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October - December

**Chhatrapati Shivaji Maharaj
Vastu Sangrahalaya, Mumbai**

(formerly Prince of Wales Museum of Western India)



“A really profound cultural achievement expressed in art is not so much to be found in the rendering of spiritual ideas by ascetic representations, as in the use of terms of warm and sensuous form, for so only can the unity of spirit and matter, and not the warfare of spirit and matter, be realised”

Ananda Coomaraswamy

The Museum

NEWSLETTER every quarter



Contents

- Pg 2 from the Director's Desk**
- Pg 3 Curator's Corner:**
- & 4 *The Buddhist Stupa at Mirpurkhas***
Religious Inspiration and Artistic Imagery
- Pg 5 Special Projects:**
Projects undertaken by the
Museum Conservation Centre
Subscription
- Pg 6 Museum Events and Activities:**
- & 7 Recap of past events**
- Pg 8 Modernization Plan
Through the Eyes of the Media**
- Pg 9 Museum Collection
New Acquisitions**
- Pg 10 Museum Events and Activities:**
Highlights of the Forthcoming events
Museum Library
- Pg 11 Museum Facilities:** for Exhibitions,
Seminars and Educational Activities
Museum Memories
- Pg 12 Museum Information for Visitors
The Museum Shop**



Devotee
Terracotta, Mirpurkhas,
Sindh, Pakistan.
5th century A.D.
(Acc. No. TC 56)



Sabyasachi Mukherjee
Director, CSMVS

Greetings from the Museum !

We are happy to present the fourth quarterly issue of the Museum Newsletter for 2008.

The past quarter was very exciting in terms of several cultural and educational activities as well as the development of the Museum. We had three special exhibitions on three diverse subjects, i.e. "The Landmarks of New York", "The World as One" and "The Musical Heritage of India". These exhibitions were organized by the Museum in collaboration with the American Center, the Max Mueller Bhavan and the Sa Re Ga Ma Pvt. Ltd. Besides this, we had conducted Art & Craft workshops and Lectures on 11 different subjects in collaboration with Paramparik Karigar. It was a huge success. The 24th prestigious Coomaraswamy Memorial Lectures were delivered by Dr. Ashok Ranade, an eminent musicologist and composer, on the subject "Making Sense of Musical Instruments: The Indian Experience".

We have more to share but greatly remarkable is the generous Grant of Rs. 12.43 crores received from the Ministry of Culture, Government of India, for the Museum modernization plan. It will benefit almost a million visitors who visit this Museum annually and will also enhance the image of our Museum on the world map.

The Museum began its modernization plan eight years ago to keep pace with the changing needs and trends of the 21st century. This implied upgrading the Museum to international standards to make it as inviting and enjoyable as any major Museum of the world.

Our main objectives:

- To make the Museum visitor friendly
- Integrated display of art objects to create clearer and better understanding of the collection in particular and Indian Art in general
- Upgrade the existing facilities
- Development of new galleries
- In-house and outreach educational programmes
- Development of the Art Conservation Centre
- To play a positive role as a cultural centre of the city

Our projects are ambitious. They cover various aspects of the Museum including building conservation. Our aim is to ensure that our present successful efforts at modernization are definite results achieved for future generations to enjoy.

We express our deep gratitude to the Ministry of Culture, Government of India for their timely help. It would certainly help us to accomplish most of our above objectives.

We look forward to your valuable suggestions.

We sincerely thank our friends and patrons for their unstinted support.

The Buddhist Stupa at Mirpurkhas

Religious Inspiration and Artistic Imagery

The Buddhist stupa at Kahujodaro was part of a ruined Buddhist establishment situated in one of the large mounds extending over 30 acres (some 12 hectares) of land to the north of the present town of Mirpurkhas, today the district headquarters of Thar and Parkar in the Sindh province of Pakistan. The historical importance of the Mirpurkhas stupa remained unknown till Henry Cousens, (then Superintendent of the Archaeological Survey, Western Circle), excavated the site in 1909-1910.

