up to the present, with near complete holdings of most of the great names before the 19th century. Key benefactors to the department have been Clayton Mordaunt Cracherode, Richard Payne Knight, John Malcolm, Campbell Dodgson, César Mange de Hauke and Tomás Harris.

There are groups of drawings by Leonardo da Vinci, Raphael, Michelangelo, (including his only surviving full-scale cartoon), Dürer (a collection of 138 drawings is one of the finest in existence), Peter Paul Rubens, Rembrandt, Claude and Watteau, and largely complete collections of the works of all the great printmakers including Dürer (99 engravings, 6 etchings and most of his 346 woodcuts), Rembrandt and Goya. More than 30,000 British drawings and watercolours include important examples of work by Hogarth, Sandby, Turner, Girtin, Constable, Cotman, Cox, Gillray, Rowlandson and Cruikshank, as well as all the great Victorians. There are about a million British prints including more than 20,000 satires and outstanding collections of works by William Blake and Thomas Bewick.. The great eleven volume Catalogue of Political and Personal Satires Preserved in the Department of Prints and Drawings in the British Museum compiled between 1870 and 1954 is the definitive reference work for the study of British Satirical prints. Over 500,000 objects from the department are now on the online collection database, many with high quality images. A 2011 donation of £1 million enabled the museum to acquire a complete set of Pablo Picasso's *Vollard Suite*.

Prehistory and Europe Department

The Department of Prehistory and Europe was established in 1969 and is responsible for collections that cover a vast expanse of time and geography. It includes some of the earliest objects made by humans in east Africa over 2 million years ago, as well

as Prehistoric and neolithic objects from other parts of the world; and the art and archaeology of Europe from the earliest times to the present day. Archeological excavation of prehistoric material took off and expanded considerably in the twentieth century and the department now has literally millions of objects from the Paleolithic and Mesolithic periods throughout the world, as well as from the Neolithic, Bronze Age and Iron age in Europe.



Room 39 – Clocks and watches exhibition space

Stone Age material from Africa has been donated by famous archaeologists such as Louis and Mary Leakey, and Gertrude Caton-Thompson. Paleolithic objects from the Sturge, Christy and Lartet collections include some of the earliest works of art from Europe. Many Bronze Age objects from across Europe were added during the nineteenth century, often from large collections built up by excavators and scholars such as Greenwell in Britain, Tobin and Cooke in Ireland, Lukis and de la Grancière in Brittany, Worsaae in Denmark, Siret at El Argar in Spain, and Klemm and Edelman in Germany. A representative selection of Iron Age artefacts from Hallstatt were acquired as a result of the Evans/Lubbock excavations and from Giubiasco in Ticino through the Swiss National Museum.

In addition, the British Museum's collections covering the period AD 300 to 1100 are among the largest and most comprehensive in the world, extending from Spain to the Black Sea and from North Africa to Scandinavia; a representative selection

of these has recently been redisplayed in a newly refurbished gallery. Important collections include Latvian, Norwegian, Gotlandic and Merovingian material from Johann Karl Bähr, Alfred Heneage Cocks, Sir James Curle and Philippe Delamain respectively. However, the undoubted highlight from the early mediaeval period are the magnificent items from the Sutton Hoo royal grave, generously donated to the nation by the landowner Edith Pretty. The department includes the national collection of horology with one of the most wide ranging assemblage of clocks, watches and other timepieces in Europe, with masterpieces from every period in the development of time-keeping. Choice horological pieces came from the Morgan and Ilbert collections. The department is also responsible for the curation of Romano-British objects – the museum has by far the most extensive such collection in Britain and one of the most representative regional collections in Europe outside Italy. It is particularly famous for the large number of late Roman silver treasures, many of which were found in East Anglia, the most important of which is the Mildenhall Treasure. The museum purchased many Roman-British objects from the antiquarian Charles Roach Smith in 1856. These quickly formed the nucleus of the collection.

Objects from the Department of Prehistory and Europe are mostly found on the upper floor of the museum, with a suite of galleries numbered from 38 to 51. Most of the collection is stored in its archive facilities, where it is available for research and study.

Key highlights of the collections include:

Stone Age (c. 3.4 million years BC – c. 2000 BC)

- Palaeolithic material from across Africa, particularly Olduvai, Kalambo Falls, Olorgesailie and Cape Flats, (1.8 million BC onwards)
- One of the 11 leaf-shaped points found near Volgu, Saône-et-Loire, France and estimated to be 16,000 years old
- Ice Age art from France including the Wolverine pendant of Les Eyzies, Montastruc decorated stone and Baton fragment, (c. 12–11,000 BC)

- Ice Age art from Britain including the decorated jaw from Kendrick and Robin Hood Cave Horse, (11,500–10,000 BC)
- Rare mesolithic artefacts from the site of Star Carr in Yorkshire, northern England, (8770–8460 BC)
- Terracotta figurine from Vinèa, Serbia, (5200–4900 BC)
- Callais bead jewellery from Lannec-er-Ro'h and triangular pendant from Mané-er-Hroök, Morbihan, Brittany, western France, (4700–4300 BC)
- Section of the Sweet Track, an ancient timber causeway from the Somerset Levels, England, (3807/6 BC)
- A number of Carved Stone Balls from Scotland, Ireland and northern England, (3200–2500 BC)
- The three Folkton Drums, made from chalk and found in Yorkshire, northern England, (2600–2100 BC)

Bronze Age (c. 3300 BC - c. 600 BC)

- Jet beaded necklace from Melfort in Argyll, Scotland, (c.3000 BC)
- Gold lunula from Blessington, Ireland, one of nine from Ireland, Wales and Cornwall, (2400–2000 BC)
- Early Bronze Age hoards from Snowhill, Driffild and Barnack in England, Arraiolos and Vendas Novas in Iberia and Neunheilingen and Biecz in central Europe (2280–1500 BC)
- Contents of the Rillaton Barrow including a gold cup, and the related Ringlemere Cup, England, (1700–1500 BC)
- Bronze Age hoards from Zsujta, Forró and Paks-Dunaföldvár in Hungary, (1600–1000 BC)
- Large ceremonial swords or dirks from Oxborough and Beaune, western Europe, (1450–1300 BC)
- Bronze shields from Moel Hebog and Rhyd-y-gors, Wales, (12th–10th centuries BC)
- Gold hoards from Morvah and Towednack in Cornwall, Milton Keynes in Buckinghamshire and Mooghaun in Ireland, (1150–750 BC)
- Dunaverney flesh-hook found near Ballymoney, Northern Ireland and part of the Dowris Hoard from County Offaly,

Ireland, (1050–900 BC & 900–600 BC)

- Late Bronze Age gold hoard from Abia de la Obispalía, Spain and an intricate gold collar from Sintra, Portugal, (10th–8th centuries BC)

Iron Age (c. 600 BC – c. 1st century AD)

- Basse Yutz Flagons, a pair of bronze drinking vessels from Moselle, eastern France, (5th century BC)
- Morel collection of La Tène material from eastern France, including the Somme-Bionne chariot burial and the Prunay Vase, (450–300BC)
- Important finds from the River Thames including the Wandsworth Shield, Battersea Shield and Waterloo Helmet, as well as the Witham Shield from Lincolnshire, eastern England, (350–50 BC)
- Pair of gold collars called the Orense Torcs from northwest Spain, (300–150 BC)
- Other gold neck collars including the Ipswich Hoard and the Sedgford Torc, England, (200–50 BC)
- Winchester Hoard of gold jewellery from southern England and the Great Torc from Snettisham in Norfolk, East Anglia, (100 BC)
- Cordoba and Arcillera Treasures, two silver Celtic hoards from Spain, (100–20 BC)
- Lindow Man found by accident in a peat bog in Cheshire, England, (1st century AD)
- Stanwick Hoard of horse and chariot fittings and the Meyrick Helmet, northern England, (1st century AD)
- Lochar Moss Torc and two massive pairs of bronze armlets from Muthill and Strathdon, Scotland, (50–200 AD)

Romano-British (43 AD – 410 AD)

- Tombstone of Roman procurator Gaius Julius Alpinus Classicianus from London, (1st century AD)
- Ribchester, Guisborough and Witcham helmets once worn by Roman cavalry in Britain, (1st–2nd centuries AD)
- Elaborate gold bracelets and ring found near Rhayader, central Wales, (1st–2nd centuries AD)

- Bronze heads of the Roman Emperors Hadrian and Claudius, found in London and Suffolk, (1st–2nd centuries AD)
- Vindolanda Tablets, important historical documents found near Hadrian's Wall in Northumberland, (1st–2nd centuries AD)
- Wall-paintings and sculptures from the Roman Villa at Lullingstone, Kent, south east England, 1st–4th centuries AD)
- Capheaton and Backworth treasures, remnants of two important hoards from northern England, (2nd–3rd centuries AD)
- Stony Stratford Hoard of copper headdresses, fibulae and silver votive plaques, central England, (3rd century AD)
- Gold jewellery deposited at the site of Newgrange, Ireland, (4th century AD)
- Thetford Hoard, late roman jewellery from eastern England, (4th century AD)

Early Mediaeval (c. 4th century AD – c. 1000 AD)

- Part of the Asyut, Domagnano, Artres, Sutri, Bergamo and Belluno Treasures, (4th–7th centuries AD)
- Lycurgus Cup, a unique figurative glass cage cup, and the Byzantine Archangel ivory panel, (4th–6th centuries AD)
- The Sutton Hoo treasure and Taplow burial, with some of the greatest finds from the early Middle Ages in Europe, England, (6th–7th centuries AD)
- Two Viking hoards from Norway known as the Lilleberge Viking Burial and Tromsø Burial and the Cuerdale Hoard from England, (7th–10th centuries AD)
- Irish reliquaries such as the Kells Crozier and Bell Shrine of St. Cuileáin, (7th–11th centuries AD)
- Early Anglo Saxon Franks Casket, a unique ivory container from northern England, (8th century AD)
- A number of important pseudo-penannular brooches including the Londesborough Brooch and the Breadalbane Brooch, Ireland and Scotland, (8th–9th centuries AD)

- Carolingian cut gems known as the Lothair Crystal and Saint-Denis Crystal, central Europe, (9th century AD)
- Anglo-Saxon Fuller and Strickland Brooches with their complex, niello-inlaid design, England, (9th century AD)
- Seax of Beagnoth, iron sword with long Anglo-Saxon Runic inscription, London, England, (10th century AD)

Mediaeval (c. 1000 AD – c. 1500 AD)

- A number of mediaeval ivory panels including the Borradaile, Wernher and John Grandisson Triptychs, (10th–14th centuries AD)
- The famous Lewis chessmen found in the Outer Hebrides, Scotland, (12th century AD)
- Reliquary of St. Eustace from the treasury of Basel Munster, Switzerland, (12th century AD)
- The unique Warwick Castle Citole, an early form of guitar, central England, (1280–1330 AD)
- Savernake Horn, elephant ivory horn with silver gilt mounts, England and Scotland, (1325–1350 AD)
- Asante Jug, mysteriously found at the Asante Court in the late 19th-century, England, (1390–1400 AD)
- Holy Thorn Reliquary bequeathed by Ferdinand de Rothschild as part of the Waddesdon Bequest, Paris, France, (14th century AD)
- Dunstable Swan Jewel, a gold and enamel brooch in the form of a swan, England, (14th century AD)
- A silver astrolabe quadrant from Canterbury, southeastern England, (14th century AD)
- Magnificent cups made from precious metal such as the Royal Gold Cup and the Lacock Cup, western Europe, (14th–15th centuries AD)

Renaissance to Modern (c. 1500 AD – present)

- The Armada Service, 26 silver dishes found in Devon, south west England, late 16th to early 17th centuries AD)
- Early Renaissance *Lyte Jewel*, presented to Thomas Lyte of Lytes Cary, Somerset by King James I of England, (1610)

- Huguenot silver from the Peter Wilding bequest, England, (18th century AD)
- Pair of so-called *Cleopatra Vases* from the Chelsea porcelain factory, London, England, (1763)
- Jasper ware vase known as the *Pegasus Vase* made by Josiah Wedgwood, England, (1786)
- Two of Charles Darwin's chronometers used on the voyage of HMS Beagle, (1795–1805)
- The Hull Grundy Gift of jewellery, Europe and North America, (19th century AD)
- Oak clock with mother-of-pearl engraving designed by Charles Rennie Mackintosh, (1919)
- Silver tea-infuser designed by Marianne Brandt from the Bauhaus art school, Germany, (1924)
- The *Rosetta Vase*, earthenware pottery vase designed by the contemporary British artist Grayson Perry, (2011)

Department of Asia



Room 33 – China section of the gallery

The scope of the Department of Asia is extremely broad; its collections of over 75,000 objects cover the material culture of the whole Asian continent (from East, South, Central and South-East Asia) and from the Neolithic up to the present day. Until recently, this department concentrated on collecting Oriental antiquities from urban or semi-urban societies across the Asian continent. Many of those objects were collected by colonial officers and

explorers in former parts of the British Empire, especially the Indian subcontinent. Examples include the collections made by individuals such as Charles Stuart, James Prinsep, Charles Masson, Sir Alexander Cunningham, Sir Harold Deane and Sir John Marshall. A large number of Chinese antiquities were purchased from the Anglo-Greek banker George Eumorfopoulos in the 1930s. In the second half of the twentieth century, the museum greatly benefited from the bequest of the philanthropist PT Brooke Sewell, which allowed the department to purchase many objects and fill in gaps in the collection.

In 2004, the ethnographic collections from Asia were transferred to the department. These reflect the diverse environment of the largest continent in the world and range from India to China, the Middle East to Japan. Much of the ethnographic material comes from objects originally owned by tribal cultures and hunter-gatherers, many of whose way of life has disappeared in the last century.

Particularly valuable collections are from the Andaman and Nicobar Islands (much assembled by the British naval officer Maurice Portman), Sri Lanka, Northern Thailand, south-west China, the Ainu of Hokaido in Japan (chief among them the collection of the Scottish zoologist John Anderson), Siberia and the islands of South-East Asia, especially Borneo. The latter benefited from the purchase in 1905 of the Sarawak collection put together by Dr Charles Hose, as well as from other colonial officers such as Edward A Jeffrey. In addition, a unique and valuable group of objects from Java, including shadow puppets and a gamelan musical set, was assembled by Sir Stamford Raffles.

The principal gallery devoted to Asian art in the museum is Gallery 33 with its comprehensive display of Chinese, Indian subcontinent and Southeast Asian objects. An adjacent gallery showcases the Amaravati sculptures and monuments. Other galleries on the upper floors are devoted to its Japanese, Korean, painting and calligraphy, and Chinese ceramics collections.

Key highlights of the collections include:

- The most comprehensive collection of sculpture from the Indian subcontinent in the world, including the celebrated Buddhist limestone reliefs from Amaravati excavated by Sir Walter Elliot
- An outstanding collection of Chinese antiquities, paintings, and porcelain, lacquer, bronze, jade, and other applied arts
- The most comprehensive collection of Japanese pre-20th century art in the Western world, many of which originally belonged to the surgeon William Anderson and diplomat Ernest Mason Satow

East Asia

- A large collection of Chinese ritual bronzes, (from c. 1500 BC onwards)
- Huixian Bronze Hu, an identical pair of bronze vessels from the Eastern Zhou Period, China, (5th century BC)
- Japanese antiquities from the Kofun period excavated by the pioneering archaeologist William Gowland, (3rd–6th centuries AD)
- The famous Admonitions Scroll by Chinese artist Gu Kaizhi, (344–406 AD)
- The colossal Amitâbha Buddha from Hancui, China, (585 AD)
- A set of ceramic Tang dynasty tomb figures of Liu Tingxun, (c.728 AD)
- Seated Luohan from Yixian, one from a set of eight surviving statues, China, (907–1125 AD)
- A fine assemblage of Buddhist paintings from Dunhuang, western China, collected by the British-Hungarian explorer Aurel Stein, (5th–11th centuries AD)
- Percival David collection of Chinese ceramics, (10th–18th centuries AD)
- Ivory stand in the form of a seated lion, Chos-'khor-yan-tse monastery in Tibet, (13th century AD)
- Pair of ceramic Kakiemon elephants from Japan, (17th century AD)

- Japanese prints including *The Great Wave off Kanagawa*, (1829–32)

South Asia

- Excavated objects from the Indus Valley sites of Mohenjodaro, and Harappa, Pakistan, (2500–2000 BC)
- Sandstone fragment of a Pillar of Ashoka with Brahmi inscription from Meerut, Uttar Pradesh, India, (238 BC)
- The Kulu Vase found near a monastery in Himachal Pradesh, one of the earliest examples of figurative art from the sub-continent, northern India, (1st century BC)
- Copper plate from Taxila, with important Kharoshthi inscription, Pakistan, (1st century BC – 1st century AD)
- Indo-Scythian sandstone Mathura Lion Capital and Bracket figure from one of the gateways to the Great Stupa at Sanchi, central India, (1st century AD)
- Bimaran Casket and Wardak Vase, reliquaries from ancient stupas in Afghanistan, (1st–2nd centuries AD)
- Relic deposits from the stupas at Manikyala, Ahin Posh, Sanchi and Gudivada, (1st–3rd centuries AD)
- Seated Buddha from Gandhara, and other Gandhara objects from Kafir Kot, Jamal Garhi and Takht-i-Bahi, Pakistan, (1st–3rd centuries AD)
- The Buddhapad Hoard of bronze images from southern India, (6th–8th centuries AD)
- Stone statue of Buddha from the Sultanganj hoard, Bihar, eastern India. (7th–8th centuries AD)
- Statue of Tara from Sri Lanka and the Thanjavur Shiva from Tamil Nadu, southern India, (8th century & 10th century AD)
- Statue of the goddess Ambika found at Dhar in central India, (1034 AD)

South-east Asia

- Earthenware tazza from the Phùng Nguyên culture, northern Vietnam, (2000–1500 BC)
- Pottery vessels and sherds from the ancient site of Ban Chiang, Thailand, (10th–1st centuries BC)

- Bronze bell from Klang, Malaysia, (2nd century BC)
- Group of six Buddhist clay votive plaques found in a cave in Patania, Penang, Malaysia (6th–11th centuries AD)
- The famous Sambas Treasure of buddhist gold and silver figures from west Borneo, Indonesia, (8th–9th centuries AD)
- Two stone Buddha heads from the temple at Borobodur in Java, Indonesia, (9th century AD)
- Sandstone Champa figure of a rampant lion, Vietnam, (11th century AD)
- Stone figure representing the upper part of an eleven-headed Avalokiteśvara, Cambodia, (12th century AD)
- Bronze figure of a seated Buddha from Bagan, Burma, (12th–13th centuries AD)
- Hoard of Southern Song Dynasty ceramic vessels excavated at Pinagbayanan, Taysan Municipality, Philippines, (12th–13th centuries AD)
- Statue of the Goddess Mamaki from Candi Jago, eastern Java, Indonesia, (13th–14th centuries AD)
- Inscribed bronze figure of a Buddha from Fang District, part of a large SE Asian collection amassed by the Norwegian explorer Carl Bock, Thailand, (1540 AD)

Department of Africa, Oceania and the Americas



Room 24 – The Wellcome Trust Gallery of Living and Dying, with Easter Island statue in the centre

The British Museum houses one of the world's most comprehensive collections of Ethnographic material from Africa,

Oceania and the Americas, representing the cultures of indigenous peoples throughout the world. Over 350,000 objects spanning thousands of years tells the history of mankind from three major continents and many rich and diverse cultures; the collecting of modern artefacts is ongoing. Many individuals have added to the department's collection over the years but those assembled by Henry Christy, Harry Beasley and William Oldman are outstanding. Objects from this department are mostly on display in several galleries on the ground and lower floors. Gallery 24 displays ethnographic from every continent while adjacent galleries focus on North America and Mexico. A long suite of rooms (Gallery 25) on the lower floor display African art. There are plans in place to develop permanent galleries for showcasing art from Oceania and South America.

