

Volume 5. Issue 4. 2012
October - December

Chhatrapati Shivaji Maharaj
Vastu Sangrahalaya, Mumbai
(formerly Prince of Wales Museum of Western India)



"I am All That Has Been, That Is and That
Will Be No mortal has yet been able to lift
the Veil that covers Me."

An Inscription from the temple of Neith,
ancient Egyptian Goddess of Creation and
Weaving .

The Museum

NEWSLETTER - every Quarter



MUMMY

THE INSIDE STORY

An exhibition unravelling the mystery of
the Egyptian Mummy at the
**Chhatrapati Shivaji Maharaj
Vastu Sangrahalaya, Mumbai**

21st November 2012 to 24th March 2013

1st floor, Museum East Wing

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**The British
Museum**

THE MUSEUM



MUMBAI

This Exhibition is presented through the collaboration of
The British Museum and Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

Brought to you by BP and Reliance Foundation



from the Director General's Desk

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Greetings from the CSMVS, Mumbai !

We are delighted to present Volume 5, Issue 4 (October – December 2012) of the Museum Newsletter – every quarter.

The past quarter witnessed the reopening of reorganized Sir Ratan Tata Gallery on the second floor. The Gallery which is about 50 years old needed urgent attention from a structural as well as from a modern museum presentation point of view.

The reorganized Gallery showcases about 30 important European paintings from the Sir Ratan Tata Collection and many of them are appearing for the first time for public viewing. The entire reorganization project was handled by the Curatorial Staff and the Project team of the Museum. The Gallery features many innovative ideas such as a small reference library, donkey benches with drawing boards and interactive computer Kiosks.



Sabyasachi Mukherjee
Director General, CSMVS

Sir Ratan Tata (1871-1918) was the brother of Sir Dorab Tata (1859 - 1932) and the youngest son of Jamsetji N. Tata (the founder of Tata Industries). Sir Ratan had very little interest in the family business but was committed to art, archaeology, architecture, education, health, and to social and political issues. His immense interest in travel and in diverse fields of art and archaeology took him to Japan, China, and many countries of Southeast Asia, where he acquired a large number of porcelain and other decorative objects. Besides, he made valuable collections of European paintings, art-deco objects, Indian paintings,

manuscripts, textiles, and arms and armour. In 1920, the Executors of Sir Ratan Tata Trust offered his collection as gift to the Museum according to his desire. Following the example of his brother Ratan, Dorab too gifted his entire art collection, of 1,407 diverse art objects from Europe and Asia, to the Museum in 1933. In recognition of the generosity of the Tata brothers towards the building of the Museum collection, the management named the two art galleries on the second floor after Sir Dorab Tata and Sir Ratan Tata.

from the Director General's Desk

The European Painting Galleries in the Museum were actually formed from the gifts of the Tata brothers. The collection includes paintings of British, Italian, Dutch, French, and Flemish origin of the period from the 16th to the early 20th century. Both Sir Dorab and Sir Ratan Tata Galleries provide a good representation of the development of 18th - 19th century European painting and are a rich resource for students of fine art in the city as well as for visitors. No other Museum in the city can boast of a similar gallery dedicated to the history of European painting of the period.

The next quarter is going to be still more exciting as Museum is gearing up for its blockbuster exhibition titled "Mummy – The inside Story" in collaboration with the British Museum, London. The exhibition along with the 3D film show will unravel the history and mystery of ancient Egypt to the people of Mumbai. The exhibition will be formally inaugurated by Honourable Minister of Culture, Kumari Selja on 20th November, 2012. The Museum has planned a series of educational programs and activities for children, students and visitors (please check on the Museum Web Site). The reorganized Sculpture Gallery will formally be inaugurated on 29th October, 2012. The story on the Sculpture Gallery reorganization will appear in the next issue. For cultural and academic program for this quarter please refer to our forthcoming events on page 17.

We hope this issue of our Newsletter is informative. We thank you for your continued support.