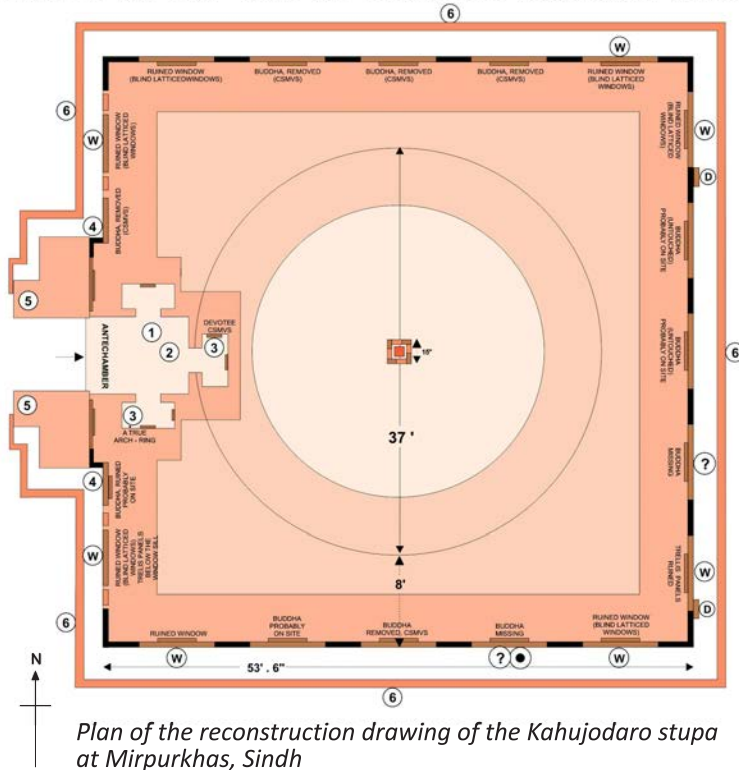
Museum has the largest and most comprehensive collection of finds from the Mirpurkhas stupa. It provides a rich source to examine the religious as well as artistic activities of the 5th-6th century inhabitants of the site. It is significant that, except for images of the Buddha, the site has not yielded any outstandingly Mahayana images. Though several contemporary Buddhist monuments in the eastern and western parts of India are replete with Bodhisattvas, the considerable fragmentary remains from Mirpurkhas do not even indicate the possibility of a Bodhisattva image here. However, the presence of Kubera and Jambhala images would only remotely connect the site with the full-grown Mahayana tradition.



Site-view. (Courtesy: Archaeological Survey of India, New Delhi)



Site-view showing the North-West face. (Courtesy: Archaeological Survey of India, New Delhi)



Kubera
Terracotta, 5th century CE

Moreover, the stupa structure, made of the sun-dried bricks, predates the decorative terracottas and bricks. From a study of the site it is obvious that the original stupa structure was erected by devotees of orthodox Hinayana Buddhism who had only marginally accepted the Mahayana tenets. The fact is corroborated by the records of the contemporary

Chinese travellers. Xuanzang (629-645 CE) mentioned that Buddhism was at its peak in the Sindh region and the king of the region was a Buddhist. Yi-Jing (671-695 CE) observed that the Sammitiya sect of Hinayana tradition dominated the region. The Sammitiya sect had been quite popular and widespread during 3rd-4th centuries CE, as is evident from one of the earliest inscriptions at Sarnath which states that around the 3rd century this sect drove out the Sarvastivadins. Later they became more prominent at the time of Harshavardhan (606-647 CE). Yi-Jing also recorded the presence of a large number of monasteries of this period from Ahichhatra, Sravasti, Vaisali, Sarnath, Kapilavastu, Malva, Valabhi and Sindh region.¹



Seated Buddha

It is very likely therefore that the original sun-dried brick stupa structure of Mirpurkhas was purely Hinayana in character. In all probability it had existed at least for a couple of centuries before the introduction of Buddha images. The Mahayana influence is evident in the eleven Buddha relief panels found in the niches on the platform. These and other smaller panels must have been added later as a result of the Sammitiya sect accepting the image of the Buddha in their religious practices.



Decorative bricks

Buddhism survived even after the Arab conquest of the region in 715 CE, as is evident from the presence of hundreds of unbaked clay votive tablets and Arab copper coins found at the entrance to the stupa. The clay tablets in the collection are of different sizes varying from 4 to 9 cm in length and are mostly oval in shape. Most of the tablets bear the inscription "Ye dharma" under the image of the Buddha or stupa in the Brahmi character of the 7th or 8th century similar to those found from Nalanda.