Africa

The Sainsbury African Galleries display 600 objects from the greatest permanent collection of African arts and culture in the world. The three permanent galleries provide a substantial exhibition space for the Museum's African collection comprising over 200,000 objects. A curatorial scope that encompasses both archaeological and contemporary material, including both unique masterpieces of artistry and objects of everyday life. A great addition was material amassed by Sir Henry Wellcome, which was donated by the Wellcome Historical Medical Museum in 1954. Highlights of the African collection include objects found at megalithic circles in The Gambia, a dozen exquisite Afro-Portuguese ivories, a series of soapstone figures from the Kissi people in Sierra Leone and Liberia, Asante goldwork and regalia from Ghana including the Bowdich collection, the rare Akan Drum from the same region in west Africa, the Benin and Igbo-Ukwu bronze sculptures, the beautiful Bronze Head of Queen Idia, a magnificent brass head of a Yoruba ruler and quartz throne from Ife, a similar terracotta head from Iwinrin Grove near Ife, the Apapa Hoard from Lagos, southern Nigeria, an Ikom monolith from Cross River State, the Torday collection of central African

sculpture, textiles and weaponry from the Kuba Kingdom including three royal figures, the unique Luzira Head from Uganda, processional crosses and other ecclesiastical and royal material from Gondar and Magdala, Ethiopia following the British Expedition to Abyssinia, excavated objects from Great Zimbabwe (that includes a unique soapstone, anthropomorphic figure) and satellite towns such as Mutare including a large hoard of Iron Age soapstone figures, a rare divining bowl from the Venda peoples and cave paintings and petroglyphs from South Africa.

Oceania

The British Museum's Oceanic collections originate from the vast area of the Pacific Ocean, stretching from Papua New Guinea to Easter Island, from New Zealand to Hawaii. The three main anthropological groups represented in the collection are Polynesia, Melanesia and Micronesia – Aboriginal art from Australia is considered separately in its own right. Metal working was not indigenous to Oceania before Europeans arrived, so many of the artefacts from the collection are made from stone, shell, bone and bamboo. Prehistoric objects from the region include a bird-shaped pestle and a group of stone mortars from Papua New Guinea. The British Museum is fortunate in having some of the earliest Oceanic and Pacific collections, many of which were put together by members of Cook's and Vancouver's expeditions or by colonial administrators such as Sir George Grey, Sir Frederick Broome and Arthur Gordon, before Western culture significantly impacted on indigenous cultures.

The Wilson cabinet of curiosities from Palau is another example of pre-contact ware. The department has also benefited greatly from the legacy of pioneering anthropologists such as Bronisław Malinowski and Katherine Routledge. In addition, the Māori collection is the finest outside New Zealand with many intricately carved wooden and jade objects and the Aboriginal art collection is distinguished by its wide range of bark paintings, including two very early bark etchings collected by John Hunter Kerr. A poignant artefact is the wooden shield found near Botany Bay during Cook's

first voyage in 1770. A particularly important group of objects was purchased from the London Missionary Society in 1911, that includes the unique statue of A'a from Rurutu Island, the rare idol from the isle of Mangareva and the Cook Islands deity figure. Other highlights include the huge Hawaiian statue of Kû-ka-ili-moku or god of war (one of three extant in the world) and the famous Easter Island statues Hoa Hakananai'a and Moai Hava.

Americas

The Americas collection mainly consists of 19th and 20th century items although the Paracas, Moche, Inca, Maya, Aztec, Taino and other early cultures are well represented. The Kayung totem pole, which was made in the late nineteenth century in the Queen Charlotte Islands, dominates the Great Court and provides a fitting introduction to this very wide ranging collection that stretches from the very north of the North American continent where the Inuit population has lived for centuries, to the tip of South America where indigenous tribes have long thrived in Patagonia.

Highlights of the collection include First Nation objects from Alaska and Canada collected by the 5th Earl of Lonsdale and the Marquis of Lorne, the Squier and Davis collection of prehistoric mound relics from North America, a selection of pottery vessels found in cliff-dwellings at Mesa Verde, a collection of turquoise Aztec mosaics from Mexico (the largest in Europe), important artefacts from Teotihuacan and Isla de Sacrificios, several rare pre-Columbian manuscripts including the Codex Zouche-Nuttall and Codex Waecker-Gotter, a spectacular series of Mayan lintels from Yaxchilan excavated by the British Mayanist Alfred Maudslay, a very high quality Mayan collection that includes sculptures from Copan, Tikal, Tulum, Pusilha, Naranjo and Nebaj (including the celebrated Fenton Vase), a group of Zemi Figures from Vere, Jamaica, a number of prestigious pre-Columbian gold and votive objects from Colombia, ethnographic objects from across the Amazon region including the Schomburgk collection, two rare

Tiwanaku pottery vessels from Lake Titicaca and important items from Tierra del Fuego donated by Commander Phillip Parker King.

Department of Coins and Medals

The British Museum is home to one of the world's finest numismatic collections, comprising about a million objects, including coins, medals, tokens and paper money. The collection spans the entire history of coinage from its origins in the 7th century BC to the present day and is representative of both the East and West. As in other parts of the museum, the department has been able to expand its collection by purchase, donation and bequest. The department has benefited from the munificence of collectors such as Clayton Mordaunt Cracherode, Sarah Banks, Edward Hawkins, Sir Alexander Cunningham and George Bleazby. A significant strength of the collection are British coins from all ages, which have benefited from the ancient law of Treasure Trove. This has enabled the museum to purchase important hoards of gold and silver coins, many of which were buried during periods of crisis or upheaval. There are approximately 9,000 coins, medals and banknotes on display around the British Museum. More than half of these can be found in the Citi Money Gallery (Gallery 68), while the remainder form part of the permanent displays throughout the museum. Items from the full collection can be seen by the general public in the Study Room by appointment.

Department of Conservation and Scientific Research

This department was founded in 1920. Conservation has six specialist areas: ceramics & glass; metals; organic material (including textiles); stone, wall paintings and mosaics; Eastern pictorial art and Western pictorial art. The science department has and continues to develop techniques to date artefacts, analyse and identify the materials used in their manufacture, to identify the place an artefact originated and the techniques used in their creation. The department also publishes its findings and discoveries.

Libraries and Archives

This department covers all levels of education, from casual visitors, schools, degree level and beyond. The Museum's various libraries hold in excess of 350,000 books, journals and pamphlets covering all areas of the museum's collection. Also the general Museum archives which date from its foundation in 1753 are overseen by this department; the individual departments have their own separate archives and libraries covering their various areas of responsibility, which can be consulted by the public on application. The Anthropology Library is especially large, with 120,000 volumes. However, the Paul Hamlyn Library, which had become the central reference library of the British Museum and the only library there freely open to the general public, closed permanently in August 2011. The website and online database of the collection also provide increasing amounts of information.

BRITISH MUSEUM PRESS

The British Museum Press (BMP) is the publishing business and a division of the British Museum Company Ltd, a company and a charity (established in 1973) wholly owned by the Trustees of the British Museum.

The BMP publishes both popular and scholarly illustrated books to accompany the exhibition programme and explore aspects of the general collection. Profits from their sales goes to support the British Museum.

Scholarly titles are published in the Research Publications series, all of which are peer-reviewed. This series was started in 1978 and was originally called Occasional Papers. The series is designed to disseminate research on items in the collection. Between six and eight titles are published each year in this series.

Controversy

It is a point of controversy whether museums should be allowed to possess artefacts taken from other countries, and the British

Museum is a notable target for criticism. The Elgin Marbles, Benin Bronzes and the Rosetta Stone are among the most disputed objects in its collections, and organisations have been formed demanding the return of these artefacts to their native countries of Greece, Nigeria and Egypt respectively. Parthenon Marbles claimed by Greece were also claimed by UNESCO among others for restitution. From 1801 to 1812, Elgin's agents took about half of the surviving sculptures of the Parthenon, as well as sculptures from the Propylaea and Erechtheum.

In recent years, controversies pertaining to reparation of looted artefacts taken from the Old Summer Palace during the Anglo-French invasion in 1860 have also begun to surface. The ransacking and destruction of the Chinese palaces has led to deep unhealed historical wounds in Chinese cultural history. Victor Hugo, one of the most celebrated French novelist and poet, already condemned both the French and British for their plundering.

The British Museum and Victoria & Albert Museum, among other nations, have been asked since 2009 to open their archives for investigation by a team of Chinese Investigators as a part of an international mission to document lost national treasures. However, there have been fears that the United Kingdom may be asked to return these treasures.

As of 2010, Neil MacGregor, the Director of the British Museum, said he hoped that both British and Chinese investigators would work together on the controversial collection, which continue to result in resentment in China.

The British Museum has refused to return these artefacts, stating that the "restitutionist premise, that whatever was made in a country must return to an original geographical site, would empty both the British Museum and the other great museums of the world". The Museum has also argued that the British Museum Act of 1963 legally prevents any object from leaving its collection once it has entered it. Nevertheless, it has returned items such as the Tasmanian Ashes after a 20-year-long battle with Australia.

The British Museum continues to assert that it is an appropriate custodian and has an inalienable right to its disputed artefacts under British law.

Disputed items in the collection

- Elgin Marbles – claimed by Greece and backed by UNESCO among others for restitution
- Benin Bronzes – claimed by Nigeria, 30 pieces sold by the British Museum privately to the Nigerian government in the 1950s
- Ethiopian Tabots – claimed by Ethiopia
- 4 stolen drawings (Nazi plunder) – Compensation paid to Uri Peled for the amount of £175,000 by the British Museum
- Achaemenid empire gold and silver artefacts from the Oxus Treasure – claimed by Tajikistan
- Aboriginal human remains – returned to Tasmania by the British Museum
- Rosetta Stone – claimed by Egypt
- Some 24,000+ scrolls, manuscripts, paintings, scriptures, and relics from the Mogao Caves, including the Diamond Sutra – claimed by the People’s Republic of China
- Anahit goddess statue – claimed by Armenia

Victoria and Albert Museum

The Victoria and Albert Museum (often abbreviated as the V&A), London, is the world's largest museum of decorative arts and design, housing a permanent collection of over 4.5 million objects. It was founded in 1852 and named after Queen Victoria and Prince Albert.



In 2000, an 11-metre high, blown glass chandelier by Dale Chihuly was installed as a focal point in the rotunda at the V&A's main entrance.

The V&A is located in the Brompton district of the Royal Borough of Kensington and Chelsea, in an area that has become

known as “Albertopolis” because of its association with Prince Albert, the Albert Memorial and the major cultural institutions with which he was associated. These include the Natural History Museum, the Science Museum and the Royal Albert Hall. The museum is a non-departmental public body sponsored by the Department for Culture, Media and Sport. Like other national British museums, entrance to the museum has been free since 2001.

The V&A covers 12.5 acres (5.1 ha) and 145 galleries. Its collection spans 5,000 years of art, from ancient times to the present day, from the cultures of Europe, North America, Asia and North Africa. The holdings of ceramics, glass, textiles, costumes, silver, ironwork, jewellery, furniture, medieval objects, sculpture, prints and printmaking, drawings and photographs are among the largest and most comprehensive in the world. The museum owns the world’s largest collection of post-classical sculpture, with the holdings of Italian Renaissance items being the largest outside Italy. The departments of Asia include art from South Asia, China, Japan, Korea and the Islamic world. The East Asian collections are among the best in Europe, with particular strengths in ceramics and metalwork, while the Islamic collection is amongst the largest in the Western world. Overall, it is one of the largest museums in the world. Since 2001, the museum has embarked on a major £150m renovation programme, which has seen a major overhaul of the departments, including the introduction of newer galleries, gardens, shops and visitor facilities. New 17th- and 18th-century European galleries were opened on 9 December 2015. These restored the original Aston Webb interiors and will host the European collections 1600–1815.

HISTORY

Foundation

The V&A has its origins in the Great Exhibition of 1851, with which Henry Cole, the museum’s first director, was involved in

planning; initially it was known as the Museum of Manufactures, first opening in May 1852 at Marlborough House, but by September had been transferred to Somerset House. At this stage the collections covered both applied art and science. Several of the exhibits from the Exhibition were purchased to form the nucleus of the collection. By February 1854 discussions were underway to transfer the museum to the current site and it was renamed South Kensington Museum. In 1855 the German architect Gottfried Semper, at the request of Cole, produced a design for the museum, but it was rejected by the Board of Trade as too expensive. The site was occupied by Brompton Park House; this was extended including the first refreshment rooms opened in 1857, the museum being the first in the world to provide such a facility.



Frieze detail from internal courtyard showing Queen Victoria in front of the 1851 Great Exhibition.

The official opening by Queen Victoria was on 22 June 1857. In the following year, late night openings were introduced, made possible by the use of gas lighting. This was to enable in the words of Cole “to ascertain practically what hours are most convenient to the working classes” – this was linked to the use of the collections of both applied art and science as educational resources to help boost productive industry. In these early years the practical use of the collection was very much emphasised as opposed to that

of "High Art" at the National Gallery and scholarship at the British Museum. George Wallis (1811–1891), the first Keeper of Fine Art Collection, passionately promoted the idea of wide art education through the museum collections. This led to the transfer to the museum of the School of Design that had been founded in 1837 at Somerset House; after the transfer it was referred to as the Art School or Art Training School, later to become the Royal College of Art which finally achieved full independence in 1949. From the 1860s to the 1880s the scientific collections had been moved from the main museum site to various improvised galleries to the west of Exhibition Road. In 1893 the "Science Museum" had effectively come into existence when a separate director was appointed.

The laying of the foundation stone of the Aston Webb building (to the left of the main entrance) on 17 May 1899 was the last official public appearance by Queen Victoria. It was during this ceremony that the change of name from the South Kensington Museum to the Victoria and Albert Museum was made public. *London Gazette* of the time ended: "I trust that it will remain for ages a Monument of discerning Liberality and a Source of Refinement and Progress."

The exhibition which the museum organised to celebrate the centennial of the 1899 renaming, "A Grand Design", first toured in North America from 1997 (Baltimore Museum of Art, Museum of Fine Arts, Boston, Royal Ontario Museum, Toronto, Museum of Fine Arts, Houston and the Fine Arts Museums of San Francisco), returning to London in 1999. To accompany and support the exhibition, the museum published a book, *Grand Design*, which it has made available for reading online on its website.

1900–1950

The opening ceremony for the Aston Webb building by King Edward VII and Queen Alexandra took place on 26 June 1909. In 1914 the construction commenced of the Science Museum, signalling the final split of the science and art collections. Since then the

museum has maintained its role of one of the world's greatest decorative arts collections.

In 1939 on the outbreak of World War II, most of the collection was sent to a quarry in Wiltshire, to Montacute House in Somerset, or to a tunnel near Aldwych tube station, with larger items remaining in situ, sand-bagged and bricked in. Between 1941 and 1944 some galleries were used as a school for children evacuated from Gibraltar. The South Court became a canteen, first for the Royal Air Force and later for Bomb Damage Repair Squads.

Before the return of the collections after the war, the *Britain Can Make It* exhibition was held between September and November 1946, attracting nearly a million and a half visitors. This was organised by the Council of Industrial Design established by the British government in 1944 "to promote by all practicable means the improvement of design in the products of British industry". The success of this exhibition led to the planning of the Festival of Britain (1951). By 1948 most of the collections had been returned to the museum.

Since 1950

In July 1973, as part of its outreach programme to young people, the V&A became the first museum in Britain to present a rock concert. The V&A presented a combined concert/lecture by British progressive folk-rock band Gryphon, who explored the lineage of mediaeval music and instrumentation and related how those contributed to contemporary music 500 years later. This innovative approach to bringing young people to museums was a hallmark of the directorship of Roy Strong and was subsequently emulated by some other British museums.

In the 1980s, Sir Roy Strong renamed the museum as "The Victoria and Albert Museum, the National Museum of Art and Design". Strong's successor Elizabeth Esteve-Coll oversaw a turbulent period for the institution in which the museum's curatorial departments were re-structured, leading to public criticism from some staff. Esteve-Coll's attempts to make the V&A

more accessible included a criticised marketing campaign emphasising the café over the collection.

In 2001, “FuturePlan” was launched, which involves redesigning all the galleries and public facilities in the museum that have yet to be remodelled. This is to ensure that the exhibits are better displayed, more information is available and the museum meets modern expectations for museum facilities; it should take about ten years to complete the work.

The museum also runs the Museum of Childhood at Bethnal Green and used to run the Theatre Museum in Covent Garden and Apsley House. The Theatre Museum is now closed and the V&A Theatre Collections are now displayed within the South Kensington building.

Partnerships

The V&A has no museums or galleries of its own outside London. Instead it works with a small number of partner organisations in Sheffield, Dundee and Blackpool to provide a regional presence.

The V&A is in discussion with the University of Dundee, University of Abertay, Dundee City Council and the Scottish Government with a view to opening a new £43 million gallery in Dundee that would use the V&A brand although it would be funded through and operated independently. As of 2015, with costs estimated at £76 million, it is the most expensive gallery project ever undertaken in Scotland. The V&A Dundee will be on the city’s waterfront and is intended to focus on fashion, architecture, product design, graphic arts and photography. It is planned that it could open within five years. Dundee City Council is expected to pay a major part of the running costs. The V&A is not contributing financially, but will be providing expertise, loans and exhibitions.

Plans for a new gallery in Blackpool are also under consideration. This follows earlier plans to move the theatre collection to a new £60m museum in Blackpool, which failed due

to lack of funding. The V&A exhibits twice a year at the Millennium Galleries in partnership with Museums Sheffield.

The V&A is one of 17 museums across Europe and the Mediterranean participating in a project called *Discover Islamic Art*. Developed by the Brussels-based consortium Museum With No Frontiers, this online “virtual museum” brings together more than 1200 works of Islamic art and architecture into a single database.