Transformation

SIR RATAN TATA GALLERY

(Supported by the Ministry of Culture, Government of India)



Sir Ratan Tata Gallery - a View



Lady on horse back
Sir Alfred James Munnings (1878-1959)



Horses Drawing a Fishing Boat
Richard Beaves (1824-1896)



The Crusaders
Sir John Gilbert (1817-1897)

Sir Ratan Tata Gallery - a View



Portrait of Henry Philip Hope
Sir Thomas Lawrence (1769-1830)



Museum of Tomorrow: Developing a New Vision Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai

Excerpts from the speech by Sabyasach Mukherjee delivered on the May 6th 2012 at the German Museums Association's Annual Conference in Stuttgart

I feel honoured and proud to participate in the German Museums Association's Annual Conference at the historic city of Stuttgart which in fact happens to be a sister city of Mumbai, a place where I belong. We consider this Conference of great importance for three significant reasons. Firstly, it acknowledges the need to disseminate knowledge, expertise and resources through professional and virtual networks in addition to the circulation of material objects. Secondly, it allows for a variety of perspectives in the interpretation of museum practices and thirdly, emerges in the exchange of ideas, objects and exhibitions in a spirit of generosity recognising the disparities of resources and expertise that exist. There are two distinct approaches often noticed in the context of Indian museum profession, that is to say, conventional and non-conventional. Both these approaches evolved through the years while interacting with domestic as well as international communities. Traditional cultural institutions were created in different periods of time for different audiences than the ones they now have to serve. While in the past, mapping, collecting and preserving cultural goods was of major importance, today cultural institutions are required to connect with the society and represent the people they serve.

The presentation has been structured in three different groups in order to understand the whole complexity of the museum movement and its evolutionary process and relevance in the contemporary society:

- i) Establishment of Public Museum
- ii) Museum Movement after Independence
- iii) Museum of Tomorrow: Developing a New Vision

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India), Mumbai – A case study.

The International Council of Museums (ICOM) defines Museum in a comprehensive manner on the following lines :

“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 definition reflects four important aspects of Museum:

- The first is the character of a museum, that it shall be a non-profit, permanent institution and open to the public.
- The second part emphasizes the duty, that is, service of society and its development.
- The third part deals with the functions of Museum, that is, acquisition, conservation, research, communication and exhibition.
- The fourth part deals with the purpose, that is, education, study and enjoyment.

It is clear from the definition that education and enjoyment along with study are accepted as the primary pur-

Museum of Tomorrow: Developing a New Vision

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pose of a museum. Education is one of the powerful tools of a Museum through which it plays a crucial role in enriching social, cultural and economic progress of the communities that it belongs to.

Establishment of Public Museum

The concept of Public Museum in India was first conceived during British India in the mid-nineteenth century. The museum movement in Europe, more particularly the establishment of the British Museum, London and the Louvre in France had encouraged those with a progressive outlook to study and preserve their cultural heritage for posterity. It was more like a repository of antiquities of the ancient world. The first Indian museum of Indian art objects was established in 1801 by the East India Company. The key objective of this museum was to house those artefacts collected by the East India Company and its holdings were later distributed among the British Museum, the British Library, the Museum of Natural History and the Victoria & Albert Museum.

The creation of Public Museum in India goes back to the birth of the Asiatic Society in Calcutta (now Kolkata) on 15th January, 1784 with British initiative. In 1814, the Society established a museum under the able leadership and initiative of an amateur botanist, Dr. Nathaniel Wallich, who had his own private collection of botanical specimens. Thereafter a number of museums of varied nature were established in different regions but these museums did not receive the desired attention and patronage by the then British Government. The concept of Museum during this period remained more or less at discovery, exploration and excavation level. Some provincial museums somehow survived with low maintenance but could not do anything productive to the then contemporary society. The British Government then constituted a two-member committee headed by S. F. Markham and H. Hargreaves in 1936 to review the conditions of Indian museums and to recommend possible remedial measures.

Markham & Hargreaves Report in 1936

This committee surveyed the museums of India and submitted their joint report to the government. The detailed report served as an eye opener both for the Government as well as those who were principal organizers of museums in India. The report included two significant observations which probably persuaded the Government to introduce Museology as a discipline in the University system.

- Scarcely a single museum in India is there which has the knowledge as to the way in which manuscript, exhibits, pictures or wood works should be preserved or exhibited.
- The low standard of curatorship and sheer dearth of knowledge in museum management were considered two major reasons in 1936 for the deplorable conditions of museums in India.