Seated Buddha

The bricks found at the site are of various patterns and fine workmanship. Being stylistically akin to similar remains from the Gandhara region, the influence of Greek decorations in ornamental details was apparent. Among these designs were several forms of Greek fret, chequers, rosettes, lozenges, pal mates, T-pattern molding, stylized leaves, acanthus and other motifs. The decorative architectural fragments found at the site were mainly beautiful terracotta moulded pilasters, arches, medallions, and dentils of brackets. Stylistically, the terracotta images of Mirpurkhas combine not only the Gupta and the Gandhara traditions but also some characteristics from distant Amaravati, Ajanta, Rangmahal and Ter.

Pronounced Gupta influence is apparent in the highly decorated *prabhavali* (halo), round modeling and smooth curves of the face and body, half-closed eyes, shapely eyelids and characteristic earlobes.

Each of the seated Buddhas found in the niches of the platform walls is placed on a high lotus pedestal with an *asana* (cushion) spread over it. Both the *prabhavali* and the relief framing the entire panel are decorated with a design of four and eight-petalled flowers. A remarkable feature of Buddha's drapery is an undergarment that extends slightly beyond the *Sanghati* (robe) that covers the folded legs. It is evident from the Mahavagga that the Buddha was particular about the code of conduct for monks, including the manner of their dress. A Buddhist monk was supposed to wear three robes: a double waist cloth, a single upper robe and a single undergarment. The undergarment seen beneath the robe of the Buddha is this *antravastra* which was wrapped round the loins reaching up to the knee.²

Considering the above points, one can surmise that the original structure of sun-dried bricks of the Mirpurkhas stupa, was perhaps belonging to the earliest period and it again underwent major changes during 4th-5th century CE.

Sabyasachi Mukherjee

Director, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

Marg Publication's special issue of September, 2008
Sindh - Past Glory, Present Nostalgia
edited by Dr. Pratapaditya Pal features
Sabyasachi Mukherjee's research article, "The Reconstruction of a Buddhist stupa at Mirpurkhas"

Notes:

1. Nalinaksha Dutt, *Buddhist sects in India*, Indological Book House, Varanasi, 1977, pp. 194, 195, 303.
2. Kalpana Desai, *Jewels on the crescent*, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, 2002, pp. 228.

SPECIAL PROJECTS

Projects undertaken by the Museum Conservation Centre

- Mr. Anupam Sah, Chief Conservator

Establishment

The Museum Conservation Centre establishment has commenced in a manner that links conservation activities with the development of the Centre. A State-of-the-art multifunctional conservation table with heat and low vacuum suction facilities has been installed and tested successfully. This will be used for conservation of paintings and textiles. Various other tools and equipment including those for research are being sourced. A conservation team has been organized and given the charge of the development of the Centre into a world-class Art Conservation, Research and Training Institution.



The team of conservators working at the Museum Conservation Centre

Conservation Status Reports

Condition Reports of four galleries in the museum including the Sir Ratan Tata Gallery of European Oil Paintings and the Karl J. Khandalavala Gallery of Miniature Paintings have been prepared along with recommendations to improve the care of the collection.

Conservation of Paintings

A 17th century painting depicting Jon Olden Barneveldt attributed to Rubeens that was suffering from fungus attack was successfully treated at the Centre. Following antifungal treatment, the patchy old varnish was regenerated to form a uniform film over the painting.

Presently a life-size portrait of David Sassoon and two paintings from Raj Bhavan, Mumbai are under treatment. The paintings are suffering from flaking and loss of paint layers, over-painting, discoloured varnish etc and are being treated by the conservation team. Before treatment these paintings are analyzed using visual and chemical analytical aids, ultraviolet fluorescence etc. A conservation treatment plan is determined for each painting and every stage of the treatment is documented for future reference. The conservation treatment meets the best international standards, ethics and principles of conservation.