Victoria and Albert Museum’s came second to the London’s top paid exhibitions in 2015 with the record-breaking Alexander McQueen show (3,472 a day).

ARCHITECTURE OF THE MUSEUM



The Ceramic Staircase—Designed by Frank Moody

HISTORY OF VICTORIAN PARTS OF BUILDING

The Victorian parts of the building have a complex history, with piecemeal additions by different architects. Founded in May 1852, it was not until 1857 that the museum moved to the present site. This area of London was known as Brompton but had been renamed South Kensington. The land was occupied by Brompton

Park House, which was extended, most notably by the "Brompton Boilers", which were starkly utilitarian iron galleries with a temporary look and were later dismantled and used to build the V&A Museum of Childhood. The first building to be erected that still forms part of the museum was the Sheepshanks Gallery in 1857 on the eastern side of the garden. Its architect was civil engineer Captain Francis Fowke, Royal Engineers, who was appointed by Cole.

The next major expansions were designed by the same architect, the Turner and Vernon galleries built 1858-9 to house the eponymous collections (later transferred to the Tate Gallery) and now used as the picture galleries and tapestry gallery respectively. The North and South Courts, were then built, both of which opened by June 1862. They now form the galleries for temporary exhibitions and are directly behind the Sheepshanks Gallery. On the very northern edge of the site is situated the Secretariat Wing, also built in 1862 this houses the offices and board room etc. and is not open to the public. An ambitious scheme of decoration was developed for these new areas: a series of mosaic figures depicting famous European artists of the Medieval and Renaissance period. These have now been removed to other areas of the museum. Also started were a series of frescoes by Lord Leighton: *Industrial Arts as Applied to War* 1878-1880 and *Industrial Arts Applied to Peace*, which was started but never finished. To the east of this were additional galleries, the decoration of which was the work of another designer Owen Jones, these were the Oriental Courts (covering India, China and Japan) completed in 1863, none of this decoration survives, part of these galleries became the new galleries covering the 19th century, opened in December 2006. The last work by Fowke was the design for the range of buildings on the north and west sides of the garden, this includes the refreshment rooms, reinstated as the Museum Café in 2006, with the silver gallery above, (at the time the ceramics gallery), the top floor has a splendid lecture theatre although this is seldom open to the general public. The ceramic staircase in the northwest corner of

this range of buildings was designed by F. W. Moody and has architectural details of moulded and coloured pottery. All the work on the north range was designed and built in 1864–69.

The style adopted for this part of the museum was Italian Renaissance, much use was made of terracotta, brick and mosaic, this north façade was intended as the main entrance to the museum with its bronze doors designed by James Gamble & Reuben Townroe having six panels depicting: Humphry Davy (chemistry); Isaac Newton (astronomy); James Watt (mechanics); Bramante (architecture); Michelangelo (sculpture); Titian (painting); thus representing the range of the museum's collections, Godfrey Sykes also designed the terracotta embellishments and the mosaic in the pediment of the North Façade commemorating the Great Exhibition the profits from which helped to fund the museum, this is flanked by terracotta statue groups by Percival Ball. This building replaced Brompton Park House, which could then be demolished to make way for the south range. The interiors of the three refreshment rooms were assigned to different designers. The Green Dining Room 1866–68 was the work of Philip Webb and William Morris, and displays Elizabethan influences.

The lower part of the walls are panelled in wood with a band of paintings depicting fruit and the occasional figure, with moulded plaster foliage on the main part of the wall and a plaster frieze around the decorated ceiling and stained-glass windows by Edward Burne-Jones. The Centre Refreshment Room 1865–77 was designed in a Renaissance style by James Gamble, the walls and even the Ionic columns are covered in decorative and moulded ceramic tile, the ceiling consists of elaborate designs on enamelled metal sheets and matching stained-glass windows, the marble fireplace was designed and sculpted by Alfred Stevens and was removed from Dorchester House prior to that building's demolition in 1929. The Grill Room 1876–81 was designed by Sir Edward Poynter, the lower part of the walls consist of blue and white tiles with various figures and foliage enclosed by wood panelling, above there are large tiled scenes with figures depicting the four seasons and the

twelve months these were painted by ladies from the Art School then based in the museum, the windows are also stained glass, there is an elaborate cast-iron grill still in place.

With the death of Captain Francis Fowke, Royal Engineers the next architect to work at the museum was Colonel (later Major General) Henry Young Darracott Scott, also of the Royal Engineers. He designed to the north west of the garden the five-storey School for Naval Architects (also known as the science schools), now the Henry Cole Wing in 1867–72. Scott's assistant J.W. Wild designed the impressive staircase that rises the full height of the building, made from Cadeby stone the steps are 7 feet (2.1 m) in length, the balustrades and columns are Portland stone. It is now used to jointly house the prints and architectural drawings of the V&A (prints, drawings, paintings and photographs) and Royal Institute of British Architects (RIBA Drawings and Archives Collections); and the Sackler Centre for arts education, which opened in 2008.



Details of the main entrance

Continuing the style of the earlier buildings, various designers were responsible for the decoration, the terracotta embellishments were again the work of Godfrey Sykes, although sgraffito was used to decorate the east side of the building designed by F. W. Moody, a final embellishment were the wrought iron gates made as late as 1885 designed by Starkie Gardner, these lead to a passage through the building. Scott also designed the two Cast Courts 1870–73 to the southeast of the garden (the site of the “Brompton

Boilers”), these vast spaces have ceilings 70 feet (21 m) in height to accommodate the plaster casts of parts of famous buildings, including Trajan’s Column (in two separate pieces). The final part of the museum designed by Scott was the Art Library and what is now the sculpture gallery on the south side of the garden, built 1877–83, the exterior mosaic panels in the parapet were designed by Reuben Townroe who also designed the plaster work in the library, Sir John Taylor designed the book shelves and cases, also this was the first part of the museum to have electric lighting. This completed the northern half of the site, creating a quadrangle with the garden at its centre, but left the museum without a proper façade. In 1890 the government launched a competition to design new buildings for the museum, with architect Alfred Waterhouse as one of the judges; this would give the museum a new imposing front entrance.

Edwardian period

The main façade, built from red brick and Portland stone, stretches 720 feet (220 m) along Cromwell Gardens and was designed by Aston Webb after winning a competition in 1891 to extend the museum. Construction took place between 1899 and 1909. Stylistically it is a strange hybrid, although much of the detail belongs to the Renaissance there are medieval influences at work. The main entrance consisting of a series of shallow arches supported by slender columns and niches with twin doors separated by pier is Romanesque in form but Classical in detail. Likewise the tower above the main entrance has an open work crown surmounted by a statue of fame, a feature of late Gothic architecture and a feature common in Scotland, but the detail is Classical. The main windows to the galleries are also mullioned and transomed, again a Gothic feature, the top row of windows are interspersed with statues of many of the British artists whose work is displayed in the museum.

Prince Albert appears within the main arch above the twin entrances, Queen Victoria above the frame around the arches and

entrance, sculpted by Alfred Drury. These façades surround four levels of galleries. Other areas designed by Webb include the Entrance Hall and Rotunda, the East and West Halls, the areas occupied by the shop and Asian Galleries as well as the Costume Gallery. The interior makes much use of marble in the entrance hall and flanking staircases, although the galleries as originally designed were white with restrained classical detail and mouldings, very much in contrast to the elaborate decoration of the Victorian galleries, although much of this decoration was removed in the early 20th century.

Post-Second World war period

The Museum survived the Second World War with only minor bomb damage. The worst loss was the Victorian stained glass on the Ceramics Staircase, which was blown in when bombs fell nearby; pock marks still visible on the façade of the museum were caused by fragments from the bombs.

In the immediate post-war years there was little money available for other than essential repairs. The 1950s and early 1960s saw little in the way of building work; the first major work was the creation of new storage space for books in the Art Library in 1966 and 1967. This involved flooring over Aston Webb's main hall to form the book stacks, with a new medieval gallery on the ground floor (now the shop, opened in 2006). Then the lower ground-floor galleries in the south-west part of the museum were redesigned, opening in 1978 to form the new galleries covering Continental art 1600–1800 (late Renaissance, Baroque through Rococo and neo-Classical). In 1974 the museum had acquired what is now the Henry Cole wing from the Royal College of Science.

To adapt the building as galleries, all the Victorian interiors except for the staircase were recast during the remodelling. To link this to the rest of the museum, a new entrance building was constructed on the site of the former boiler house, the intended site of the Spiral, between 1978 and 1982. This building is of

concrete and very functional, the only embellishment being the iron gates by Christopher Hay and Douglas Coyne of the Royal College of Art. These are set in the columned screen wall designed by Aston Webb that forms the façade.

Redesign of Building

A few galleries were redesigned in the 1990s including the Indian, Japanese, Chinese, iron work, the main glass galleries and the main silverware gallery which was further enhanced in 2002 when some of the Victorian decoration was recreated. This included two of the ten columns having their ceramic decoration replaced and the elaborate painted designs restored on the ceiling. As part of the 2006 renovation the mosaic floors in the sculpture gallery were restored—most of the Victorian floors were covered in linoleum after the Second World War. After the success of the British Galleries, opened in 2001, it was decided to embark on a major redesign of all the galleries in the museum; this is known as “FuturePlan”, and was created in consultation with the exhibition designers and masterplanners Metaphor. The plan is expected to take about ten years and was started in 2002.

To date several galleries have been redesigned, notably, in 2002: the main Silver Gallery, Contemporary; in 2003: Photography, the main entrance, The Painting Galleries; in 2004: the tunnel to the subway leading to South Kensington tube station, New signage throughout the museum, architecture, V&A and RIBA reading rooms and stores, metalware, Members’ Room, contemporary glass, the Gilbert Bayes sculpture gallery; in 2005: portrait miniatures, prints and drawings, displays in Room 117, the garden, sacred silver and stained glass; in 2006: Central Hall Shop, Islamic Middle East, the new café, sculpture galleries. Several designers and architects have been involved in this work. Eva Jiřiená designed the enhancements to the main entrance and rotunda, the new shop, the tunnel and the sculpture galleries. Gareth Hoskins was responsible for contemporary and architecture, Softroom, Islamic Middle East and the Members’ Room, McInnes Usher McKnight

Architects (MUMA) were responsible for the new Cafe and designed the new Medieval and Renaissance galleries which opened in 2009. In September 2004, the museum's board of trustees voted to abandon a proposed extension, designed by Daniel Libeskind with Cecil Balmond, after failing to receive funding from the Heritage Lottery Fund.

In 2011 the V&A announced that London-based practice ALA had won an international competition to construct a gallery beneath a new entrance courtyard on Exhibition Road. Planning for the scheme was granted in 2012.

Central Garden

The central garden was redesigned by Kim Wilkie and opened as the John Madejski Garden, on 5 July 2005. The design is a subtle blend of the traditional and modern, the layout is formal; there is an elliptical water feature lined in stone with steps around the edge which may be drained to use the area for receptions, gatherings or exhibition purposes.

This is in front of the bronze doors leading to the refreshment rooms, a central path flanked by lawns leads to the sculpture gallery; the north, east and west sides have herbaceous borders along the museum walls with paths in front which continues along the south façade; in the two corners by the north façade there is planted an American Sweetgum tree; the southern, eastern and western edges of the lawns have glass planters which contain orange and lemon trees in summer, these are replaced by bay trees in winter. At night both the planters and water feature may be illuminated, and the surrounding façades lit to reveal details normally in shadow, especially noticeable are the mosaics in the loggia of the north façade. In summer a café is set up in the south west corner.

The garden is also used for temporary exhibits of sculpture, for example a sculpture by Jeff Koons was shown in 2006. It has also played host to the museum's annual contemporary design showcase, the V&A Village Fete since 2005.

Departments of Collections

The Victoria & Albert Museum is split into four Collections departments:

- 1) Asia;
- 2) Furniture, Textiles and Fashion;
- 3) Sculpture, Metalwork, Ceramics & Glass; and,
- 4) Word & Image.

The museum curators care for the objects in the collection and provide access to objects that are not currently on display to the public and scholars.

The collection departments are further divided into sixteen display areas, whose combined collection numbers over 6.5 million objects, not all items are displayed or stored at the V&A. There is a repository at Blythe House, West Kensington, as well as annexe institutions managed by the V&A, also the Museum lends exhibits to other institutions. The following lists each of the collections on display and the number of objects within the collection.

The museum has 145 galleries, but given the vast extent of the collections only a small percentage is ever on display. Many acquisitions have been made possible only with the assistance of the National Art Collections Fund.

Permanent Gallery

In 2004, the V&A alongside Royal Institute of British Architects opened the first permanent gallery in the UK covering the history of architecture with displays using models, photographs, elements from buildings and original drawings. With the opening of the new gallery, the RIBA Drawings and Archives Collection has been transferred to the museum, joining the already extensive collection held by the V&A. With over 600,000 drawings, over 750,000 papers and paraphernalia, and over 700,000 photographs from around the world, together they form the world's most comprehensive architectural resource. Not only are all the major British architects

of the last four hundred years represented, but many European (especially Italian) and American architects' drawings are held in the collection.

The RIBA's holdings of over 330 drawings by Andrea Palladio are the largest in the world, other Europeans well represented are Jacques Gentilhatre and Antonio Visentini. British architects whose drawings, and in some cases models of their buildings, in the collection, include: Inigo Jones, Sir Christopher Wren, Sir John Vanbrugh, Nicholas Hawksmoor, William Kent, James Gibbs, Robert Adam, Sir William Chambers, James Wyatt, Henry Holland, John Nash, Sir John Soane, Sir Charles Barry, Charles Robert Cockerell, Augustus Welby Northmore Pugin, Sir George Gilbert Scott, John Loughborough Pearson, George Edmund Street, Richard Norman Shaw, Alfred Waterhouse, Sir Edwin Lutyens, Charles Rennie Mackintosh, Charles Holden, Frank Hoar, Lord Richard Rogers, Lord Norman Foster, Sir Nicholas Grimshaw, Zaha Hadid and Alick Horsnell. As well as period rooms, the collection includes parts of buildings, for example the two top stories of the facade of Sir Paul Pindar's house dated c1600 from Bishopsgate with elaborately carved wood work and leaded windows, a rare survivor of the Great Fire of London, there is a brick portal from a London house of the English Restoration period and a fireplace from the gallery of Northumberland house. European examples include a dormer window dated 1523-35 from the chateau of Montal.

There are many examples from Italian Renaissance buildings including, portals, fireplaces, balconies and a stone buffet that used to have a built in fountain. The main architecture gallery has a series of pillars from various buildings and different periods, for example a column from the Alhambra. Examples covering Asia are in those galleries concerned with those countries, as well as models and photographs in the main architecture gallery.

Asia

The V&A's collection of Art from Asia numbers more than 160,000 objects, one of the largest in existence. It has one of the

world's most comprehensive and important collections of Chinese art whilst the collection of South Asian Art is the most important in the West. The museums coverage includes items from South and South East Asia, Himalayan Kingdoms, China, the Far East and the Islamic world.



Tilework Chimneypiece, Turkey, probably Istanbul, dated 1731

COLLECTION OF ISLAMIC ARTS

The V&A holds over 19,000 items from the Islamic world, ranging from the early Islamic period (the 7th century) to the early 20th century. The Jameel Gallery of Islamic Art, opened in 2006, houses a representative display of 400 objects with the highlight being the Ardabil Carpet, the centrepiece of the gallery. The displays in this gallery cover objects from Spain, North Africa, the Middle East, Central Asia and Afghanistan. A masterpiece of Islamic art is a 10th-century Rock crystal ewer. Many examples of Qur'ans with exquisite calligraphy dating from various periods are on display.

A 15th-century minbar from a Cairo mosque with ivory forming complex geometrical patterns inlaid in wood is one of the larger objects on display. Extensive examples of ceramics especially Iznik pottery, glasswork including 14th-century lamps from mosques and metalwork are on display. The collection of Middle Eastern and Persian rugs and carpets is amongst the finest in the world, many were part of the Salting Bequest of 1909. Examples of tile work from various buildings including a fireplace dated 1731 from Istanbul made of intricately decorated blue and white tiles and turquoise tiles from the exterior of buildings from Samarkand are also displayed.

South Asia

The Museum's collections of South and South-East Asian art are the most comprehensive and important in the West comprising nearly 60,000 objects, including about 10,000 textiles and 6000 paintings, the range of the collection is immense. The Jawaharlal Nehru gallery of Indian art, opened in 1991, contains art from about 500 BC to the 19th century. There is an extensive collection of sculpture, mainly of a religious nature, Hindu, Buddhist and Jain.



Wine cup of Shah Jahan

The gallery is richly endowed with art of the Mughal Empire and the Marathas, including fine portraits of the emperors and other paintings and drawings, jade wine cups and gold spoons inset with emeralds, diamonds and rubies, also from this period are parts of buildings such as a jaali and pillars. India was a large

producer of textiles, from dyed cotton chintz, muslin to rich embroidery work using gold and silver thread, coloured sequins and beads is displayed, as are carpets from Agra and Lahore. Examples of clothing are also displayed. In 1879–80 the collections of the British East India Company's India Museum were given to the V&A and the British Museum. Most of the items were plundered during the Indian Rebellion of 1857 by the British forces and taken from India. Some of the examples are 'Tipu's Tiger', an automaton and mechanical organ made in Mysore around 1795. It represents a tiger mauling a soldier or officer of the British East India Company. It is named after the ruler of Mysore who commissioned it, Tipu Sultan.

The wine cup of Shah Jahan was an item that was plundered during the Indian Rebellion of 1857 and the fall of the Mughal empire to the invading British forces. It was originally a Mughal property and kept at the Red Fort in Delhi. So far there have been no moves by the museum to catalogue and retribute all the stolen items back to India.

Far Eastern Asia Collections

The Far Eastern collections include more than 70,000 works of art from the countries of East Asia: China, Japan and Korea. The T. T. Tsui Gallery of Chinese art opened in 1991, displaying a representative collection of the V&A's approximately 16,000 objects from China, dating from the 4th millennium BC to the present day. Though the majority of art works on display date from the Ming and Qing dynasties, there are exquisite examples of objects dating from the Tang dynasty and earlier periods. Notably, a metre-high bronze head of the Buddha dated to c.750 AD and one of the oldest items a 2,000-year-old jade horse head from a burial, other sculptures include life-size tomb guardians. Classic examples of Chinese manufacturing are displayed that include lacquer, silk, porcelain, jade and cloisonné enamel. Two large ancestor portraits of a husband and wife painted in watercolour on silk date from the 18th century. There is a unique

Chinese lacquerware table, made in the imperial workshops during the reign of the Xuande Emperor in the Ming dynasty. Examples of clothing are also displayed. One of the largest objects is a bed from the mid-17th century. The work of contemporary Chinese designers is also displayed.