The low standard of Curatorship means the future generations will be deprived of important documentary evidences of India's past greatness.

Due to outbreak of World War II, the above recommendations made by Markham & Hargreaves were shelved. However, it all started changing steadily after independence due to the spread of education, industrialization and technological advancement.

Unfortunately, Indian museums have not progressed very far from the days of their inception due to the age old traditional approaches and also complete indifference on the part of local authorities and the National Government. Though the collection over this long period was significant, hardly any attention was paid to the problem

Museum of Tomorrow: Developing a New Vision

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai

of conservation, exhibition and educational services apart from a few exceptions, the museums did not try to publish any literature and article.

Museum Movement after Independence

The National Museum, New Delhi and several provincial and University Museums were established in the two decades immediately after independence. Other new specialized and archaeological and anthropological museums were set up in different cities and archaeological sites. A group of science and technology museums were founded in Northern, Southern, Eastern and Western regions. This was the time when few Universities also came forward to introduce the subject ‘Museum Management Studies or Museology’ in collaboration with the provincial museums. Though many new museums and University training institutes were established in different geographical locations in India and the subcontinent, the general approach of the Government and museums remained unchanged even after 66 years of India’s independence.

Museum of Tomorrow – An Indian Perspective

The concept of 21st century Museum or Museum of Tomorrow actually started in Europe and America as well as in some progressive countries in Asia in 1990. ICOM played a vital role in developing the concept of Universal Museum for world community. The main objective was to re-unite all likeminded countries on a single platform and also to encourage them to develop a universal approach towards the preservation of a common cultural heritage to be shared with the world. The Museum of Tomorrow has to reformulate its set of objectives keeping in mind the demographic, social, economic and cultural changes taking place in the contemporary society and restructure them according to the needs of the society. The bigger museums in Europe and America in the late 20th century seriously felt a need for these changes and therefore incorporated these points in their policies before the dawn of the 21st century. It was also felt by some of the South-East and Central Asian museums but very few could take advantage of this.

As Homi Bhabha, Head, Mahindra Humanities, Harvard University, emphasized in his keynote address to the Indo – US Sub- Committee for Asian Art Initiative in 2011, “Globalization has produced new proximities, a compression of space and time. Through worldwide travel and digital technologies, people find themselves side by side, yet with asymmetrical relationships in terms of power and position. Globalization has brought large swathes of the world’s population closer together in overlapping communities of late. These newly networked societies are capable of beneficial exchanges and collaborations, yet their proximity does not necessarily ensure shared understandings or interpretations of complex cultural forces. We have not arrived here from the same place or at the same time. Will the dissemination of new technologies of communication and representations provide a way of resolving cultural conflict? Will the spreading internet provide its users with a new humanism, a developing universalism? Globalization and Universalism begins at home, with the way people treat those who are alien, yet close by”.

Unfortunately, museums in India completely lagged behind this international movement due to lack of practical experience and a well meaning vision. It is said that even after 66 years of India’s Independence not many museums could meet the basic parameter of a standard museum as defined by ICOM. The National level museums which primarily showcase Nation’s Heritage and other important state level or regional museums have not changed much their basic approaches towards museum principles. Of course, there are many factors responsible for today’s state of affairs which we need to study systematically from the point of view of modern museum practice.

Museum of Tomorrow: Developing a New Vision

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai

The challenges necessitating

- Increased competition from other Asian museums
- Technological advancement
- Impact of Internet
- Static art collections and other resources
- Government indifference
- Inadequate human resources
- Lack of human interest and awareness
- Inefficient processes
- Fast growing urban life
- Seeking experience that is authentic and personalized
- Cultural conflict and world politics

Keeping these points in mind, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS in short), Mumbai, had taken adequate measures at the turn of the 21st century to transform all its existing galleries, and also its basic approach towards museum practice. The CSMVS has achieved several of its goals with a combination of indigenous skills and foreign expertise and not merely as a showcase of antiquities. Today, the Museum is moving towards becoming a high impact, audience- centred institution, valued by community, artists, other institutions, and the Government.

Developing a New Vision

A vision knows who you are and where you are going. A vision defines what an organization stands for and why it exists. It also defines what the organization aspires to become, its goals and what significant changes are required to achieve the same.