Portrait of Jon Olden Barneveldt

Before conservation: the painting shows fungal attack in the form of white spots and patches



Ultra-violet photograph of an oil painting from Raj Bhavan, Mumbai, reveals old retouching attempts and a thick varnish layer



SUBSCRIPTION

For subscribing to the Museum Newsletter Quarterly Issue, kindly post / hand deliver / email the following information with payment of subscription fees by Cheque / DD / Cash to the Museum address :

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, 159/61, M. G. Road, Fort, Mumbai 400 023. Telephone : 91 - 22- 22844484 , 22844519

Fax: 22045430 Email: csmvs@hathway.com/ powm@vsnl.com/ csmvsmumbai@gmail.com

Cheques (in Mumbai) / Demand drafts (outside Mumbai) should be addressed in the name of : Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

Name:

Address:

Tel. No. / Fax No.:

Mobile No.:

Email:

Annual Subscription: Rs. 300/- (including postage)

MUSEUM EVENTS AND ACTIVITIES

Recap

July



“The Landmarks of New York: An illustrated record of the city’s historic buildings”
An exhibition of Photographs organized by American Center, Mumbai in collaboration with the Museum. 21st July to 30th July 2008 at the Premchand Roychand Gallery.

Recap

August



“The World as One: Photography from Germany after 1989”
An exhibition of Photographs organized by the Goeth-Institute, Max Mueller Bhavan, Mumbai in collaboration with the Museum. 4th to 24th August 2008 at the Coomaraswamy Hall.



Art and Craft Workshops and Lectures by Master Craftspersons
Organized by the Museum in collaboration with Paramparik Karigar. 28th August to 18th September 2008 at the Children’s Creative Centre

MUSEUM EVENTS AND ACTIVITIES

Recap

September



“The Musical Heritage of India: A journey through the evolution of Music ”

An exhibition of rare recordings and records organized by the Sa Re Ga Ma India Ltd. in collaboration with the Museum. The exhibition was inaugurated by Bharatratna Smt. Lata Mangeshkarji followed by a performance by Pandit Jasrajji. 5th to 30th September 2008 at the Premchand Roychand Gallery.



“Bombay Natural History Society - Over 125 years ”

An exhibition organized by the Bombay Natural History Society in collaboration with the Museum. The exhibition was inaugurated by Shri B. G. Deshmukh. 17th to 28th September 2008 at the Curator’s Gallery.



“45th Anniversary Celebrations of the Museum Society ”

A lecture by Mr. Sabyasachi Mukherjee, Director of the Museum was organized by the Museum Society of Bombay. 17th September 2008 at the Coomaraswamy Hall.

“Coomaraswamy Memorial Lectures ”

Lectures delivered by Dr. Ashok Ranade on “Making Sense of Musical Instruments: The Indian Experience” was organized by the Museum in collaboration with the Museum Society of Bombay. 18th and 19th September 2008 at the Coomaraswamy Hall.

Modernization Plan



Building restoration in progress

Realizing the need to modernize the museum - its display, maintenance, education and security, the management started working towards this goal. The vision was to transform the Museum from a mere repository of antiquities to an institute of international standard. Today, we are happy because the Ministry of Culture, Government of India has come forward to help us to achieve our goal with its generous grant of Rs. 12.43 crores.

The Museum in its continuous endeavor to add to the infrastructure facilities and collection has started preparations for the following projects:

- Gallery Reorganisation and Installation
- Museum Education and Outreach Program
- Upgrading Visitor Facilities
- Enhancing the Museum Environs
- Care and Conservation of Building and Exhibits
- Infrastructure
- Special Project - A hi-tech multimedia multi-screen showpiece



Proposed plan for the Children's Creative Centre

Through the Eyes of the Media

India's Finest Institutions that make the nation work

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai - Chambers of Antiquity

India Today, Independence Day Special. 25th Aug, 2008.

Centre grants Rs. 12 crores for upgrade of Museum

Authorities say the functioning of the museum will become much more streamlined at the end of two years. Ticket and luggage counters will be at the entrance of the building.

Times of India, 22nd Sept, 2008.

Down Memory Lane

SOBO's grandest Museum celebrates 86 years of glory with exhibitions, book launches and dance performances

Downtown Plus, South Mumbai, 8th February, 2008.

Reaping the rewards of harvesting

The rainwater harvesting system that was installed at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya in April has begun to yield 10,000 litres of water per day.

Times of India, 24th July, 2008.

Around Town...Way to go

The Museum's recently-released guidebook makes a great first impression. The 108-page book, printed on high-quality paper with colour pictures on every page, looks smart, painstakingly researched and internationally packaged.