Toshiba Gallery

The Toshiba gallery of Japanese art opened in December 1986. The majority of exhibits date from 1550 to 1900, but one of the oldest pieces displayed is the 13th-century sculpture of Amida Nyorai. Examples of classic Japanese armour from the mid-19th century, steel sword blades (Katana), Inrô, lacquerware including the Mazarin Chest dated c1640 is one of the finest surviving pieces from Kyoto, porcelain including Imari, Netsuke, woodblock prints including the work of Ando Hiroshige, graphic works include printed books, as well as a few paintings, scrolls and screens, textiles and dress including kimonos are some of the objects on display. One of the finest objects displayed is Suzuki Chokichi's bronze incense burner (koro) dated 1875, standing at over 2.25 metres high and 1.25 metres in diameter it is also one of the largest examples made. The museum also holds some cloisonné pieces from the Japanese art production company, Ando Cloisonné.

Korean Galleries

The smaller galleries cover Korea, the Himalayan kingdoms and South East Asia. Korean displays include green-glazed ceramics, silk embroideries from officials' robes and gleaming boxes inlaid with mother-of-pearl made between 500 AD and 2000. Himalayan items include important early Nepalese bronze sculptures, repoussé work and embroidery. Tibetan art from the 14th to the 19th century is represented by notable 14th- and 15th-century religious images in wood and bronze, scroll paintings and ritual objects. Art from Thailand, Burma, Cambodia, Indonesia and Sri Lanka in gold, silver, bronze, stone, terracotta and ivory represents these rich and complex cultures, the displays span the 6th to 19th centuries. Refined Hindu and Buddhist sculptures

reflect the influence of India; items on show include betel-nut cutters, ivory combs and bronze palanquin hooks.

Diverse Collections : Books, Painting, Photographes etc.

The museum houses the National Art Library, containing over 750,000 books, photographs, drawings, paintings, and prints. It is one of the world's largest libraries dedicated to the study of fine and decorative arts. The library covers all areas and periods of the museum's collections with special collections covering illuminated manuscripts, rare books and artists' letters and archives.

The Library consists of three large public rooms, with around a hundred individual study desks. These are the West Room, Centre Room and Reading Room. The centre room contains 'special collection material'. One of the great treasures in the library is the Codex Forster, some of Leonardo da Vinci's note books. The Codex consists of three parchment-bound manuscripts, Forster I, Forster II, and Forster III, quite small in size, dated between 1490 and 1505. Their contents include a large collection of sketches and references to the equestrian sculpture commissioned by the Duke of Milan Ludovico Sforza to commemorate his father Francesco Sforza. These were bequeathed with over 18,000 books to the museum in 1876 by John Forster. The Reverend Alexander Dyce was another benefactor of the library, leaving over 14,000 books to the museum in 1869. Amongst the books he collected are early editions in Greek and Latin of the poets and playwrights Aeschylus, Aristotle, Homer, Livy, Ovid, Pindar, Sophocles and Virgil. More recent authors include Giovanni Boccaccio, Dante, Racine, Rabelais and Molière.

Writers whose papers are in the library are as diverse as Charles Dickens and Beatrix Potter. Illuminated manuscripts in the library dating from the 12th to 16th centuries include: the Eadwine Psalter, Canterbury; Pocket Book of Hours, Reims; Missal from the Royal Abbey of Saint Denis, Paris; the Simon Marmion Book of Hours, Bruges; 1524 Charter illuminated by Lucas Horenbout, London; the Armagnac manuscript of the trial and

rehabilitation of Joan of Arc, Rouen. also the Victorian period is represented by William Morris.

The National Art Library (also called Word and Image Department) at the Victoria and Albert Museum collection catalogue used to be kept in different formats including printed exhibit catalogues, and card catalogues. A computer system called MODES cataloguing system was used from the 1980s to the 1990s, but those electronic files were not available to the library users. All of the archival material at the National Art Library is using Encoded Archival Description (EAD). The Victoria and Albert Museum has a computer system but most of the items in the collection, unless those were newly accessioned into the collection, probably do not show up in the computer system. There is a feature on the Victoria and Albert Museum web-site called "Search the Collections," but not everything is listed there.

The National Art Library also includes a collection of comics and comic art. Significant parts of the collection include the Krazy Kat Arkive, comprising 4,200 comics, and the Rakoff Collection, comprising 17,000 items collected by writer and editor Ian Rakoff.

The Victoria and Albert Museum's Word and Image Department was under the same pressure being felt in archives around the world, to digitise their collection. A large scale digitisation project began in 2007 in that department. That project was entitled the Factory Project to reference Andy Warhol and to create a factory to completely digitise the collection. The first step of the Factory Project was to take photographs using digital cameras.

The Word and Image Department had a collection of old photos but they were in black and white and in variant conditions, so new photos were shot. Those new photographs will be accessible to researchers to the Victoria and Albert Museum web-site. 15,000 images were taken during the first year of the Factory Project, including drawings, watercolors, computer-generated art, photographs, posters, and woodcuts. The second step of the Factory Project is to catalogue everything. The third step of the Factory

Project is to audit the collection. All of those items which were photographed and catalogued, must be audited to make sure everything listed as being in the collection was physically found during the creation of the Factory Project. The fourth goal of the Factory Project is conservation, which means performing some basic preventable procedures to those items in the department. There is a "Search the Collections" feature on the Victoria and Albert web-site. The main impetus behind the large-scale digitisation project called the Factory Project was to list more items in the collections in those computer databases.

British galleries

These fifteen galleries—which opened in November 2001—contain around 4,000 items. The displays in these galleries are based around three major themes: "Style", "Who Led Taste" and "What Was New". The period covered is 1500 to 1900, with the galleries divided into three major subdivisions:

- Tudor and Stuart Britain, 1500–1714, covering the Renaissance, Elizabethan, Jacobean, Restoration and Baroque styles
- Georgian Britain, 1714–1837, covering Palladianism, Rococo, Chinoiserie, Neoclassicism, the Regency, the influence of Chinese, Indian and Egyptian styles, and the early Gothic Revival
- Victorian Britain, 1837–1901, covering the later phases of the Gothic Revival, French influences, Classical and Renaissance revivals, Aestheticism, Japanese style, the continuing influence of China, India, and the Islamic world, the Arts and Crafts movement and the Scottish School.

Not only the work of British artists and craftspeople is on display, but also work produced by European artists that was purchased or commissioned by British patrons, as well as imports from Asia, including porcelain, cloth and wallpaper. Designers and artists whose work is on display in the galleries include Gian Lorenzo Bernini, Grinling Gibbons, Daniel Marot, Louis Laguerre, Antonio Verrio, Sir James Thornhill, William Kent, Robert Adam,

Josiah Wedgwood, Matthew Boulton, Canova, Thomas Chippendale, Pugin, William Morris. Patrons who have influenced taste are also represented by works of art from their collections, these include: Horace Walpole (a major influence on the Gothic Revival), William Thomas Beckford and Thomas Hope.

The galleries showcase a number of complete and partial reconstructions of period rooms, from demolished buildings, including:

- The parlour from 2 Henrietta Street, London, dated 1727–28, designed by James Gibbs
- The Norfolk House Music Room, St James Square, London, dated 1756, designed by Matthew Brettingham and Giovanni Battista Borra
- A section of a wall from the Glass Drawing Room of Northumberland House, dated 1773–75, designed by Robert Adam

Some of the more notable works displayed in the galleries include:

- Pietro Torrigiani's coloured terracotta bust of Henry VII, dated 1509–11
- Henry VIII's writing desk, dated 1525, made from walnut and oak, lined with leather and painted and gilded with the king's coat of arms
- A spinet dated 1570–1580, made for Elizabeth I
- The Great Bed of Ware, dated 1590–1600, a large, elaborately carved four-poster bed with marquetry headboard
- Gianlorenzo Bernini's bust of Thomas Baker, from the 1630s
- 17th-century tapestries from the Sheldon and Mortlake workshops
- The wood relief of The Stoning of St Stephen, dated c1670, by Grinling Gibbons
- The Macclesfield Wine Set, dated 1719–1720, made by Anthony Nelme, the only complete set known to survive.
- The life-size sculpture of George Frederick Handel, dated 1738, by Louis-François Roubiliac

- Furniture by Thomas Chippendale and Robert Adam
- The sculpture of *Bashaw*, dated 1831–34, by Matthew Cotes Wyatt
- Aesthetic and Arts & Crafts furniture by Edward William Godwin and Charles Rennie Mackintosh; and carpets and interior textiles by William Morris.

The galleries also link design to wider trends in British culture. For instance, design in the Tudor period was influenced by the spread of printed books and the work of European artists and craftsmen employed in Britain. In the Stuart period, increasing trade, especially with Asia, enabled wider access to luxuries like carpets, lacquered furniture, silks and porcelain. In the Georgian age there was increasing emphasis on entertainment and leisure. For example, the increase in tea drinking led to the production of tea paraphernalia such as china and caddies. European styles seen on the Grand Tour also influenced taste.

As the Industrial Revolution took hold, the growth of mass production produced entrepreneurs such as Josiah Wedgwood, Matthew Boulton and Eleanor Coade. In the Victorian era new technology and machinery had a significant effect on manufacturing, and for the first time since the reformation, the Anglican and Roman Catholic Churches had a major effect on art and design such as the Gothic Revival. There is a large display on the Great Exhibition which, among other things, led to the founding of the V&A. In the later 19th century, the increasing backlash against industrialisation, led by John Ruskin, contributed to the Arts and Crafts movement.

CAST COURTS AND SCULPTURE WING

One of the most dramatic parts of the museum is the Cast Courts in the sculpture wing, comprising two large, skylighted rooms two storeys high housing hundreds of plaster casts of sculptures, friezes and tombs. One of these is dominated by a full-scale replica of Trajan's Column, cut in half to fit under the ceiling. The other includes reproductions of various works of Italian

Renaissance sculpture and architecture, including a full-size replica of Michelangelo's *David*. Replicas of two earlier Davids by Donatello's *David* and Verrocchio's *David*, are also included, although for conservation reasons the Verrocchio replica is displayed in a glass case.

Collection of Ceramics and glass

This is the largest and most comprehensive ceramics and glass collection in the world, with over 80,000 objects from around the world. Every populated continent is represented. Well represented in the collection is Meissen porcelain, from the first factory in Europe to discover the Chinese method of making porcelain. Among the finest examples are the Meissen Vulture from 1731 and the Möllendorff Dinner Service, designed in 1762 by Frederick II the Great. Ceramics from the Manufacture nationale de Sèvres are extensive, especially from the 18th and 19th centuries.

The collection of 18th-century British porcelain is the largest and finest in the world. Examples from every factory are represented, the collections of Chelsea porcelain and Worcester Porcelain being especially fine. All the major 19th-century British factories are also represented. A major boost to the collections was the Salting Bequest made in 1909, which enriched the museum's stock of Chinese and Japanese ceramics. This bequest forms part of the finest collection of East Asian pottery and porcelain in the world, including Kakiemon ware.

Several famous potters, such as Josiah Wedgwood, William De Morgan and Bernard Leach as well as Mintons & Royal Doulton are represented in the collection. There is an extensive collection of Delftware produced in both Britain and Holland, which includes a circa 1695 flower pyramid over a metre in height. Bernard Palissy has several examples of his work in the collection including dishes, jugs and candlesticks.

The largest objects in the collection are a series of elaborately ornamented ceramic stoves from the 16th and 17th centuries, made in Germany and Switzerland. There is an unrivalled collection

of Italian maiolica and lustreware from Spain. The collection of Iznik pottery from Turkey is the largest in the world.

The glass collection covers 4000 years of glass making, and has over 6000 items from Africa, Britain, Europe, America and Asia. The earliest glassware on display comes from Ancient Egypt and continues through the Ancient Roman, Medieval, Renaissance covering areas such as Venetian glass and Bohemian glass and more recent periods, including Art Nouveau glass by Louis Comfort Tiffany and Émile Gallé, the Art Deco style is represented by several examples by René Lalique. There are many examples of crystal chandeliers both English, displayed in the British galleries and foreign for example Venetian (attributed to Giuseppe Briati) dated c1750 are in the collection.

The stained glass collection is possibly the finest in the world, covering the medieval to modern periods, and covering Europe as well as Britain. Several examples of English 16th-century heraldic glass is displayed in the British Galleries. Many well-known designers of stained glass are represented in the collection including, from the 19th century: Dante Gabriel Rossetti, Edward Burne-Jones and William Morris. There is also an instance of Frank Lloyd Wright's work in the collection. 20th-century designers include Harry Clarke, John Piper, Patrick Reyntiens, Veronica Whall and Brian Clarke.

In 1994, the main gallery was redesigned the glass balustrade on the staircase and mezzanine are the work of Danny Lane, the gallery covering contemporary glass opened in 2004 and the sacred silver and stained-glass gallery in 2005. In this latter gallery stained glass is displayed alongside silverware starting in the 12th century and continuing to the present. Some of the most outstanding stained glass, dated 1243–48 comes from the Sainte-Chapelle, is displayed along with other examples in the new Medieval & Renaissance galleries. The important 13th-century glass beaker known as the Luck of Edenhall is also displayed in these galleries. Examples of British stained glass are displayed in the British Galleries. One of the most spectacular items in the collection is the

chandelier by Dale Chihuly in the rotunda at the Museum's main entrance.

Contemporary

These galleries are dedicated to temporary exhibits showcasing both trends from recent decades and the latest in design and fashion.

Drawings Collection

The collection of drawings includes over 10,000 British and 2,000 old master works, including works by: Dürer, Giovanni Benedetto Castiglione, Bernardo Buontalenti, Rembrandt, Antonio Verrio, Paul Sandby, John Russell, Angelica Kauffman, John Flaxman, Hugh Douglas Hamilton, Thomas Rowlandson, William Kilburn, Thomas Girtin, Jean Auguste Dominique Ingres, David Wilkie, John Martin, Samuel Palmer, Sir Edwin Henry Landseer, Lord Frederic Leighton, Sir Samuel Luke Fildes and Aubrey Beardsley. Modern British artists represented in the collection include: Paul Nash, Percy Wyndham Lewis, Eric Gill, Stanley Spencer, John Piper, Graham Sutherland, Lucian Freud and David Hockney.

Fashion

In Britain, the costume collection is the most comprehensive containing over 14,000 outfits plus accessories, mainly dating from 1600 to the present. Costume sketches, design notebooks, and other works on paper are typically held by the Word and Image department. Because everyday clothing from previous eras has not generally survived, the collection is dominated by fashionable clothes made for special occasions.

One of the first significant gifts of costume came in 1913 when the V&A received the Talbot Hughes collection containing 1,442 costumes and items as a gift from Harrods following its display at the nearby department store.

Some of the oldest items in the collection are medieval vestments, especially Opus Anglicanum. One of the most important

items in the collection is the wedding suit of James II of England, which is displayed in the British Galleries. In 1971, Cecil Beaton curated an exhibition of 1,200 20th-century high-fashion garments and accessories, including gowns worn by leading socialites such as Patricia Lopez-Willshaw, Gloria Guinness and Lee Radziwill, and actresses such as Audrey Hepburn and Ruth Ford. After the exhibition, Beaton donated most of the exhibits to the Museum in the names of their former owners.

In 2002, the Museum acquired the Costiff collection of 178 Vivienne Westwood costumes. Other famous designers with work in the collection include Coco Chanel, Hubert de Givenchy, Christian Dior, Cristóbal Balenciaga, Yves Saint Laurent, Guy Laroche, Irene Galitzine, Mila Schön, Valentino Garavani, Norman Norell, Norman Hartnell, Zandra Rhodes, Hardy Amies, Mary Quant, Christian Lacroix, Jean Muir and Pierre Cardin. The museum continues to acquire examples of modern fashion to add to the collection.

The V&A runs an ongoing textile and dress conservation programme. For example, in 2008 an important but heavily soiled, distorted and water-damaged 1954 Dior outfit called *Zemire* was restored to displayable condition for the *Golden Age of Couture* exhibition.

Furniture Collection

In November 2012, the Museum opened its first gallery to be exclusively dedicated to furniture. Prior to this date furniture had been exhibited as part of a greater period context, rather than in isolation to showcase its design and construction merits. Among the designers showcased in the new gallery are Ron Arad, John Henry Belter, Joe Colombo, Eileen Gray, Verner Panton, Thonet, and Frank Lloyd Wright. The furniture collection, while covering Europe and America from the Middle Ages to the present, is predominantly British, dating between 1700 and 1900. A number of the finest examples are displayed including pieces by Chippendale, Adam, Morris, and Mackintosh. One of the oldest

items is a chair leg from Middle Egypt dated to 200-395AD. The Furniture and Woodwork collection also includes complete rooms, musical instruments, and clocks. Among the rooms owned by the Museum are the Boudoir of Madame de Sévilly (Paris, 1781-82) by Claude Nicolas Ledoux, with painted panelling by Jean Simeon Rousseau de la Rottiere; and Frank Lloyd Wright's Kaufmann Office, designed and constructed between 1934 and 1937 for the owner of a Pittsburgh department store.

The collection comprises pieces by William Kent, Henry Flitcroft, Matthias Lock, James Stuart, William Chambers, John Gillow, James Wyatt, Thomas Hopper, Charles Heathcote Tatham, Pugin, William Burges, Charles Voysey, Charles Robert Ashbee, Baillie Scott, Edwin Lutyens, Edward Maufe, Wells Coates and Robin Day. The museum also hosts the national collection of wallpaper, which is looked after by the Prints, Drawings and Paintings department.

The Soulages collection of Italian and French Renaissance objects was acquired between 1859 and 1865, and includes several cassone. The John Jones Collection of French 18th-century art and furnishings was left to the museum in 1882, then valued at £250,000. One of the most important pieces in this collection is a marquetry commode by the *ébéniste* Jean Henri Riesener dated c1780. Other signed pieces of furniture in the collection include a bureau by Jean-François Oeben, a pair of pedestals with inlaid brass work by André Charles Boulle, a commode by Bernard Vanrisamburgh and a work-table by Martin Carlin.

Other 18th-century *ébénistes* represented in the Museum collection include Adam Weisweiler, David Roentgen, Gilles Joubert & Pierre Langlois. In 1901, Sir George Donaldson donated several pieces of art Nouveau furniture to the museum, which he had acquired the previous year at the Paris Exposition Universelle. This was criticised at the time, with the result that the museum ceased to collect contemporary items and did not do so again until the 1960s. In 1986 the Lady Abingdon collection of French Empire furniture was bequeathed by Mrs T. R. P. Hole. There are a set

of beautiful inlaid doors, dated 1580 from Antwerp City Hall, attributed to Hans Vredeman de Vries. One of the finest pieces of continental furniture in the collection is the Rococo Augustus Rex Bureau Cabinet dated c1750 from Germany, with especially fine marquetry and ormolu mounts.

One of the grandest pieces of 19th-century furniture is the highly elaborate French Cabinet dated 1861–1867 made by M. Fourdinois, made from ebony inlaid with box, lime, holly, pear, walnut and mahogany woods as well as marble with gilded carvings. Furniture designed by Ernest Gimson, Edward William Godwin, Charles Voysey, Adolf Loos and Otto Wagner are among the late 19th-century and early 20th-century examples in the collection.