Realizing the need to modernize the Museum- its display, maintenance, visitor facilities, education and security the museum began its modernization program seven years ago with the idea to transform the Museum from a national level repository of antiquities to an institute of International standard.

Since the CSMVS is an autonomous body, it is difficult to undertake major projects and shoulder the entire financial responsibility without any State or Central Government aid. Therefore, the support provided by the Ministry of Culture has been of immense value to the Museum in its initiative towards the modernization. The modernization plan aims to highlight the components of the Museum from its historic built fabric to collections, support services, visitor influx etc, and also the necessity for upgradation of the Museum, and outline future projects which need to be undertaken to achieve the highest vision for the Museum.

The main objectives were:

- To make the Museum visitor-friendly and also cater to a range of different visitor profiles.
- To strive towards an integrated display of museum objects.
- To create a clearer and better understanding of the collection in particular and Indian arts in general.
- To strive towards high quality educational programs and outreach.
- To establish a state-of-the art conservation studio for the preservation and conservation of its collection.
- To provide information, education as well as enjoyable visitor experience.

Museum of Tomorrow: Developing a New Vision Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai

- To create a civic space for social debates and also to initiate Inter-Cultural dialogue within different faiths.

At the outset, it seemed like an uphill task particularly in view of the fact that the Museum was not supported by either the State or the Central Government. But things started moving very positively with the determination of the Staff & Trustees and overwhelming support from corporate houses and interested public. The efforts generated a support from a range of public participation models and have also received financial support from the Central Government through the Ministry of Culture.

Museum Education and Social Responsibility

Educational activity is one of the strongest means of engaging public with the collections. Museums are using educational activities designed in an interesting manner to appeal to all segments of the public. Many specialized programmes are designed at CSMVS to meet the needs and interests of a wide ranging audience.

The Museum mainly identifies three segments as its core target audience – school children, young adults and special groups. It is believed that the non- visiting sections of the public can be converted by reaching out to these core groups. The Museum is a social space. It is a meeting place for individuals and communities to engage in dialogue and exchange of ideas. Being a platform for free experience, it is imperative that museums be inclusive. Museum education is therefore important for social inclusion and community engagement.

Intercultural Dialogue

Intercultural dialogue is ultimately a conversation between individuals engaging in a relationship with each other, and through the pilot projects, CSMVS fostered several of such projects. The common thread connecting all the activities initiated by the education department of CSMVS has been a desire to rethink the role of the contemporary museum. Its starting point is the present, from which it explores the past and imagines the future, guided by the needs and expectations of its actual and potential visitors, which values as ‘heritage’ not only objects or collections, but first and foremost the individuals and the richness they embody: stories, ideas, emotions, values, desires, fears and hopes.

The Museum is a vibrant, dynamic institution, buzzing with cultural activities, rotating exhibits, outreach events and educational programmes. It is actively engaged in collaboration with international museums and cultural organizations and is in no way a stratified museum.

The Museum has successfully completed Phase I of the Modernization Plan with the help and support from the Ministry of Culture, Govt. of India. The Museum now intends to take the initiative further by undertaking Phase II of the plan aimed at a range of Modernization and upgradation of its facilities, outreach programmes, research & publication and infrastructure. The Modernization Plan will benefit almost a million people who visit this Museum. It will also enhance the image of the Museum in India and would be helpful to tourism, both national and international.

Celebrating 90th Anniversary

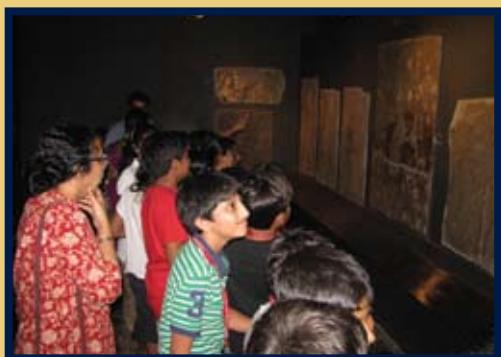
Museum Events and Activities

Recap

July



Coomaraswamy Hall, July 27, 2012
Monsoon Melodies: "Badarwa Barasan Ko Aaye"
Classical music recital by Smt. Nisha Parasnis.