Time-out, Mumbai, 13th-26th June, 2008.

Mumbai's old and antiquated museum gets a new coat

A tie-up with London's Victoria and Albert Museum, a conservation gallery and a multimedia show : the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya gets high profile.

Indian Express, 19th June, 2008.

छत्रपती शिवाजी महाराज स्मृतिमला नवी झळाळी

छत्रपती शिवाजी महाराज वस्तुसंग्रहालय सध्या कात टाकत आहे. वस्तुसंग्रहालयाची दिमाखदार इमारत नवी झळाळी घेत आहे. लवकरच वस्तुसंग्रहालयाचा बदललेला चेहरा येणाऱ्या पर्यटकांचे स्वागत करणार आहे.

दैनिक सामना, २००८

Dancing in the moonlight

The extensive greenery at The Prince Of Wales Museum served as a magnificent backdrop for Dr. Sonal Mansingh's performance

Times of India, 21st March, 2008

A baronial space for art

If there is a place for everything, then the Museum Gallery is the place for Art, states Art Attack

Afternoon Despatch and Courier, 17th July, 2007

MUSEUM COLLECTION



Shiva
Basalt, Parel, Mumbai, Maharashtra.
Mid 6th Century CE.

The Museum has a representative collection of various forms of art from India and to a certain extent, Far-Eastern art, Nepal and Tibet. The Natural History section is a major attraction for children.

Ancient Indian art is represented by the Stone Sculpture gallery with sculptures from Elephanta and other important sites especially from Western India. The Indian Miniature Painting collection represents one of the best collections of miniatures in the country. The Museum also has a magnificent collection of Decorative Art objects in jade, wood, ivory, metal as well as textiles. The Nepalese and Tibetan artefacts are ascribed to important religious and artistic phases of these regions. The Numismatic collection, acquired from various well-known hoards and also from individual collections, covers an entire range of important issues. The Museum also houses an interesting collection of Chinese and Japanese porcelain, metal and ivory objects and embroidery. European Oil Paintings and Indian Arms and Armour also form an important part of the collection.

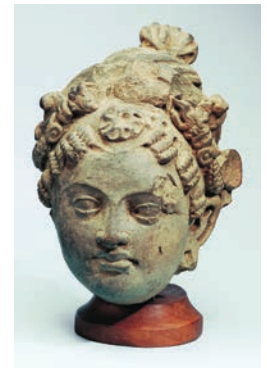


Radha writing a Letter
Rajasthani, Udaipur.
Circa 1700 CE.



Pandan
Silver with polychrome enamel,
Lucknow, Uttar Pradesh.
18th Century CE.

The Museum collection comprises purchased artefacts as well as gifts by generous donors like Sir Ratan Tata and Sir Dorabji Tata. The major section of the European and Far-Eastern art and also representative examples of Indian art belongs to this collection. The priceless artefacts from the Buddhist site of Mirpurkhas, excavated by renowned archaeologist Henry Cousens in 1909, are an important part of the Museum collection. Seth Purushottam Mavji's collection of antiquities and miniatures along with a multitude of other collections such as those of Sir Akbar Hydari and Karl and Meherbai Khandalavala as well as antiquities acquired from the Archaeological Survey of India have contributed largely towards the grand collection of the Museum.



Head of a Damsel
Terracotta, Akhnoor, Kashmir
6th Century CE.

New Acquisitions



▲ **Part of a Home Shrine**
Woodwork, Early 20th century



▲ **Prince Siddhartha being entertained by a dance**
Painting attributed to Archibald Herman Muller
Early 20th century CE., Gift by Ms. Kunda Shirgaonkar

▼ **Set of Post-cards**
20th century CE., Gift by Dr. Pratapaditya Pal



MUSEUM EVENTS AND ACTIVITIES

Live Demonstration-cum-Sale of Madhubani Paintings by renowned Madhubani artist Mr. Nandakishor Jha is held in the Museum from 10.15 a.m. to 5.30 p.m. till 31st December 2008

Forthcoming **October, November, December**

◆ **"The Speaking Art: Indian Legends and Myths" narrated by Traditional Artists and Craftsmen**

An exhibition organized by the Museum in collaboration with Paramparik Karigar. 6th October to 22nd October 2008 at the Curator Gallery.