The work of modernists in the collection include Le Corbusier, Marcel Breuer, Charles and Ray Eames, and Giò Ponti. One of the oldest clocks in the collection is an astronomical clock of 1588 by Francis Nowe. One of the largest is James Markwick the younger's longcase clock of 1725, nearly 3 metres in height and japanned. Other clock makers with work in the collection include: Thomas Tompion, Benjamin Lewis Vulliamy, John Ellicott & William Carpenter.

The jewellery collection, containing over 6000 items is one of the finest and most comprehensive collections of jewellery in the world and includes works dating from Ancient Egypt to the present day, as well as jewellery designs on paper. The museum owns pieces by renowned jewellers Cartier, Jean Schlumberger, Peter Carl Fabergé, Hemmerleand Lalique. Other items in the collection include diamond dress ornaments made for Catherine the Great, bracelet clasps once belonging to Marie Antoinette, and the Beauharnais emerald necklace presented by Napoleon to his adopted daughter Hortense de Beauharnais in 1806. The museum also collects international modern jewellery by designers such as Gijs Bakker, Onno Boekhoudt, Peter Chang, Gerda Flockinger, Lucy Sarneel, Dorothea Prühl and Wendy Ramshaw, and African and Asian traditional jewellery.

Major bequests include Reverend Chauncy Hare Townshend's collection of 154 gems bequeathed in 1869, Lady Cory's 1951 gift of major diamond jewellery from the 18th and 19th centuries, and jewellery scholar Dame Joan Evans' 1977 gift of more than 800 jewels dating from the Middle Ages to the early 19th century. A new jewellery gallery, funded by William and Judith Bollinger, opened on 24 May 2008.

Metalwork Collection

This collection of more than 45,000 items covers decorative ironwork, both wrought and cast, bronze, silverware, arms and armour, pewter, brassware and enamels (including many examples from Limoges). The main iron work gallery was redesigned in 1995.

There are over 10,000 objects made from silver or gold in the collection, the display (about 15% of the collection) is divided into secular and sacred covering both Christian (Roman Catholic, Anglican and Greek Orthodox) and Jewish liturgical vessels and items. The main silver gallery is divided into these areas: British silver pre-1800; British silver 1800 to 1900; modernist to contemporary silver; European silver. The collection includes the earliest known piece of English silver with a dated hallmark, a silver gilt beaker dated 1496–97. Silversmiths' whose work is represented in the collection include Paul de Lamerie and Paul Storr whose Castlereagh Inkstand dated 1817–19 is one of his finest works. The main iron work gallery covers European wrought and cast iron from the mediaeval period to the early 20th century. The master of wrought ironwork Jean Tijou is represented by both examples of his work and designs on paper. One of the largest items is the Hereford Screen, weighing nearly 8 tonnes, 10.5 metres high and 11 metres wide, designed by Sir George Gilbert Scott in 1862 for the chancel in Hereford Cathedral, from which it was removed in 1967. It was made by Skidmore & Company. Its structure of timber and cast iron is embellished with wrought iron, burnished brass and copper. Much of the copper and ironwork

is painted in a wide range of colours. The arches and columns are decorated with polished quartz and panels of mosaic.

One of the rarest items in the collection is the 58 cm high Gloucester Candlestick, dated to c1110, made from gilt bronze; with highly elaborate and intricate intertwining branches containing small figures and inscriptions, it is a tour de force of bronze casting. Also of importance is the Becket Casket dated c1180 to contain relics of St Thomas Becket, made from gilt copper, with enamelled scenes of the saint's martyrdom.

Another highlight is the 1351 Reichenau Crozier. The Burghley Nef, a salt-cellar, French, dated 1527–28, uses a nautilus shell to form the hull of a vessel, which rests on the tail of a parcelgilt mermaid, who rests on a hexagonal gilt plinth on six claw-and-ball feet. Both masts have main and top-sails, and battlemented fighting-tops are made from gold. These items are displayed in the new Medieval & Renaissance galleries.

COLLECTION OF MUSICAL INSTRUMENTS

Musical instruments are classified as furniture by the museum, although Asian instruments are held by their relevant departments. Among the more important instruments owned by the museum are a violin by Antonio Stradivari dated 1699, an oboe that belonged to Gioachino Rossini, and a jewelled spinet dated 1571 made by Annibale Rossi.

The collection also includes a c. 1570 virginal said to have belonged to Elizabeth I, and late 19th-century pianos designed by Edward Burne-Jones, and Baillie Scott.

Closing of Musical Instruments gallery on 25 February 2010, a decision which was highly controversial. An online petition of over 5,100 names on the Parliamentary website led to Chris Smith asking Parliament about the future of the collection. The answer, from Bryan Davies was that the museum intended to preserve and care for the collection and keep it available to the public, with items being redistributed to the British Galleries, the Medieval &

Renaissance Galleries, and the planned new galleries for Furniture and Europe 1600–1800, and that the Horniman Museum and other institutions were possible candidates for loans of material to ensure that the instruments remained publicly viewable. The Horniman went on to host a joint exhibition with the V&A of musical instruments, and has the loan of 35 instruments from the museum.

Collection of Paintings (and miniatures)

The collection includes about 1130 British and 650 European oil paintings, 6800 British watercolours, pastels and 2000 miniatures, for which the museum holds the national collection. Also on loan to the museum, from Her Majesty the Queen Elizabeth II, are the Raphael Cartoons: the seven surviving (there were ten) full scale designs for tapestries in the Sistine Chapel, of the lives of Peter and Paul from the Gospels and the Acts of the Apostles.

There is also on display a fresco by Pietro Perugino dated 1522 from the church of Castello at Fontignano (Perugia) and is amongst the painter's last works. One of the largest objects in the collection is the Spanish tempera on wood, 670 x 486 cm, retable of St George, c. 1400, consisting of numerous scenes and painted by Andrés Marzal De Sax in Valencia. 19th-century British artists are well represented. John Constable and J. M. W. Turner are represented by oil paintings, water colours and drawings. One of the most unusual objects on display is Thomas Gainsborough's experimental showbox with its back-lit landscapes, which he painted on glass, which allowed them to be changed like slides. Other landscape painters with works on display include Philip James de Loutherbourg, Peter De Wint and John Ward.

In 1857 John Sheepshanks donated 233 paintings, mainly by contemporary British artists, and a similar number of drawings to the museum with the intention of forming a 'A National Gallery of British Art', a role since taken on by Tate Britain; artists represented are William Blake, James Barry, Henry Fuseli, Sir Edwin Henry Landseer, Sir David Wilkie, William Mulready, William Powell Frith, Millais and Hippolyte Delaroche. Although

some of Constable's works came to the museum with the Sheepshanks bequest, the majority of the artist's works were donated by his daughter Isabel in 1888, including the large number of sketches in oil, the most significant being the 1821 full size oil sketch for *The Hay Wain*.

Other artists with works in the collection include: Bernardino Fungai, Marcus Gheeraerts the Younger, Domenico di Pace Beccafumi, Fioravante Ferramola, Jan Brueghel the Elder, Anthony van Dyck, Ludovico Carracci, Antonio Verrio, Giovanni Battista Tiepolo, Domenico Tiepolo, Canaletto, Francis Hayman, Pompeo Batoni, Benjamin West, Paul Sandby, Richard Wilson, William Etty, Henry Fuseli, Sir Thomas Lawrence, James Barry, Francis Danby, Richard Parkes Bonington and Alphonse Legros.

Richard Ellison's collection of 100 British watercolours was given by his widow in 1860 and 1873 'to promote the foundation of the National Collection of Water Colour Paintings'. More than 500 British and European oil paintings, watercolours and miniatures and 3000 drawings and prints were bequeathed in 1868-9 by the clergymen Chauncey Hare Townshend and Alexander Dyce.

Many French paintings entered the collection as part of the 260 paintings and miniatures (not all the works were French, for example Carlo Crivelli's *Virgin and Child*) that formed part of the Jones bequest of 1882 and as such are displayed in the galleries of continental art 1600-1800, including the portrait of François, Duc d'Alençon by François Clouet, Gaspard Dughet and works by François Boucher including his portrait of Madame de Pompadour dated 1758, Jean François de Troy, Jean-Baptiste Pater and their contemporaries. Another major Victorian benefactor was Constantine Alexander Ionides, who left 82 oil paintings to the museum in 1901, including works by Botticelli, Tintoretto, Adriaen Brouwer, Jean-Baptiste-Camille Corot, Gustave Courbet, Eugène Delacroix, Théodore Rousseau, Edgar Degas, Jean-François Millet, Dante Gabriel Rossetti, Edward Burne-Jones, plus watercolours and over a thousand drawings and prints

The Salting Bequest of 1909 comprised, among other works, watercolours by J. M. W. Turner. Other watercolourists include: William Gilpin, Thomas Rowlandson, William Blake, John Sell Cotman, Paul Sandby, William Mulready, Edward Lear, James Abbott McNeill Whistler and Paul Cézanne.

There is a copy of Raphael's *The School of Athens* over 4 metres by 8 metres in size, dated 1755 by Anton Raphael Mengs on display in the eastern Cast Court.

Miniaturists represented in the collection comprise Jean Bourdichon, Hans Holbein the Younger, Nicholas Hilliard, Isaac Oliver, Peter Oliver, Jean Petitot, Alexander Cooper, Samuel Cooper, Thomas Flatman, Rosalba Carriera, Christian Friedrich Zincke, George Engleheart, John Smart, Richard Cosway & William Charles Ross.

Photography Collection

The collection contains more than 500,000 images dating from the advent of photography, the oldest image dating from 1839. The gallery displays a series of changing exhibits and closes between exhibitions to allow full re-display to take place. Already in 1858, when the museum was called the South Kensington Museum, it had the world's first international photographic exhibition.

The collection comprises the work of many photographers from Fox Talbot, Julia Margaret Cameron, Viscountess Clementina Hawarden, Gustave Le Gray, Benjamin Brecknell Turner, Frederick Hollyer, Samuel Bourne, Roger Fenton, Man Ray, Henri Cartier-Bresson, Ilse Bing, Bill Brandt, Cecil Beaton (there are more than 8000 of his negatives), Don McCullin, David Bailey, Jim Lee and Helen Chadwick to the present day.

One of the more unusual collections is that of Eadweard Muybridge's photographs of *Animal Locomotion* of 1887, this consists of 781 plates. These sequences of photographs taken a fraction of a second apart capture images of different animals and humans performing various actions. There are several of John Thomson's 1876-7 images of *Street Life in London* in the collection.

The museum also holds James Lafayette's society portraits, a collection of more than 600 photographs dating from the late 19th to early 20th centuries and portraying a wide range of society figures of the period, including bishops, generals, society ladies, Indian maharajas, Ethiopian rulers and other foreign leaders, actresses, people posing in their motor cars and a sequence of photographs recording the guests at the famous fancy-dress ball held at Devonshire House in 1897 to celebrate Queen Victoria's diamond jubilee.

In 2003 and 2007 Penelope Smail and Kathleen Moffat generously donated Curtis Moffat's extensive archive to the museum.

He created dynamic abstract photographs, innovative colour still-lives and glamorous society portraits during the 1920s and 1930s. He was also a pivotal figure in Modernist interior design. In Paris during the 1920s, Moffat collaborated with Man Ray, producing portraits and abstract photograms or "rayographs".

Print Collection

The print collection has more than 500,000 items, covering: posters, greetings cards, book plates, as well as prints from the renaissance to the present, including works by Rembrandt, William Hogarth, Giovanni Battista Piranesi, Canaletto, Karl Friedrich Schinkel, Henri Matisse and Sir William Nicholson.

Collection of Sculpture

The sculpture collection at the V&A is the most comprehensive holding of post-classical European sculpture in the world. There are approximately 22,000 objects in the collection that cover the period from about 400 AD to 1914. This covers among other periods Byzantine and Anglo Saxon ivory sculptures, British, French and Spanish medieval statues and carvings, the Renaissance, Baroque, Neo-Classical, Victorian and Art Nouveau periods. All uses of sculpture are represented, from tomb and memorial, to portrait, allegorical, religious, mythical, statues for gardens

including fountains, as well as architectural decorations. Materials used comprise, marble, alabaster, stone, terracotta, wood (history of wood carving), ivory, gesso, plaster, bronze, lead and ceramics.



Bernini—Neptune & Triton

The collection of Italian, Medieval, Renaissance, Baroque and Neoclassical sculpture (both original and in cast form) is unequalled outside of Italy. It comprises Canova's *The Three Graces*, which the museum jointly owns with National Galleries of Scotland. Italian sculptors whose work is held by the museum include: Bartolomeo Bon, Bartolomeo Bellano, Luca della Robbia, Giovanni Pisano, Donatello, Agostino di Duccio, Andrea Riccio, Antonio Rossellino, Andrea del Verrocchio, Antonio Lombardo, Pier Jacopo Alari Bonacolsi, Andrea della Robbia, Michelozzo di Bartolomeo, Michelangelo (represented by a freehand wax model and casts of his most famous sculptures), Jacopo Sansovino, Alessandro Algardi, Antonio Calcagni, Benvenuto Cellini (Medusa's head dated c. 1547), Agostino Busti, Bartolomeo Ammannati, Giacomo della Porta, Giambologna (Samson Slaying a Philistine (Giambologna) c. 1562, his finest work outside Italy), Bernini (Neptune and Triton c. 1622-3), Giovanni Battista Foggini, Vincenzo Foggini (Samson

and the Philistines), Massimiliano Soldani Benzi, Antonio Corradini, Andrea Brustolon, Giovanni Battista Piranesi, Innocenzo Spinazzi, Canova, Carlo Marochetti and Raffaele Monti.

An unusual sculpture is the ancient Roman statue of Narcissus restored by Valerio Cioli c1564 with plaster. There are several small scale bronzes by Donatello, Alessandro Vittoria, Tiziano Aspetti and Francesco Fanelli in the collection. The largest item from Italy is the Chancel Chapel from Santa Chiara Florence dated 1493–1500, designed by Giuliano da Sangallo it is 11.1 metres in height by 5.4 metres square, it includes a grand sculpted tabernacle by Antonio Rossellino and coloured terracotta decoration



Giambologna—Samson Slaying a Philistine, c. 1562

Rodin is represented by more than 20 works in the museum collection, making it one of the largest collections of the sculptor's work outside France; these were given to the museum by the sculptor in 1914, as acknowledgement of Britain's support of France in World War I, although the statue of St John the Baptist had been purchased in 1902 by public subscription.

Other French sculptors with work in the collection are Hubert Le Sueur, François Girardon, Michel Clodion, Jean-Antoine Houdon, Jean-Baptiste Carpeaux and Jules Dalou. There are also several Renaissance works by Northern European sculptors in the collection including work by: Veit Stoss, Tilman Riemenschneider, Hendrick de Keyser, Jan van Schayck, Hans Daucher and Peter Flötner. Baroque works from the same area include the work of, Adriaen de Vries and Sébastien Slodtz. The Spanish sculptors with work in the collection include Alonso Berrugete and Luisa Roldán represented by her *Virgin and Child with St Diego of Alcala* c. 1695.

Sculptors both British and Europeans who were based in Britain and whose work is in the collection include Nicholas Stone, Caius Gabriel Cibber, Grinling Gibbons, John Michael Rysbrack, Louis-François Roubiliac, Peter Scheemakers, Sir Henry Cheere, Agostino Carlini, Thomas Banks, Joseph Nollekens, Joseph Wilton, John Flaxman, Sir Francis Chantrey, John Gibson, Edward Hodges Baily, Lord Leighton, Alfred Stevens, Thomas Brock, Alfred Gilbert, George Frampton, and Eric Gill. A sample of some of these sculptors' work is on display in the British Galleries. With the opening of the Dorothy and Michael Hintze sculpture galleries in 2006 it was decided to extend the chronology of the works on display up to 1950; this has involved loans by other museums, including Tate Britain, so works by Henry Moore and Jacob Epstein along with other of their contemporaries are now on view. These galleries concentrate on works dated 1600 to 1950 by British sculptors, works by continental sculptors who worked in Britain, and works bought by British patrons from the continental sculptors, such as Canova's *Theseus and the Minotaur*. The galleries overlooking the garden are arranged by theme, tomb sculpture, portraiture, garden sculpture and mythology. Then there is a section that covers late 19th-century and early 20th-century sculpture, this includes work by Rodin and other French sculptors such as Dalou who spent several years in Britain where he taught sculpture. Smaller-scale works are displayed in the Gilbert Bayes gallery,

covering medieval especially English alabaster sculpture, bronzes, wooden sculptures and has demonstrations of various techniques such as bronze casting using lost-wax casting.

The majority of the Medieval and Renaissance sculpture is displayed in the new Medieval and Renaissance galleries (opened December 2009).

One of the largest objects in the collection is the 's-Hertogenbosch Roodloft, from the Netherlands, dated 1610–13 this is as much a work of architecture as sculpture, 10.4 metres wide, 7.8 metres high, the architectural framework is of various coloured marbles including columns, arches and balustrade, against which are statues and bas-reliefs and other carvings in alabaster, the work of sculptor Conrad van Norenberch.

Collection of Textiles

The collection of textiles consists of more than 53,000 examples, mainly western European though all populated continents are represented, dating from the 1st century AD to the present, this is the largest such collection in the world. Techniques represented comprise weaving, printing, quilting embroidery, lace, tapestry and carpets. These are classified by technique, countries of origin and date of production. The collections are well represented in these areas: early silks from the Near East, lace, European tapestries and English medieval church embroidery.

The tapestry collection comprises a fragment of the Cloth of St Gereon, the oldest known surviving European tapestry. A highlight of the collection is the four Devonshire Hunting Tapestries, very rare 15th-century tapestries, woven in the Netherlands, depicting the hunting of different animals; not just their age but their size make these unique. Both of the major English centres of tapestry weaving of the 16th and 17th centuries respectively, Sheldon & Mortlake are represented in the collection by several examples. Also included are tapestries from John Vanderbank's workshop which was the leading English tapestry manufactory in the late 17th century and early 18th century. Some

of the finest tapestries are instances from the Gobelins workshop, including a set of 'Jason and the Argonauts' dating from the 1750s. Other continental centres of tapestry weaving with work in the collection include Brussels, Tournai, Beauvais, Strasbourg and Florence.

One of the earliest surviving instances of European quilting, the late 14th-century Sicilian Tristan Quilt, is also held by the collection. The collection has numerous examples of various types of textiles designed by William Morris, including, embroidery, woven fabrics, tapestries (including 'The Forest' tapestry of 1887), rugs and carpets, as well as pattern books and paper designs. The art deco period is covered by rugs and fabrics designed by Marion Dorn. From the same period there is a rug designed by Serge Chermayeff.