Auditorium, Visitor Centre, July 20-21 & August 4, 2012
School workshops on Mesopotamian Civilisation
Organised on request for children of Dhirubhai Ambani International School.

Celebrating 90th Anniversary

Museum Events and Activities

Recap

July- August



Auditorium, Visitors Centre, July 28, 2012
Puppet Making Workshop
Conducted by Shri Katta Babu and Taramati Devi, Mumbai
Mobile Crèches.



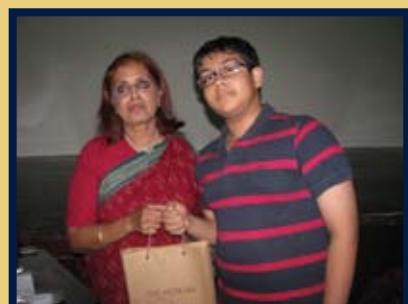
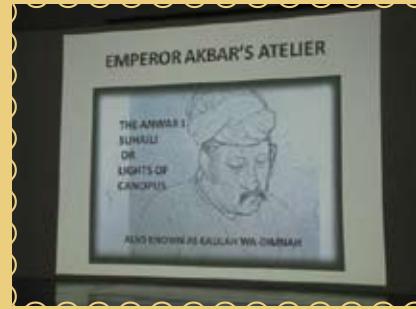
Auditorium, August 11, 2012
The Flute of Krishna & the Vrajayatra Enrichment
Workshop for school children organised on the
occasion of Krishna Janamashtami.

Celebrating 90th Anniversary

Museum Events and Activities

Recap

August



Coomaraswamy Hall, August 25, 2012
Akbar and Din-e-Ilahi
An essay writing competition and panel discussion for school children.



Coomaraswamy Hall, August 30, 2012
Carnatic Music Concert of violin recital by Shri R. Sridhar
Organised in collaboration with the Museum Society of
Bombay and supported by The Great Eastern Shipping Co. Ltd.

Celebrating 90th Anniversary

Museum Events and Activities

Recap September



Coomaraswamy Hall, September 1, 2012
My Friend Ganesha
Clay modelling and competition



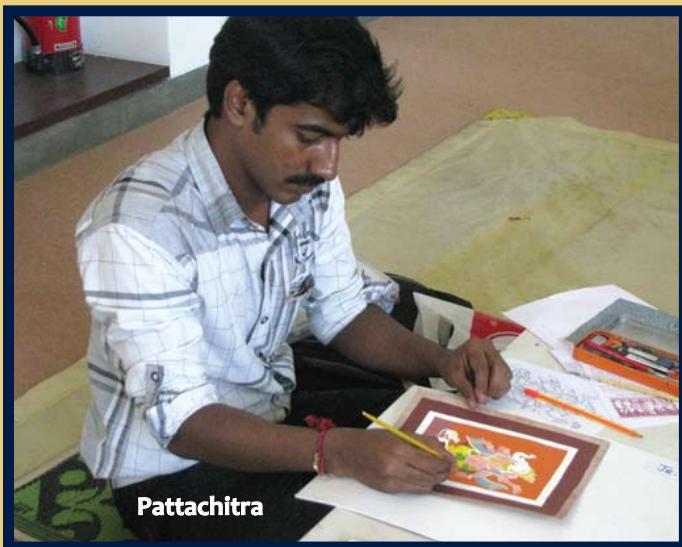
Pattashilpa

Auditorium, September 3-15, 2012
A twelve-day module of traditional art and craft workshop conducted by the master craftsmen organised in collaboration with Paramparik Karigar.



Celebrating 90th Anniversary

Museum Events and Activities



Pattachitra



Bandhani



Papier Mache



Leather Puppet



Celebrating 90th Anniversary

Museum Events and Activities



Phad Painting



Gond printing



Daboo printing



Batik



Warli
Painting



Soof
Embroidery



Kanthakam

Auditorium, September 3-15, 2012

A twelve-day module of traditional art and craft workshop conducted by the master craftsmen organised in collaboration with Paramparik Karigar.