◆ **"Indian Life and Landscapes: by Western Artists**

An exhibition of Paintings and Drawings from 17th to Early 20th century

Organized by the CSMVS in collaboration with Victoria and Albert Museum, London. 3rd December 2008 to 28th February 2009

— at the Premchand Roychand Gallery.



◆ **Max Mueller Memorial Lecture**

December 2008 at the Coomaraswamy Hall.
(Dates to be confirmed)



◆ **Inauguration of the Krishna Art Gallery**

A permanent gallery comprising different artifacts depicting the Krishna theme in Indian Art
29th December 2008

Museum Library

New Arrivals

- Art of Terracotta – Cult and cultural synthesis in India
Arputha Rani Sengupta
- Dharma and Abhidharma 2 Vols.
(Papers presented at the International Conference 6th to 9th March 2006)
Kalpakam Sankarnarayan & others eds.
- Encyclopedia of Birds
Bryan Richard
- Gods, Goddesses and Demons
M.L. Varapande
- Mantles of Merit – Chin textiles from Myanmar, India and Bangladesh
W. David and B. Fraser
- Millenium glimpses of Indian performing arts
Utpal K. Banerjee
- Music to thy ears - Great masters of Hindustani instrumental music
Mohan Nadkarni
- Old wisdom and new horizon (PHISPC)
Manoj Kumar Pal
- Studies in art and archaeological conservation (Dr. B.B. Lal Commemoration volume)
A.S. Bisht and S.P. Singh
- Wall paintings of Rajasthan
Mira Seth

MUSEUM FACILITIES

for Exhibitions, Seminars and Educational Activities



● Coomaraswamy Hall

The space is used for lectures, seminars, temporary exhibitions and art shows



● The Museum Gallery

For contemporary art shows



● Premchand Roychand Gallery

For national and international travelling exhibitions



● Auditorium

Meant for lectures, seminars and audio-visual presentations



● Curators Gallery

Besides temporary exhibitions we intend to showcase exhibitions conceptualised by curators of the Museum



● Children's Creative Centre

For educational activities



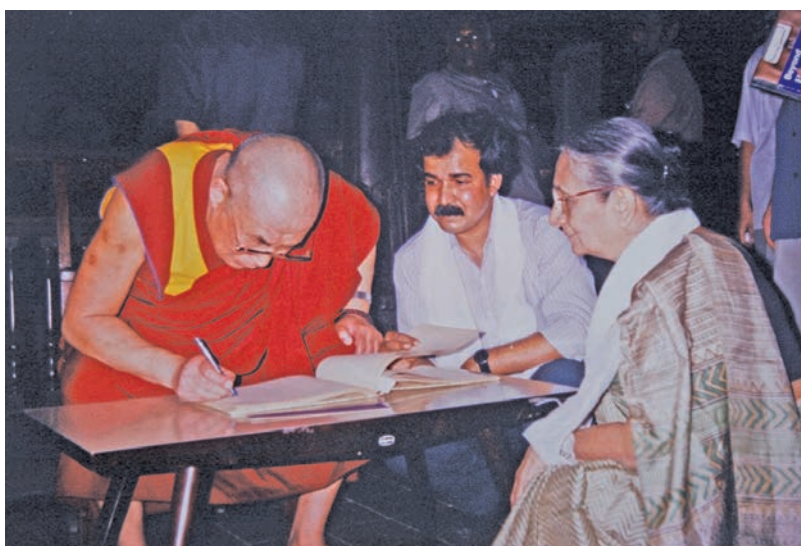
● Museum Activity Centre

Meant for underprivileged children

Museum Memories

Visit of His Holiness the 14th Dalai Lama

Sunday, 12th March 2000



“These wonderful religious artifacts of Tibet represent the high quality of Tibetan Craftsmanship and they express the ideals of Buddhism”

His Holiness the 14th Dalai Lama

Trustees on the Board of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (Management Committee)

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Collector of Mumbai
Mr. Sameer K. Desai
Mr. Vijay A. Vashirde