The collection also comprises the Oxburgh Hangings, which were made by Mary, Queen of Scots and Bess of Hardwick. However, the Oxburgh Hangings are on permanent long-term loan at Oxburgh Hall.

Theatre and performance Galleries: Research, Exhibitions

The V&A Theatre & Performance galleries, formerly the Theatre Museum, opened in March 2009. The collections are stored by the V&A, and are available for research, exhibitions and other shows. They hold the UK's biggest national collection of material about live performance in the UK since Shakespeare's day, covering drama, dance, musical theatre, circus, music hall, rock and pop, and most other forms of live entertainment. Types of items displayed include costumes, set models, wigs, prompt books, and posters.

VARIOUS DEPARTMENTS

Education

The education department has wide-ranging responsibilities. It provides information for the casual visitor as well as for school

groups, including integrating learning in the museum with the National Curriculum; it provides research facilities for students at degree level and beyond, with information and access to the collections. It also oversees the content of the museum's web site in addition to publishing books and papers on the collections, research and other aspects of the museum.

Many areas of the collection have dedicated study rooms, these allow access to items in the collection that are not currently on display, but in some cases require an appointment to be made.

The new Sackler education suite, occupying the two lower floors of the Henry Cole Wing opened in September 2008. This includes lecture rooms and areas for use by schools, which will be available during school holidays for use by families, and will enable direct handling of items from the collection.

V&A Publishing

V&A Publishing within the education department work to raise funds for the museum by publishing around 30 books and digital items each year. The company have around 180 books in print.

Activities for children

Activity backpacks are available for children. These are free to borrow and include hands-on activities such as puzzles, construction games and stories related to themes of the museum.

Research and conservation

Research is a very significant area of the museum's work, and comprises: identification and interpretation of individual objects; other studies contribute to systematic research, this develops the public understanding of the art and artefacts of many of the great cultures of the world; visitor research and evaluation to discover the needs of visitors and their experiences of the museum. Since 1990 the museum has published research reports these focus on all areas of the collections.



Conservation in Progress note (2014)

Conservation is responsible for the long-term preservation of the collections, and covers all the collections held by the V&A and the V&A Museum of Childhood. The conservators specialise in particular areas of conservation. Areas covered by conservator's work comprises "preventive" conservation this includes: performing surveys, assessments and providing advice on the handling of items, correct packaging, mounting and handling procedures during movement and display to reduce risk of damaging objects. Activities include controlling the museum environment (for example, temperature and light) and preventing pests (primarily insects) from damaging artefacts. The other major category is "interventive" conservation, this includes: cleaning and reintegration to strengthen fragile objects, reveal original surface decoration, and restore shape. Interventive treatment makes an object more stable, but also more attractive and comprehensible to the viewer. It is generally undertaken on items that are to go on public display.

Exhibitions

The V&A has large galleries devoted to temporary exhibitions. A typical year will see more than a dozen different exhibitions being staged, covering all areas of the collections. Notable exhibitions of recent years have been:

- *Britain Can Make It*, 1946
- *Hats: An Anthology*, 2009.

Museu Picasso

The Museu Picasso, situated in Barcelona, Spain, houses one of the most extensive collections of artworks by the 20th-century Spanish artist Pablo Picasso. With 4,251 works exhibited by the painter, the museum has one of the most complete permanent collections of works. The museum is housed in five adjoining medieval palaces in Barcelona's La Ribera and is located on Montcada Street in the (Bank District) of Barcelona. It opened to the public on 9 March 1963, becoming the first museum dedicated to Picasso's work and the only one created during the artist's life. It has since been declared a (museum of national interest) by the Government of Catalonia.

Highlights of the collection comprise two of his first major works, *The First Communion* (1896), and *Science and Charity* (1897). In particular, the Museu Picasso reveals Picasso's relationship with the city of Barcelona, a relationship that was shaped in his youth and adolescence, and continued until his death.

Historical Perspective

The original idea for the museum came from Picasso's lifelong friend and secretary, Jaume Sabartés, whom Picasso had given many paintings, drawings, and prints since meeting in 1935. Originally, Sabartés intended to found the museum in Málaga, Picasso's birthplace. It was Picasso himself who suggested that

Barcelona would be more appropriate, given his long standing connections with the city.

On 27 July 1960, Sabartés signed an agreement with the city of Barcelona to found the museum. The museum opened in 1963, with the collection established through Sabartés' donation of 574 works from his personal collection. Other items included works that Picasso had given to the city of Barcelona, such as *Harlequin*, works previously in the possession of the city's museum of modern art, and other gifts from Picasso's friends and collectors. The museum opened under the name of the Sabartés Collection, because of Picasso's strong opposition to Franco's regime. In the end, Barcelona mayor Josep Porcioles went against the wishes of the central government in order to open the museum. When it opened, the museum was located in Palau Aguilar on Montcada Street. In this era, the collection consisted mainly of the personal collection Sabartés, some lithographs, and posters.

Other donations during the museum's first year included a book of engravings made by Picasso of Ovid's *Metamorphoses*, donated by Salvador Dalí, as well as a collage given by Dalí Gala, titled *No*, 1913. In subsequent years, the collection was expanded with donations, comprising 7-drawings dated between 1899 and 1904 given by Junyer Sebastian Vidal.

EXPANSION OF MUSEUM

After Sabartés' death in 1968, in 1970 Picasso made his last personal donation to the museum. The donation was made up of 920 varied works, including items from his early work that his family had been keeping for him ever since the time he first settled in France. These included school books, academic pieces and paintings from Picasso's Blue Period. Sabartés himself bequeathed a number of works upon his death, including a series of 58 paintings on *Las Meninas*.

In December 1970, the museum underwent its first expansion, adding the Palau del Baró de Castellet, which is attached to the original museum building, Palau Aguilar.

With the passage of the years, the museum grew in exposure as more substantial donations were made. During the early 1980s the collection was expanded with several donations from individuals and various art galleries, as well as through acquisitions. In 1982, Picasso's widow Jacqueline Roque gave 41 pieces to the museum. (In 1983), the Louise Leiris Gallery made a donation of 117 engravings. Some notable donations include those from Carles Domingo and the Editorial Gustavo Gili, among others. In 1985, the museum's physical space expanded again with the addition of Palau Mecca.

During the 1990s donations comprised (women *bust* or *Man sitting*). The museum also acquired works such as *Portrait of Jacqueline with tape*, among others. In the late 1990s the museum expanded yet again with the acquisition of Casa Mauri and Palau Windows, both on the same street and adjacent to the museum. Opened in 1999, this new extension added 3,400 square meters to the museum, serving as a space for temporary exhibitions, an auditorium, and additional services. The extension was opened with the temporary exhibition *Picasso: Interior and Exterior Landscape*, with more than 200 works by the artist created between 1917 and 1970.

Remodelling of Interior

In 2003, the museum's interior was remodeled and the artworks rearranged. Two years later, The Government of Catalonia declared the institution a museum of national interest. In 2006, Maite Ocaña, the museum's director since 1983, resigned in order to direct the National Art Museum of Catalonia. Pepe Serra was appointed director of the Picasso in the same year. In 2008, the Museu Picasso rearranged the permanent collection and opened new rooms dedicated to engraving, including one dedicated to Sabartés. Serra has since established a network of organizations associated with Picasso, including the City of Gósol, the Centre Picasso of Horta de Sant Joan and Palau Foundation in Caldes d'Estrac, with the central aim of promoting the position of the artist by the Catalan

territory. In 2009, the museum was listed as one of the 40 most visited art museums in the world by *The Art Newspaper*.

In 2010 the museum started a project to improve its active presence in social networks such as Twitter, Flickr, and Facebook. The museum's efforts resulted in the Museums & the Web 2010 Best of the Web award for social media. The museum's social media projects promote participatory discussion around the institution's research and knowledge.

In very recent past, the museum has built a new building in Sabartés square, behind Montcada Street. This expansion helped alleviate the overcrowding at the entry of the museum. The building was designed by the architect Jordi Garcés, who had completed the previous expansion of the museum.

Architecture

The Museu Picasso occupies five large houses or palaces of the Calle Montcada Barcelona, dating from the 13th century and 14th century, occupying a total area of 10,628 sqm. The buildings follow the style of Gothic civil Catalan. Each of the 5 buildings are built following a similar pattern, around a patio equipped with an exterior staircase that allows access to the main floors. The buildings that house the collection of Picasso's works also have their own history.

Palau Aguilar

The Palau Aguilar (Montcada, 15) was the first building occupied by the museum. The building was probably built on the residence of James Ses sources, an important character in the life of Barcelona. The building dates from the 13th century but underwent significant alterations between the 15th and 18th centuries. Between the 13th and 14th centuries the building belonged to various nobles of the Court of Aragon. It was purchased in 1386 by the bourgeois family Corominas-Desplà, who then sold it fourteen years later to Berenguer Aguilar, from which the palace is named. Later owners included several members of the Catalan

bourgeoisie prior to the building's purchase by the City Council on 3 November 1953.

During a restoration made in 1960, the remains of a 13th-century painting were discovered while removing plaster from one of the rooms. Today this work is exhibited in the National Art Museum of Catalonia. A large fresco representing the conquest of Majorca in 1229, the work is made up of cauldrons and roses, which suggest that the palace belonged to the lineage Caldes and Desvalls. It depicts the central courtyard of the building during the 15th century, with an open staircase and a pointed Gothic arch.

Palau Baró de Castellet

The Palau Baró de Castellet (Montcada, 17) is a palace from the medieval period. Built during the 13th century, it was owned by the Gerona family during the 15th century. Since then it has changed hands between the bourgeois and aristocratic families of Barcelona, having been remodeled during the 18th century. In 1797, the then owner (Mariano Alegre Aparici Amat) received the noble title of Baron *Castle* at the hands of King Charles IV, prompting the palace to receive its name.

Upon the death of the Baron, the building was bequeathed to the Hospital of the Holy Cross, who rented it to different tenants until they sold it to the Rivers family. The City Council then purchased the building in the 1950s. The palace was built around a central courtyard and includes on its facade a relief from the 16th century that depicts religious themes. The interior's main floor is in the neo-classical style of the mid-18th century, including elements of marble and polychrome reliefs.

Palau Meca

The Palau Meca (Montcada, 19) was built between the 13th and 14th centuries and also underwent restoration during the 18th century. Similar to the other palaces, it contains a central courtyard. Highlights include the medieval polychrome coffered ceilings of

the main floor as well as unique ceilings from the 19th century. In 1349, the property was owned by James Knight, then Minister of the City Council. Under the ownership of his grandson, Ramon Desplà Knight, it became the largest palace on the block. The building later became the property of the family of Cassador (or Hunter), Marquis of Ciutadilla. The first owner, Joseph Mecca Hunter gave the palace its current name. The next family to own it, the Milans, restored the building after it was badly damaged during the War of Spanish Succession. In 1901, the building was given to the Brothers of Christian Doctrine and (was installed Montepío of Santa Madrona.) Over time the Montepío integrated with a bank, who gave the building to the City Council on 5 December in 1977. The Palace was reopened as part of the museum on 11 January 1982.

Casa Mauri

Casa Mauri (Montcada, 21) includes some structures that date from Roman times, when the space was occupied by the suburbs of Barcino. Of note is the unique wood facade, one of the few examples in Barcelona of the locking system typical of the 18th century. Between 1378 and 1516 the building was owned by the Rocha family and in 1716 it was owned by F. Casamada. During the 19th century several renovations were made. Under the owner Josep Vidal Torrents, the building was made to have industrial uses until it was bought by Mauri bakeries in 1943, the company that gave the building its name. In 1999 the building was acquired by Museu Picasso.

Palau Finestres

The Palau Finestres (Montcada, 23) was constructed on the foundations of a building dating to the 13th century and occupies a former Roman necropolis. Between 1363 and 1516 the area belonged to the Marimon family. In 1872, the owner of Casa Mauri, Jose Vidal Torres, bought the building in order to annex it to his home. The City acquired the building in 1970. There are arcades on the ground floor, added during the reforms of the

fifteenth and 17th centuries. On the main floor, a coffered ceiling from the end of the 13th century have been restored. The building is currently used as exhibition space.

Knowledge and Research Centre

This centre was opened on 17 February, a new building located in Plaza Sabartés that was designed by architect Jordi Garcés. The site aims to become an international landmark in the study of Picasso and his artistic and social context.

Director Pepe Sierra explained that the space would be used for discussion, dialogue, and debate, rather than as a place of consumption. (The organization responsible for this is Silvia Domenech, commissioned between 1997 and 2007 of the Photographic Archive of Barcelona.)

Jordi Garcés, who already performed the previous expansion of the museum, designed the 1500 square meter building with a transparent glass facade protected by a cantilever. The building houses an educational center on the ground floor, with 4 multi-purpose spaces aimed at providing educational service for the museum. The first floor is devoted to the library, documentation center, and archives of the museum. The basement is devoted to visitor services. The construction began on 10 July 2009 and ended on 16 February 2011, costing 6.7 million.

ORGANIZATION OF PERMANENT COLLECTION

The permanent collection is organized into three sections: painting and drawing, engraving, and ceramics. These cover principally the early years of Picasso's artistic life, such as his Blue Period from 1901 to 1904, but Picasso, his family, and his friends would bequest or loan other later pieces as well. There are now more than 3,500 works making up the permanent collection of the museum.

The collection is organized into areas that include the early years (Málaga, Corunna and Barcelona, 1890-97), the training period (Barcelona, Horta de San Juan and Madrid, 1897-1901), the

Blue Period (1901–04), works in Barcelona from 1917, and the entire *Las Meninas* (1957) series. Most of the paintings on display at the museum are from the period between 1890 and 1917, an important collection in regard to that portion of Picasso's life.

The museum has very few paintings after 1917, with the exception of the *Las Meninas*, painted in 1957.

The collection of lithographs comprises the years 1962 and 1982. Picasso himself gave the museum a copy of each of his works produced after the death of Sabartés in 1968. The collection also includes illustrations made by the artist for various books, as well as ceramics gifted to the museum by Picasso's widow, Jacqueline. Between 2009 and 2010 the museum began making information on the permanent collection public on their website. As of October 2010, over 65% of the museum's collection was available to view online.

EXHIBITIONS

Since opening the Picasso Museum has carried out dozens of exhibitions. Often, these exposures are related to the figure of the painter or topics related to their environment, trying to research and review the work and studies of the painter from Málaga. We have also held exhibitions on the relationship between Picasso and other artists as Picasso vs.

Rusiñol held in 2010. Sometimes also organized a traveling exhibition, and Bullfighting. Paintings, drawings and prints in the collection of the Museu Picasso which could be seen at the Casa Lis in Salamanca in 2010. Also made small exhibition focused on one topic, called displays, such as analyzing the painting Science and Charity, the results of studies showing radiographic and reflectologia or another that analyzes a statement that was made about Picasso in Barcelona 1936, Room Esteva. Picasso Exhibition, 1936.

The Museu Picasso frequently hosts special exhibitions presenting artworks by Picasso and other artists. From time to

time, the museum also organizes seminars and lectures on subjects related to Picasso or on museological issues of interest given by specialists from throughout the world.

SERVICES

Library

The museum has a free public library of over 6,000 references, located on the third floor of the Palau Aguilar. It is a space for consultation with a documentary on the life and work of the artist and his artistic context, covering virtually every pictorial movements of the 20th century . To access it required to make an appointment in advance.

The library can be found from catalogs of exhibitions of Picasso to bibliophile editions. There are also collections of some of the journals of the avant-garde Catalan of the early 20th century, where Picasso collaborated and appeared often. Also available with restricted access, a collection of artist's books with illustrations by Picasso himself or by other renowned artists.

Educational activities

One of the other aspects of the Picasso Museum is to highlight the number of services and training proposals and entertainment for families and schools.

The museum has a specific department and a section on the website where you can download specific resources to carry out educational activities during the visit, aimed at both primary school teachers as secondary or high school. organizes guided tours for both adults, such as dynamic visits adapted to the different educational levels, both in the permanent collection and temporary exhibitions.

The museum also organizes conferences and seminars and activities in collaboration with other institutions such as the UOC, the Grec Festival, the San Juan de Dios Hospital, the Pompeu Fabra University and the School Tool, among others.

Preventive conservation and restoration

The museum has its own team of preventive conservation and restoration, to ensure that the works of our own collection are in the best possible conditions for future generations.

From this department studied and documented both the work and materials that Picasso used in order to improve understanding of his work. In this department also establishes the most appropriate measures of environmental protection and establishing the most appropriate security protocols.

Melbourne Museum

Melbourne Museum is a natural and cultural history museum located in the Carlton Gardens in Melbourne, Australia, adjacent to the Royal Exhibition Building. It was designed by Denton Corker Marshall Architects and finished construction in 2001. Situated in the Carlton Gardens, it was commissioned by the Victorian Government Office of Major Projects on behalf of Museums Victoria.

The museum is a rich response to Melbourne's urban condition, and provides a place for education, history, culture and society to engage with each other in a contemporary setting. It is now an important part of Melbourne's soft infrastructure.

It is the largest museum in the Southern Hemisphere, and is a venue of Museum Victoria, which also operates the Immigration Museum and Scienceworks Museum.

The museum has seven main galleries, a Children's Gallery and a temporary exhibit gallery on three levels, Upper, Ground and Lower Level and was constructed by Baulderstone Hornibrook.

The Touring Hall is where temporary exhibits are displayed. Past exhibits include mummies from Egypt and dinosaurs from China. The Big Box is part of the Children's Gallery.

Besides, the museum has other facilities such as the Sidney Myer Amphitheatre and The Age Theatre. The Discovery Centre, on the Lower Level, is a free public research centre. The museum

also has a cafe and a souvenir shop. The IMAX Theatre, which is situated on the Lower Level is also part of the museum complex. It shows movies, usually documentary films, in 3-D format.

Museum's Description

The Melbourne Museum is a post-modernist building, structured with a grid-like order that embraces eccentric metal clad forms extruding out and creating an irregular sculptural composition with moments of abstract colour throughout the building. A building of the public, the museum is arranged in a volumetrically individual layout, referencing Melbourne's iconic Hoddle Grid, which allows the value of each component of the buildings historical, cultural and social significance to be read in loosely equal hierarchy and individuality, examples being the Imax theatre, and Aboriginal centre. The building is can be dissected into different spaces so an individual can navigate through and around the building in an orthogonal manner. It is both a single building, and a network of individual buildings integrated into the landscape of the Carlton Gardens.

The new museum is axially aligned with the adjacent neo-classical Royal Exhibition Building, and references it along with the skyscrapers of Melbourne's central business district, with its monumental scale, and horizontality with protruding vertical facets. The sticks and blades that make up the Melbourne Museum are signatures of Denton Corker Marshall's architecture. The most iconic detail of the building is the spectacular cantilever that projects over to the west, on the central axis with the Royal Exhibition centre, this cantilever can be seen from kilometres away. On the northern side resides a large, taller sloped roof than that of the cantilever, similar in scale to the dome of the Royal Exhibition building.