Forthcoming Events

- ▲ Auditorium, Visitors Centre, October 17, 2012, at 5.00 p.m.
'The Insiders: Women behind the scenes of new Bollywood'
Organised in collaboration with Jehangir Nicholsan Art Gallery
- ▲ Coomaraswamy Hall, October 25 – 26, 2012, at 6.15 p.m.
'A Moment of Transition from Late Medieval to Early Modern in British Indian Art : The Travels of William Hodges and Johan Zoffany in the 1780s'
28th Coomaraswamy Memorial Lecture Series by Prof. Barun De
Organised in collaboration with Museum Society of Bombay
- ▲ Sculpture Gallery, October 29, 2012, at 6.00 p.m.
'Inauguration of the newly reorganised Sculpture Gallery'
To be inaugurated by Dr. A.P. Jamkhedkar, an eminent Archaeologist, Indologist and Art Historian
The Reorganisation Project was sponsored by Dr. Devangana Desai in loving memory of her husband Jayant V. Desai and Ministry of Culture, Government of India
- ▲ Museum Premises, November 10, 2012
Diwali Craft Dhamaka
Fun craft activities for children and families on the occasion of the forthcoming Diwali festival
Supported by Hemendra Kothari Foundation, Gulestan and Rustom Billimoria Charity Trust, Dehejia Endowment for Art
- ▲ Curators' Gallery and Premchand Roychand Gallery, November 20 - March 24, 2013
Opening of the new exhibition: 'Mummy: the Inside Story'
An Exhibition unravelling the mystery of the Egyptian mummy at Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
Organised in collaboration with British Museum, London.
Sponsored by BP and Reliance.
- ▲ Museum Premises, November 21, 2012 – March , 2013
'Egyptian Adventures'
Education and Public Programme on the occasion of the exhibition 'Mummy: the Inside Story'
- ▲ Tata Theatre at National Centre for Performing Arts, November 21, 2012
The NCPA and CSMVS will be organizing illustrated lecture based on Sufi paintings by the eminent art historian Dr. B. N. Goswamy, 'From quest to astonishment, and then nothingness: Sufis as seen by the Indian painter' as an evening event. This will be followed by a dance presentation on the Sufi theme by Ms. Malavika Sarukkai, an eminent Bharatanatyam dancer.
This event is for invitees only.

Museum Library - New Arrivals

- ▲ Abu Jani - Sundeep Khosla - a celebration of style.
Dwivedi, Sharada
- ▲ Ancient Egypt
Oakes, Lorna and Gahlin, Lucia
- ▲ Crafts atlas of India
Jaityl, Jaya
- ▲ Jannat –Paradise in Islamic art
Currim, Mumtaz ed.
- ▲ Nepal; Nostalgia and Modernity Shimkhada;
Deepak ed.
- ▲ Treasures of British Museum
Caygill, Marjorie

MUSEUM COLLECTION

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 and 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 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.

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 belong 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 Khandalavalas as well as antiquities acquired from the Archaeological Survey of India have contributed towards the grand collection of the Museum.

New Acquisitions



Pagadi of Pune Brahmin Community
Pune
Early 20th Century
Gift of Shri Sadashiv Gorakshkar



Pagadi of Pathare Prabhu Community
Mumbai
Early 20th Century
Gift of Shri Sadashiv Gorakshkar



Sari
Silk brocade
Banaras
Early 20th Century
Gift of Ms. Krupa Srinivas



Ladies blouses
Mumbai
Early 20th Century
Gift of Smt. Kusum Lakhani



The Museum Shop



The Museum Shop contributes towards 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 design/details of the art objects from Museum collection. Bead necklaces, repousse 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!

Museum Facilities

for Exhibitions, Seminars and Educational Activities



• Coomaraswamy Hall
For lectures, seminars, temporary exhibitions and art shows



• The Museum Shop
Showcases traditional handicrafts and Museum memorabilia



• Premchand Roychand Gallery
For national and international travelling exhibitions



• Cafeteria



• Seminar Hall
For lectures, seminars and audio-visual presentations



• Curators Gallery
For temporary exhibitions and to showcase exhibitions conceptualised by curators



• Visitors Centre



• Museum Activity Centre
Activities meant for underprivileged children

Museum Memories



Visit of Mr. Neil MacGregor, Director, British Museum to the Exhibition '**Sanchayan**' (New Acquisitions - Selected Art Objects from the CSMVS collection: since 2007 to March 2012) Premchand Roychand Gallery, May 11- July 31, 2012.