The Curatorial Staff

Sabyasachi Mukherjee (Director)
Usha Toraskar (Assistant Director, Galleries)
Dilip Ranade (Senior Curator, European Painting)
Manisha Nene (Senior Curator, Collection Management and Art Section)
Srinivasa Prasad (Administrative Officer)
Vandana Prapanna (Curator, Miniature Painting and Numismatics)
Renu Jathar (Assistant Curator, Archaeology and Education)
Prasanna Mangrulkar (Assistant Curator)
Aparna Manave (Sr. Curatorial Assistant)
Amol Mohite (Sr. Curatorial Assistant)
Shobha Kadam (Textile Conservator)

MUSEUM INFORMATION FOR VISITORS

• Location and Parking

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya is located at 159/61 Mahatma Gandhi Road, Fort, Mumbai 400 023. The museum is a major landmark in the Kala Ghoda Art Precinct, along with the National Gallery of Modern Art (NGMA), the Jehangir Art Gallery and Regal Cinema.

Parking is available in the pay and park lots at Hutatma Chowk and Kala Ghoda.

• Transport

Bus or Taxi from the nearest stations, Chhatrapati Shivaji Terminus (Central Railway) and Churchgate (Western Railway).

Bus Numbers from Chhatrapati Shivaji Terminus:
14, 65, 69, 101, 130

Bus Numbers from Churchgate:
70, 106, 122, 123, 132, 137

• Visiting Hours

Tuesday to Sunday, 10:15 a.m. to 6:00 p.m. Mondays Closed

The Museum remains completely closed on following days:

• January 26 • May 1 • August 15 • October 2

• Admission (free for disabled visitors)

Type of Visitor	Amount
Visitors above 12 years of age	Rs. 15/-
College Students bearing their college identity card	Rs. 10/-
Child visitors (between 5 to 12 years) and Students coming through schools	Rs. 05/-
International Visitors above 12 years of age (includes complimentary audio guide)	Rs. 300/-
International Students bearing school / college identity card	Rs. 10/-
International Child Visitors between 5 to 12 years of age	Rs. 05/-

• Camera

Cameras may be used for photography and video recording by obtaining permission at the publication counter and on payment of charges. Only hand held equipment without flash and tripod is permitted.

Still Camera and Mobile phone- cameras – Rs. 200/-

Non-professional Video camera – Rs.1000/-

• Audio Guide

Available at the entrance

English/French/German/Japanese/Spanish :

Individual – Rs. 150/-

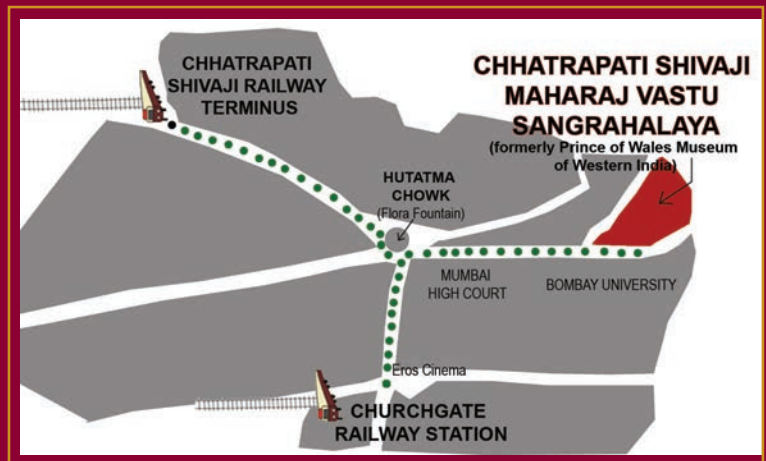
Family (2 adults & 2 children) – Rs. 400/-

Marathi/Hindi : Individual – Rs. 75/-, Family – Rs. 200/-

International visitors – complimentary with the ticket

• Facilities of wheel chairs, ramp and elevator are available

• On Tuesdays all children and students (after producing identity cards) will be admitted free



The Museum Shop contributes towards the promotion of Indian culture through different art materials. There is a wide range of books, published by the Museum as well as renowned publishers. The Shop also displays different articles such as greeting cards, posters, brochures, folders, letter- paper sets, gift-wrapping papers and bags inspired by the design/details of the art objects from the Museum collection. Bead necklaces, engraved copper plates, embroidered silk scarves, purses and table pieces are among other articles available in the Shop. Our visitors take these as small mementos of their visit to the Museum. Informative educational trails and kits are available for students, which help increase their interaction with the Museum.

Buy and Help us Preserve our National Heritage!

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