Key influences and design approach

Denton Corker Marshall specialise in city planning and urban design, and mainly concern their practise with responding to social desires. The Melbourne Museum is situated in a unique

precinct; adjacent to a large local landmark, located within a large public park. Contrasted against the neo-classical Royal Exhibition centre, Denton Corker Marshall separates the two with an events plaza, yet connects them again underground with a car park, defining their motto; "A new connection between the old, the new, past and future".

Their approach to such a prominent part of Melbourne's historical and cultural infrastructure was to bring the past and existing exhibition building, into a new context and attempting to redefine a museum's role as a public building. Denton Corker Marshall also envision the building to be just as responsive to its context as it is now, in the future. In a meeting place for community, the building itself acts as a community of different programs and meanings, combining to make a whole.

In a wider context, the museum refers to Melbourne's city grid in its planning, and integrates the landscape of Carlton Gardens; housing a Forest Gallery which is situated within the building, and also providing areas of exterior circulation around the building. Formally the Melbourne Museum is motivated by sculpture. Denton Corker Marshall manipulates sculptural forms to meet the constraints of the buildings context and program.

Tracing of History

The museum had its earliest beginnings in the Government Assay Office which on 9 March 1854, opened some displays in La Trobe Street. In 1858, Prof. Frederick McCoy (Sir Frederick from 1891), who was Professor of Natural History at the University of Melbourne, was appointed Director of the National Museum.

Melbourne Museum was originally situated (along with the State Library and the old state gallery) in the city block between La Trobe, Swanston, Little Lonsdale and Russell Streets - the nearby Museum underground railway station was originally named after it, although following the move the station was renamed Melbourne Central. The State Library now uses all the space in that building, the gallery also having moved to the NGV site in St Kilda Road.

The period in which the Victorian government was led by the Premier Sir Rupert Hamer (1972 - 1981) was one of policy development for museums in Victoria. Hamer's Arts Minister the Hon. Norman Lacy established a *Museums Development Committee*[3] consisting of representatives of the *Science Museum of Victoria*, the *National Museum of Victoria* and the *Ministry for the Arts*. It considered such matters as the development of a single City Museum complex leading eventually to the establishment of the new Melbourne Museum in Carlton and programs in fields such as social history.

The Committee also joined with a working party of the *Victorian Council of the Arts* to develop a comprehensive museums policy for Victoria. Lacy also began the establishment of the *Heide Museum of Modern Art* with the acquisition of the property *Heide II* (in Bulleen east of Melbourne) and a collection of 113 art works from John and Sunday Reed in August 1980. It was officially opened in November 1981. He also developed a proposal for a *Museum of Social and Political History*[4] at the *Old Treasury Building* for the Executive Committee of Victoria's 150th Anniversary Celebrations in July 1981 which led to the establishment of the *City Museum*.

The new Melbourne Museum next to the Exhibition Building in Carlton was constructed during the period of the Kennett government (1992-1999) and was opened on 21 October 2000 by the Premier of Victoria at the time The Hon. Steve Bracks.

The new Melbourne Museum is situated on the site of the former Melbourne Exhibition Speedway which operated from 5 November 1928 until 7 March 1936. The 413 yards (378 metres) dirt track speedway took place on a track laid out on the former sports oval and generally catered to motorcycle Solo and Sidecar racing and is considered to be the birthplace of Sidecar speedway racing. The inaugural Australian Sidecar Speedway Championship was staged there in 1931 and was won by Victorians Les Medlycott and "Tich" Jones. The Exhibition Speedway also hosted the Victorian Solo Championship from 1928/29 until 1934/35.

Main permanent exhibits

The main permanent exhibits comprise:

- Science and Life Gallery - including a skeleton of a *Diprotodon* (a giant wombat-like creature), and skeletons of dinosaurs such as:
 - *Tarbosaurus* (Giant meat eater, Tyrannosauridae)
 - *Mamenchisaurus* (Giant Sauropod)
 - *Tsintaosaurus*
 - *Hadrosaurid*
 - *Pteranodon*
 - *Gallimimus*
 - *Hypsilophodon*

In 2010 an exhibit called '600 million years: Victoria evolves' opened, which includes some more prehistoric animals such as:

- *Muttaburrasaurus*
- *Tiktaalik*
- *Anomalocaris*
- and many other prehistoric animals.
- The Science & Life Gallery also contains the exhibitions: 'Bugs Alive!', 'Marine Life: Exploring our seas', 'Dinosaur Walk' and 'Wild: amazing animals in a changing world'.
- Melbourne Gallery - where the mounted hide of Phar Lap, a race horse that won the Melbourne Cup during the depression era, is exhibited.
- It also features an exhibition about the history of Melbourne from the early 19th century through to present day (called The Melbourne Story).
- Large skeleton of a Pygmy Blue Whale
- Mind and Body Gallery - a gallery regarding the human body. It also features a world first exhibition about the mind called 'Mind: enter the labyrinth'.
- Evolution Gallery - the upper level features the exhibition 'Darwin to DNA'.

- Forest Gallery - a living temperate Victorian forest environment, complete with live birds, reptiles, and other fauna
- Bunjilaka Aboriginal Cultural Centre - including galleries with exhibitions by and about the Aboriginal peoples of Victoria
- Te Pasifika Gallery - an exhibition which highlights the history and watercrafts of Pacific Islanders
- Children's Gallery - exhibitions aimed at 3 to 8 year olds.
- Touring Hall - is where international touring exhibitions are displayed. 'A Day In Pompeii' which was on display at Melbourne Museum from 26 June to 25 October 2009 was Melbourne Museum's most popular temporary exhibition. Past Touring Hall exhibitions include 'Hatching the Past: Dinosaur Eggs and Babies' (30 May 2008 to 24 August 2008), 'The Great Wall of China: Dynasties, dragons and warriors' (23 March 2007 to 22 July 2007), 'Spirit of the Games: the Opening Ceremony revealed' (18 March to 23 July 2006) and 'Dinosaurs from China' (2005).
- Public spaces - Outside the main galleries are various displays relating to Victoria's and Australia's history, including CSIRAC (an early computer built in Australia) and a Pygmy Blue Whale.

Festival Melbourne 2006

Melbourne Museum was one of the venues of Festival Melbourne 2006, a city-wide art festival held in conjunction of the 2006 Commonwealth Games, which was held in Melbourne. Among the exhibitions held in the museum were 'Common Goods: Cultures Meet Through Craft', which featured crafts made by artists from various Commonwealth countries and 'CARVE: Indigenous carving practices', a series of demonstrations of traditional indigenous carving practices and techniques from Australia, New Zealand and Canada.

Apart from that, there was a producers' market, 'Victorian Producers' Market', where the best produces from regional Victoria

such as wine, cheese and others were sold. A cooking competition, 'Culinary Pro Am of the Commonwealth' was also held between top Melbourne chefs, each representing a Commonwealth country.

Another crowd drawer was the large screen on museum grounds where live actions of the Games were shown.

Awards

The Melbourne Museum was one of Denton Corker Marshall's award-winning projects. One award in particular was the RACV Award for major tourist attraction, where it received 1,428,238 visitors during the years of 2010-11, which the Melbourne Museum received top honours for. In March 2012, the Qantas Australian Tourism Awards will be held in Cairns, where the Melbourne Museum will be represented for Victoria as a national level.

Melbourne Museum's Science and Life gallery was honoured with the Large Permanent Exhibition Award due to its outstanding design and flow, among many other awards during 2010 - 11. Their accomplishments have given them a place in numerous awards, being honoured for their high design quality throughout their international practises. They have received awards from the Royal Australian Institute of Architects (RAIA) that top any other firm, one of which was rated most prestigious and highest honour; of their contributions to Australian architecture.

Madame Tussauds

Madame Tussauds is a wax museum in London with branches in a number of major cities. It was founded by wax sculptor Marie Tussaud. It used to be known as “Madame Tussaud’s”; the apostrophe is no longer used. Madame Tussauds is a major tourist attraction in London, displaying famous waxworks.

HISTORICAL PERSPECTIVE

Background

Marie Tussaud was born as Marie Grosholtz in 1761 in Strasbourg, France. Her mother worked as a housekeeper for Dr. Philippe Curtius in Bern, Switzerland, who was a physician skilled in wax modelling. Curtius taught Tussaud the art of wax modelling.

Tussaud created her first wax sculpture, of Voltaire, in 1777. Other famous people she modelled at that time include Jean-Jacques Rousseau and Benjamin Franklin. During the French Revolution she modelled many prominent victims. In her memoirs she claims that she would search through corpses to find the severed heads of executed citizens, from which she would make death masks. Her death masks were held up as revolutionary flags and paraded through the streets of Paris. Following the doctor’s death in 1794, she inherited his vast collection of wax models and spent the next 33 years travelling around Europe. When she married Francois Tussaud in 1795, the show acquired a new name: Madame

Tussaud's. In 1802 she went to London, having accepted an invitation from Paul Philidor, a magic lantern and phantasmagoria pioneer, to exhibit her work alongside his show at the Lyceum Theatre, London. She did not fare particularly well financially, with Philidor taking half of her profits. As a result of the Napoleonic Wars, she was unable to return to France, so she traveled throughout Great Britain and Ireland exhibiting her collection. From 1831 she took a series of short leases on the upper floor of "Baker Street Bazaar" (on the west side of Baker Street, Dorset Street and King Street), which later featured in the Druce-Portland case sequence of trials of 1898-1907. This became Tussaud's first permanent home in 1836. One of the main attractions of her museum was the Chamber of Horrors

Origins

By 1835 Marie had settled down in Baker Street, London, and opened a museum. This part of the exhibition included victims of the French Revolution and newly created figures of murderers and other criminals. The name is often credited to a contributor to *Punch* in 1845, but Marie appears to have originated it herself, using it in advertising as early as 1843.

Other famous people were added to the exhibition, including Lord Nelson, and Sir Walter Scott. Some of the sculptures done by Marie Tussaud herself still exist. The gallery originally contained some 400 different figures, but fire damage in 1925, coupled with German bombs in 1941, has rendered most of these older models defunct. The casts themselves have survived (allowing the historical waxworks to be remade), and these can be seen in the museum's history exhibit. The oldest figure on display is that of Madame du Barry. Other faces from the time of Tussaud include Robespierre and George III. In 1842, she made a self portrait which is now on display at the entrance of her museum. She died in her sleep on 15 April 1850.

By 1883 the restricted space and rising cost of the Baker Street site prompted her grandson (Joseph Randall) to commission the

building at its current location on Marylebone Road. The new exhibition galleries were opened on 14 July 1884 and were a great success. However, the building costs, falling so soon after buying out his cousin Louisa's half share in the business in 1881, meant the business was under-funded. A limited company was formed in 1888 to attract fresh capital but had to be dissolved after disagreements between the family shareholders, and in February 1889 Tussaud's was sold to a group of businessmen led by Edwin Josiah Poyser. Edward White, an artist dismissed by the new owners to save money, allegedly sent a parcel bomb to John Theodore Tussaud in June 1889 in revenge. The first sculpture of a young Winston Churchill was made in 1908, with a total of ten made since. The first overseas branch of Madame Tussauds was opened in Amsterdam in 1970.

Current status

Madame Tussaud's wax museum has now grown to become a major tourist attraction in London, incorporating (until 2010) the London Planetarium in its west wing. Today's wax figures at Tussauds include historical and royal figures, film stars, sports stars and famous murderers. Known as "Madame Tussauds" museums (no apostrophe), they are owned by a leisure company called Merlin Entertainments, following the acquisition of The Tussauds Group in May 2007.

In July 2008, Madame Tussauds' Berlin branch became embroiled in controversy when a 41-year-old German man brushed past two guards and decapitated a wax figure depicting Adolf Hitler. This was believed to be an act of protest against showing the ruthless dictator alongside sports heroes, movie stars, and other historical figures. However, the statue has since been repaired and the perpetrator has admitted he attacked the statue to win a bet. The original model of Hitler, unveiled in Madame Tussauds London in April 1933 was frequently vandalised and a replacement in 1936 had to be carefully guarded. In November 2015, Madame Tussauds announced that it would open a museum in New Delhi

in 2017. American singer Nicki Minaj's statue at the Las Vegas museum was provided extra security following an act of vandalism by one of her fans who took some 'inappropriate' photos in June 2015.

In January 2016, the statue of Adolf Hitler was removed from the London museum in response to an open letter sent by a staff writer of *The Jewish Journal of Greater Los Angeles*, followed by significant support for its removal from social media.

International locations

Asia

- Istanbul, Turkey
- Beijing, China
- Shanghai, China
- Singapore
- Hong Kong, China
- Tokyo, Japan
- Wuhan, China
- Chongqing, China
- New Delhi, India (opening 2017)

Europe

- Amsterdam, Netherlands
- Blackpool, United Kingdom
- Berlin, Germany
- Vienna, Austria
- Prague, Czech Republic

North America

- Las Vegas, United States
- Hollywood, United States
- San Francisco, United States
- Washington D.C., United States
- Orlando, United States

- New York, United States
- Nashville, United States (opening Spring 2017)

Oceania

- Sydney, Australia

In popular culture

- In the song “My Object All Sublime” from *The Mikado* by Gilbert and Sullivan, the title character sings of punishments fitting the crime, including:

To Madame Tussaud’s waxwork.

- Madame Tussauds is the focus of Steve Taylor’s song “Meltdown (at Madame Tussauds)” in which the song talks about someone turning up the thermostat and causing the wax figures to melt.
- The *Doctor Who* serial *Spearhead from Space* features a scene at Madame Tussauds.
- Tussauds appeared in an episode of Living TV’s paranormal programme *Most Haunted*.
- The museum was featured on the History Channel’s series, *Life After People: The Series*.
- Several sculptures from the London branch appear in the music video “Pop!ular” by singer/songwriter Darren Hayes.
- Many times the celebrities pose like their wax figures as pranks and publicity stunts.
- On 3 November 2009, the museum’s New York City branch was featured in a segment on NBC’s *The Today Show* in which weatherman Al Roker posed in place of his lifelike wax figure for two hours and startled unsuspecting visitors, who were at first led to believe they were viewing Roker’s wax counterpart.
- In 2010, Ozzy Osbourne did similarly in New York to promote his *Scream* album.
- In 2012, One Direction posed as their statues in the London museum as a prank for *Surprise Surprise*.

- National Basketball Association players Carmelo Anthony and Jeremy Lin pranked fans during the unveiling of their statues at the New York and San Francisco museums, respectively.
- In 2015, Arnold Schwarzenegger posed as the Terminator statue in the Hollywood museum to promote a charity event.
- Madame Tussauds features in the film *Shanghai Knights*.
- The Beatles had their wax figures featured along with cardboard cutouts of various famous people in the cover art for *Sgt. Pepper's Lonely Hearts Club Band*.
- In Alfred Hitchcock's *The 39 Steps*, Mr. Hannay tells Pamela that his uncle is featured in Madame Tussaud's murderer section and that one day she will be able to take her grandchildren to Madame Tussaud's to see him.
- In Elizabeth Bowen's novel *The Death of the Heart* (1938), Portia and Eddie have tea at Madame Tussaud's and Portia is disappointed that the waitresses are real and not made of wax.
- Marie Tussaud is mentioned in *The Scarlet Pimpernel*.
- Madame Tussauds sculptures are used on the cover of Rick Wakeman's album *The Six Wives of Henry VIII*. A waxwork of Richard Nixon also appears in the background.
- Madame Tussauds in Las Vegas was featured in Travel Channel's *Ghost Adventures*.
- In the *Parks and Recreation* episode "Indianapolis", Leslie Knope mentions the "Misshapen Celebrity Palace", a fictional tourist trap where Madame Tussauds sends their failed wax figures.
- Madame Tussauds is featured in an *Assassin's Creed Unity* side mission, where the player is tasked with retrieving the severed heads of which Madame Tussauds was commissioned to make replicas.
- There is a brief reference to Madame Tussaud's work in the Sherlock Holmes story "The Mazarin Stone."
- Parts of the film *Fan* were shot at Madame Tussauds, making it the first Indian film to be shot there.

Celebrities

- Tom Cruise
- Johnny Depp
- Ed Sheeran
- Boy George
- David Bowie
- Dolly Parton
- Keith Lemon
- Cheryl Cole
- Davina McCall
- David Walliams
- Matt Lucas
- Simon Cowell
- Lady Gaga
- Louis Walsh
- Peter Andre
- Susan Boyle
- Bruce Forsyth
- Ant And Dec
- Jamie Oliver
- Gok Wan
- Alan Carr
- Lewis Hamilton
- Cristiano Ronaldo
- Ringo Starr
- Taylor Swift
- Madonna
- Morgan Freeman
- Michael Jackson
- Selena Gomez
- Zoe Sugg
- Alfie Deyes
- Paul McCartney

- George Harrison
- Superman
- Spider-Man
- Freddie Mercury
- John Lennon
- Sachin Tendulkar
- Kareena Kapoor
- Shahrukh Khan
- Mahatma Gandhi
- Amitabh Bachchan
- Aishwarya Rai Bachchan
- Indira Gandhi
- Salman Khan
- Madhuri Dixit
- Hritik Roshan
- Katrina Kaif
- Narendra Modi
- Peter Dinklage
- Leona Lewis

National Museum of Natural History

The National Museum of Natural History is a natural history museum administered by the Smithsonian Institution, located on the National Mall in Washington, D.C., United States.

With free admission and open doors 364 days a year, it is the third most visited museum in the world, the most visited natural history museum in the world, and the most visited museum (of any type) in North America. Opened in 1910, the museum on the National Mall was one of the first Smithsonian buildings constructed exclusively to hold the national collections and research facilities.

The main building has an overall area of 1,320,000 square feet (123,000 m) with 350,000 square feet (33,000 m) of exhibition and public space and houses over 1,000 employees. The museum's collections total over 126 million specimens of plants, animals, fossils, minerals, rocks, meteorites, human remains, and human cultural artifacts.

With 8 million visitors in 2013, it is the most visited of all of the Smithsonian museums and is also home to about 185 professional natural history scientists – the largest group of scientists dedicated to the study of natural and cultural history in the world.

HISTORICAL PERSPECTIVE

1846-1911

The United States National Museum was founded in 1846 as part of the Smithsonian Institution. The museum was initially housed in the Smithsonian Institution Building, which is better known today as the Smithsonian Castle. A formal exhibit hall opened in 1858.

The growing collection led to the construction of a new building, the National Museum Building (known today as the Arts and Industries Building). Covering a then-enormous 2.25 acres (9,100 m), it was built in just 15 months at a cost of \$310,000. It opened in March 1881. Congress authorized construction of a new building on June 28, 1902. On January 29, 1903, a special committee composed of members of Congress and representatives from the Smithsonian's board of regents published a report asking Congress to fund a much larger structure than originally planned. The regents began considering sites for the new building in March, and by April 12 settled on a site on the north side of B Street NW between 9th and 12th Streets.