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

Smt. K.F. Mehta, Chairperson
Smt. Vimal Shah
Shri Asad R. Rahmani
Shri Eknath A. Kshirsagar
Shri T. R. Doongaji
Ms. Shirin K. Bharucha
Dr. Kishore Gaikwad
Shri Yogesh Kamdar
Dr. Ashok Kothari
Prof. Vishwanath Sabale, Dean, Sir J. J. School of Art
Collector of Mumbai
Shri M. S. Chavan, Superintending Archaeologist, ASI, Mumbai
Dr. D. Dayalan, Superintending Archaeologist, ASI Aurangabad.
Shri K. C. Nauriyal, Superintending Archaeologist, ASI, Vadodara.

The Curatorial Staff

Sabyasachi Mukherjee, Director General
Manisha Nene, Asstt. Director (Gallery)
Ajay Kochle, Asstt. Director (Admn)
Dilip Ranade, Exhibition Consultant
Vandana Prapanna, Senior Curator, Miniature Painting and Numismatics
Anupam Sah, Chief Conservation Consultant
Renu Jathar, Assistant Curator, Art section
Dr. Prasanna Mangrulkar, Assistant Curator
Dr. Mrinalini Jamkhedkar, Assistant Curator
Aparna Bhogal, Assistant Curator
Shobha Kadam, Textile Conservator
Manoj Chaudhari, Sr. Curatorial Assistant
Pranita Harad, Sr. Curatorial Assistant

MUSEUM INFORMATION FOR VISITORS

• Location and Parking

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya is located at 159-161 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 CST (Central Railway) and Churchgate (Western Railway).

Bus Numbers from Chhatrapati Shivaji Terminus: 14, 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	₹ 50/-
College Students bearing their college identity card	₹ 25/-
Child Visitors (between 5 and 12 years) and Students coming through schools	₹ 10/-
International Visitors above 12 years of age (includes complimentary audio guide)	₹ 300/-
International Students bearing school / college identity card	₹ 25/-
International Child Visitors between 5 to 12 years of age	₹ 10/-
Group concession available (25 or more adults)	₹ 40/-
Ex-defense and Retd. Government Officials	₹ 40/-

• 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.

Mobile phone - camera ₹ 20/-

Still Camera ₹ 200/-

Non-professional Video camera – ₹ 1000/-

• Audio Guide

Available at the entrance

English/French/German/Japanese/Spanish :

Individual – ₹ 100/-

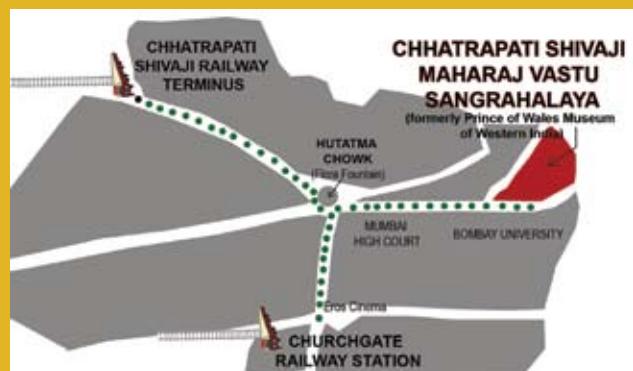
Family (2 adults & 2 children) – ₹ 300/-

Marathi/Hindi : Individual – ₹ 75/-, Family – ₹ 200/-

International visitors - complimentary with the ticket.

• Facilities of wheel chair, ramp and elevator are available

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



The Museum Newsletter is supported by the Museum Society of Bombay.

The Museum Society of Bombay, founded in 1963, is a membership organization, located in the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India) Mumbai. Under its banner a variety of interesting programmes are organized. These include lectures by Indian and visiting specialists from abroad; seminars and workshops on subjects of cultural and historical interest, and guided tours to historical sites within and around Mumbai and group tours to places of interest within India and abroad. Special programmes are also conducted for various categories of children.

Email: museum.society.bombay@gmail.com

Published by: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India)

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