The D.C. architectural firm of Hornblower & Marshall was chosen to design the structure. Testing of the soil for the foundations was set for July 1903, with construction expected to take three years.

The Natural History Building (as the National Museum of Natural History was originally known) opened its doors to the public on March 17, 1910, in order to provide the Smithsonian Institution with more space for collections and research. The building was not fully completed until June 1911. The structure cost \$3.5 million (about \$85 million in inflation-adjusted 2012 dollars). The Neoclassical style building was the first structure constructed on the north side of the National Mall as part of the 1901 McMillan Commission plan. In addition to the Smithsonian's natural history collection, it also housed the American history, art, and cultural collections.

1981-2003

Between 1981 and 2003, the National Museum of Natural History had 11 permanent and acting directors. There were six directors alone between 1990 and 2002. Turnover was high as the museum's directors were disenchanted by low levels of funding and the Smithsonian's inability to clearly define the museum's mission. Robert W. Fri was named the museum's director in 1996. One of the largest donations in Smithsonian history was made during Fri's tenure. Kenneth E. Behring donated \$20 million in 1997 to modernize the museum. Fri resigned in 2001 after disagreeing with Smithsonian leadership over the reorganization of the museum's scientific research programs.

J. Dennis O'Connor, Provost of the Smithsonian Institution (where he oversaw all science and research programs) was named acting director of the museum on July 25, 2001. Eight months later, O'Conner resigned to become the vice president of research and dean of the graduate school at the University of Maryland. Douglas Erwin, a paleontologist at the National Museum of Natural History, was appointed interim director in June 2002.

2003-2007

In January 2003, the Smithsonian announced that Cristián Samper, a Colombian with an M.Sc. and Ph.D. from Harvard University, would become the museum's permanent director on March 31, 2003. Samper (who holds dual citizenship with Colombia and the United States) founded the Alexander von Humboldt Biological Resources Research Institute and ran the Smithsonian Tropical Research Institute after 2001.

Smithsonian officials said Samper's administrative experience proved critical in his appointment. Under Samper's direction, the museum opened the \$100 million Behring Hall of Mammals in November 2003, received \$60 million in 2004 for the Sant Hall of Oceans, and received a \$1 million gift from Tiffany & Co. for the purchase of precious gems for the National Gem Collection.

On March 25, 2007, Lawrence M. Small, Secretary of the Smithsonian Institution and the organization's highest-ranking appointed official, resigned abruptly after public reports of lavish spending.

2007-2012

On March 27, 2007 Samper was appointed Acting Secretary of the Smithsonian. Paul G. Risser, former chancellor of the University of Oklahoma, was named Acting Director of the Museum of Natural History on March 29.

Samper's tenure at the museum was not without controversy. In May 2007, Robert Sullivan, the former associate director in charge of exhibitions at the National Museum of Natural History, charged that Samper and Smithsonian Undersecretary for Science David Evans (Samper's supervisor) ordered "last minute" changes in the exhibit "Arctic: A Friend Acting Strangely" to tone down the role of human beings in the discussion of global warming, and to make global warming seem more uncertain than originally depicted.

Samper denied that he knew of any scientific objections to the changes, and said that no political pressure had been applied to the Smithsonian to make the changes. In November 2007, *The Washington Post* reported that an interagency group of scientists from the Department of the Interior, NASA, National Oceanic and Atmospheric Administration (NOAA), and National Science Foundation believed that, despite Samper's denial, the museum "acted to avoid criticism from congressional appropriators and global-warming skeptics in the Bush administration".

The changes were discussed as early as mid-August 2005, and Dr. Waleed Abdalati, manager of NASA's Cryospheric Sciences Program, noted at the time that "There was some discussion of the political sensitivities of the exhibit." Although the exhibit was due to open in October 2005, the *Post* reported that Samper ordered a six-month delay to allow for even further changes. The newspaper also reported that it had obtained a memo drafted by Samper

shortly after October 15, 2005, in which Samper said the museum should not “replicate” work by the Intergovernmental Panel on Climate Change.

A few weeks later, a NOAA climate researcher advised a superior that the delay was due to “the debate within the administration and the science community over the existence and cause of global warming”. During the delay, Samper asked high-level officials in other government agencies and departments to review the script for the exhibit, ordered his museum staff to make additional changes, and rearranged the sequence of the exhibit panels so that the discussion of climate change was not immediately encountered by museum visitors.

Shortly before the exhibit opened in April 2006, officials at NOAA and the United States Department of Commerce expressed to their superiors their opinion that the exhibit had been changed to accommodate political concerns. In an interview with *The Washington Post* in November 2007, Samper said he felt the exhibit displayed a scientific certainty that did not exist, and expressed his belief that the museum should present evidence on both sides and let the public make up its own mind.

Smithsonian Museum of Natural History

The controversy became more heated after the press reported that Samper gave permission for the museum to accept a \$5 million donation from American Petroleum Institute that would support the museum’s soon-to-be-opened Hall of Oceans.

Two members of the Smithsonian Institution’s Board of Regents (which had final say on accepting the donation) questioned whether the donation was a conflict of interest. Before the board could consider the donation, the donor withdrew the offer.

Risser resigned as acting director of the museum on January 22, 2008, in order to return to his position at the University of Oklahoma. No new acting director was named at that time. Six weeks later, the Smithsonian regents chose Georgia Tech president G. Wayne Clough as the new Secretary. Samper stepped down to

return to his position as Director of the National Museum of Natural History.

The remainder of Samper's tenure at the museum proved less controversial. In June 2008, the Victoria and Roger Sant family donated \$15 million to endow the new Ocean Hall at the museum. The museum celebrated the 50th anniversary of its acquisition of the Hope Diamond in August 2009 by giving the gemstone its own exhibit and a new setting.

In March 2010, the museum opened its \$21 million human evolution hall. In January 2012, Samper said he was stepping down from the National Museum of Natural History to become president and chief executive officer of the Wildlife Conservation Society.

Two months later, the museum announced it had received a \$35 million gift to renovate its dinosaur hall, and a month later the Sant family donated another \$10 million to endow the director's position. On July 25, 2012 Kirk Johnson, vice president of research and collections at the Denver Museum of Nature and Science, was named Samper's successor effective October 29, 2012. Johnson oversees a museum with 460 employees and a \$68 million budget.

RESEARCH AND COLLECTIONS

The Smithsonian gives an approximate number for artifacts and specimens of 127.3 million. More specifically, the collections include 30 million insects, 4.5 million plants preserved in the Museum's herbarium, and 7 million fish stored in liquid-filled jars.

Of the 2 million cultural artifacts, 400,000 are photographs housed in the National Anthropological Archives. Through an off-site active loan and exchange program, the museum's collections can be accessed. As a result, 3.5 million specimens are out on loan every year. The rest of the collections not on display are stored in the non-public research areas of the museum and at the Museum Support Center, located in Suitland, MD. Other facilities include

a marine science center in Ft. Pierce, Florida and field stations in Belize, Alaska, and Kenya.

Research in the museum is divided into seven departments: anthropology, botany, entomology, invertebrate zoology, mineral sciences, paleobiology, vertebrate zoology.

EXHIBITIONS

Hall of Geology, Gems, and Minerals

The National Gem and Mineral Collection is one of the most significant collections of its kind in the world. The collection includes some of the most famous pieces of gems and minerals including the Hope Diamond and the Star of Asia Sapphire, one of the largest sapphires in the world. There are currently over 15,000 individual gems in the collection, as well as 350,000 minerals and 300,000 samples of rock and orespecimens. Additionally, the Smithsonian's National Gem and Mineral Collection houses approximately 35,000 meteorites, which is considered to be one of the most comprehensive collections of its kind in the world.

The collection is displayed in the Janet Annenberg Hooker Hall of Geology, Gems and Minerals, one of the many galleries in the Museum of Natural History. Some of the most important donors, besides Hooker, are Washington A. Roebling, the man who built the Brooklyn Bridge, who gave 16,000 specimens to the collection; Frederick A. Canfield, who donated 9,000 specimens to the collection; and Dr. Isaac Lea, who donated the basis of the museum's collection of 1312 gems and minerals.

Hall of Human Origins

The David H. Koch *Hall of Human Origins* opened on March 17, 2010, marking the museum's 100th anniversary. The hall is named for David H. Koch, who contributed \$15 million to the \$20.7 million exhibit.

The Hall is "dedicated to the discovery and understanding of human origins," and occupies 15,000 square feet (1,400 m) of

exhibit space. Specimens include 75 replica skulls, an interactive human family tree that follows six million years of evolution, and a *Changing the World* gallery that focuses on issues surrounding climate change and humans' impact on the world. The Hall's core concept idea is "What Does It Mean To Be Human", and focuses on milestones of Human Evolution such as Walking Upright, Bigger Brains, and Creating a World of Symbols. Also covered is the Smithsonian's significant research on the geological and climate changes which occurred in East Africa during significant periods of Human Evolution. The exhibit highlights an actual fossil Neanderthal and replicas created by famed paleoartist, John Gurche. The exhibit has been criticized for downplaying the significance of human-caused global warming.

The exhibit also provides a complementary web site, which provides diaries and podcasts directly from related fields of research. The Companion Book, *What Does It Mean To Be Human* was written by Richard (Rick) Potts, the Curator, and Christopher Sloan. The exhibit was designed by Reich + Petch.

Dinosaurs/Hall of Paleobiology



Skeleton of Brontotherium

The museum has over 570,000 catalogued reptiles from around the world. The National Collection of Amphibians and Reptiles has increased 300 percent since 1970 to over 570,000 specimen records in 2008. The Hall of Dinosaurs has fossilized skeletons and

cast models, including *Tyrannosaurus rex* cast facing a *Triceratops* cast. The “*Triceratops* exhibit shows the first accurate dinosaur skeleton in virtual motion, achieved through the use of scanning and digital technology.” The collection consists of 46 “complete and important specimens” of dinosaurs.



The revised skeleton of Triceratops

In May 2012, billionaire David H. Koch donated \$35 million toward the cost of a \$45 million upgrade to the 30-year-old, 25,000 square feet (2,300 m) dinosaur hall. The hall is anticipated to close in the spring of 2014 and reopen in 2019.

In June 2013, the Smithsonian obtained a 50-year lease on a *T. rex* fossil skeleton owned by the United States Army Corps of Engineers. It is the first *T. rex* skeleton to be displayed at the museum, which until now has only had the cast of a skull. The specimen, known as the “Wankel” or “Devil” rex, was found on Corps-owned land in the Charles M. Russell National Wildlife Refuge in Montana in 1988.

It has since been on display at the Museum of the Rockies in Bozeman, Montana (which helped excavate the fossil). The “Wankel rex” (whose skeleton is 85 percent complete) was to be unveiled at the Museum of Natural History on National Fossil Day, October 16, 2013, and was supposed to be on display until the dinosaur hall exhibit closes for renovation in the spring of 2014. The 35-foot (11 m) long skeleton will be the centerpiece of the dinosaur hall

when it re-opens in 2019. The Museum of the Rockies (which did not own the skeleton but was the repository for it) has about a dozen *T. rex* specimens, including one which is eighty percent complete. Only about six museums in the United States have a *T. rex* skeleton. The Museum of the Rockies is a Smithsonian affiliate museum, and had long promised to find a *T. rex* for the Smithsonian to display.

Due to the 2013 federal government shutdown, the fossil did not arrive in Washington, D.C. Smithsonian officials said it remained in storage in Montana, and would not arrive at the Smithsonian until late spring 2014. Packed up in 16 crates, the *T. rex*, named “Nation’s *T. rex*” by the Smithsonian, traveled from the Museum of the Rockies and arrived at the National Museum of Natural History on April 15, 2014. The *T. rex* has been displayed in the Rex Room, while specialists performed a conservation assessment and the Smithsonian Digitization Program scanned each bone, to create a 3-D model for research. The Nation’s *T. rex* will be the centerpiece of the new fossil hall, opening in 2019.

Hall of Mammals



National Museum of Natural History

The Behring Hall of Mammals designed by Reich + Petch is a multi-award winning gallery. The design is innovative and welcoming. The mammal specimens are presented as works of modern art within strikingly minimal environments. Visitors

discover mammal's evolutionary adaptations to hugely diverse contexts, and ultimately discover that they too are mammals.

The museum has the largest collection of vertebrate specimens in the world, nearly twice the size of the next largest mammal collections, including historically important collections from the nineteenth and early twentieth centuries. Its collection was initiated by C. Hart Merriam and the U.S. Department of Agriculture (later the Department of the Interior), which expanded it in the 1890s-1930s.

Insect Zoo

The O. Orkin Insect Zoo features live insects and exhibits about insects and entomologists. Different habitats have been created to show the type of insects that live in different environments and how they have adapted to a freshwater pond, house, mangrove swamp, desert, and rain forest. The zoo is sponsored by Orkin, a pest control company.

Ocean Hall

The Sant Ocean Hall opened on September 27, 2008, and is the largest renovation of the museum since it opened in 1910. The hall includes 674 marine specimens and models drawn from the over 80 million specimens in the museum's total collection, the largest in the world. The hall is named for the Roger Sant family, who donated \$15 million to endow the new hall and other related programs. Coelenterate-long North Atlantic Right Whale, a 1,500-gallon aquarium, one female giant squid displayed in the center of the hall and a male displayed off to the side, an adult coelenterate, and a *Basilosaurus*.

The museum also provides the Smithsonian Ocean Portal, a complementary web site which provides regularly updated, original content from the museum's research, collections, and Sant Ocean Hall as well as content provided by more than 20 collaborating organizations, including Archive, Census of Marine Life, Consortium for Ocean Leadership, Encyclopedia of Life,

INDUCT, Monterey Bay Aquarium, Monterey Bay Aquarium Research Institute, National Geographic, NOAA, New England Aquarium, Ocean Conservancy, Oceania, Pew Charitable Trusts, Sea Web, Save Our Seas, Scrips Institution of Oceanography, Woods Hole Oceanographic Institution, World Heritage Marine Programmer.

African Voices

This exhibit and associated website “examines the diversity, dynamism, and global influence of Africa’s peoples and cultures over time in the realms of family, work, community, and the natural environment.”

Butterflies + Plants: Partners In Evolution

Featuring a live butterfly pavilion allows “visitors to observe the many ways in which butterflies and other animals have evolved, adapted, and diversified together with their plant partners over tens of millions of years.” The exhibit was designed by Reich + Retch.

Western Cultures Hall

“This hall explores some examples from various cultures in the western world including northern Iraq, ancient Egypt, Greece and Rome and the recent discovery of the Iceman, a Copper Age mummy found in an Italian glacier.” This exhibit closed September 26, 2010.

Korea Gallery

The Korea Gallery is a special showcase to celebrate Korean traditions and examine its unique influence and complex role in the world today. The exhibit expresses the continuity of the past by highlighting enduring features of Korean culture that have influence and resonance today. The exhibit uses the Smithsonian ceramics collection as well as a rich selection of photographs, ritual objects and traditional Korean carpentry to communicate and connect to both the local Korean community and an

international audience. Traditional art forms, such as ceramics and calligraphy, along with mythological figures, language, large feature photographs and illustrations speak to a range of shared historical memories that connect Koreans at home and abroad.

Personal stories of modern Koreans, as told in their own voices, provide a context to discuss some of the many issues that face the divided country today. Korea's incredible transformation from 'The Hermit Kingdom' to a world power is traced through its impact on the arts, the economy and popular culture. The exhibit was designed by Reich + Petch.

Teleology: Hall of Bones

This exhibit displays a "variety of vertebrate skeletons grouped by their evolutionary relationships."

TEMPORARY EXHIBITIONS

Discovering Rastafarian!

Using artifacts, rare photographs, and ephemera to explore the origins and religious practices of the movement in Jamaica, this exhibition takes viewers beyond the popular Jamaican music known as reggae to the deeper roots of the Rastafari culture. Video footage featuring first-person testimony from male and female Rastafari of different ages, nationalities, and racial and class backgrounds speak to Rastafari of unity and to the spread of the movement across the Caribbean and beyond over the past three decades.

Dig It! The Secrets of the Soil

July 19, 2008 – January 3, 2010 Featuring the world of fungi, bacteria, worms, and other organisms, this exhibition draws connections between soils and everyday life.

Written in Bone

This exhibition and associated website examines history through 17th-century bone biographies, including those of colonists

teetering on the edge of survival at Jamestown, Virginia, and those of wealthy and well-established individuals of St. Mary's City, Maryland.

The Hidden Life of Ants

May 30, 2009- October 10, 2009 This exhibition features large-format photographs of ants going about their daily business, a cast of an underground ant city, and a live ant colony.

Other

The museum has an IMAX Theater for feature-length films, and the Discovery Room, a family- and student-friendly hands-on activity room on the first floor. In the lower level, there is a bird exhibit, Urban Bird Habitat Garden, with all the migratory and native birds to Washington D.C. The Global Volcanism Program is housed in the department of Mineral Sciences.

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Museum

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Preface

Museums are the repositories of the cultural and natural heritages of any nation. With the establishment of the Asiatic Society in Kolkata in 1784, the germination of Indian museum movement happened. Indian museums have come a long way from being the abode of Muses (Greek Goddess of different branches of knowledge) to a lively socio-cultural organization with the promise of serving society.

A Museum is a building, place or institution devoted to the acquisition, conservation, study, exhibition and educational interpretation of objects having scientific, historical or artistic value. The word Museum is derived from the Latin muses, meaning 'a source of inspiration', or 'to be absorbed in one's thoughts'.

A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.

The purpose of modern museums is to collect, preserve, interpret, and display items of artistic, cultural, or scientific significance for the education of the public. The purpose can also depend on one's point of view. To a family looking for entertainment on a Sunday afternoon, a trip to a local history museum or large city art museum could be a fun, and enlightening way to spend the day. To city leaders, a healthy museum community can be seen as a gauge of the economic health of a city, and a way to increase the sophistication of its inhabitants. To a museum professional, a museum might be seen as a way to educate the public about the museum's mission, such as civil rights or environmentalism.

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Museums are, above all, storehouses of knowledge. In 1829, James Smithson's bequest, that would fund the Smithsonian Institution, stated he wanted to establish an institution "for the increase and diffusion of knowledge.

Museums collect and care for objects of scientific, artistic or historical importance and make them available for public viewing – through exhibits that may be part of the permanent collection or through temporary exhibits. It is the role of the curator to look after the objects and explain their history to visitors. A building that is a Museum can often be part of the collection itself, such as Armley Mills which is one of the largest standing mills still left in the country. It is now Leeds Industrial Museum and its collection depicts Leeds' industrial past eg printing, locomotives, machinery, optics and textile machinery.

This book traces the journey of Indian and Global museums from the colonial to the present era pointing towards the changes in social perception of the museum and the evolution of its public service functions. It focuses primarily on art and archeology museums and their connection to the communication strategies.

—*Author*