



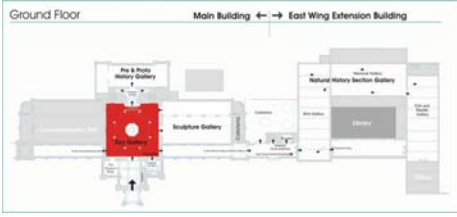
We dedicate this book to the  
memory of our colleague

**Arvind Fondekar**

whose sincerity and good-will  
towards his work and friends  
were greatly admired by all  
and will never be forgotten.

# KEY GALLERY

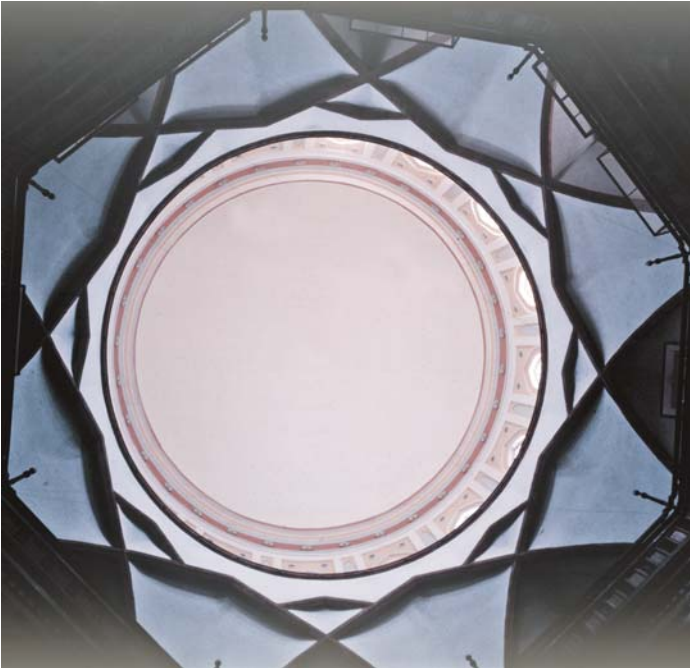
## Ground Floor ( Main Building )



This gallery is in the central foyer. It showcases a collection from the key sections of the Museum.

Look around. You will find a representation from the Museum's rich collections of Indian Terracottas, Bronzes, Miniature Paintings, Indian Decorative Arts, and Far Eastern Arts.

The pillars in the Key gallery are designed in Gujarat-Rajasthan style. Original wooden arched pavillion on the first floor is purchased from a royal house (*wada*) at Nasik, Maharashtra. The intersecting arches below the dome on the second floor is also an interesting architectural feature of the building. The central dome is designed after the famous Gol Gumbaz of Bijapur.



Inner view of the central dome from the Key gallery



Key gallery of the Museum



### THE REWA DAGGER

Jade  
Former Rewa State  
Madhya Pradesh  
Late 17<sup>th</sup> Century A.D.  
L.: 39.5 cms  
(Acc. No. 84.6)

The bejewelled dagger, a prized possession of nobility, was often worn ceremonially and was a sign of status at the durbar. Such daggers were not merely ceremonial, but served as a real weapon for defense and attack in close combat. If you look at the blade, it is made of high quality watered steel and can be lethal.

The pommel of the hilt is studded with rubies, emeralds and diamonds forming a rose and creeper pattern on both the sides. On either side of the quillon, there is a multi-petalled rose, studded with rubies and a diamond in the centre. The scabbard is covered with a pink silk brocade and a decorative cape and locket to match the hilt. The tassels at the end are made of a bell-shaped, studded jade piece with loops of seed pearls.

This dagger once belonged to the royal family of Rewa in Madhya Pradesh.

You can see such bejewelled daggers tucked in the sash or waistband of royalty in many Miniature Paintings.

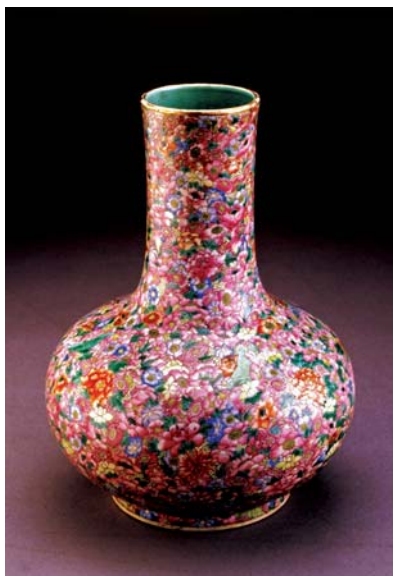
## SURAHI (WINE FLASK)

Bidriware, inlaid with gold  
 Lucknow, Uttar Pradesh  
 18<sup>th</sup> Century A.D.  
 Ht.: 23.5 x Dia.: 13 cms  
 (Acc. No. 28.5533)



The art of *Bidri* was very popular from the early 17<sup>th</sup> Century A.D. It takes its name from the city of Bidar in the Deccan where it originated. It was used for a wide variety of everyday articles like *pandan* (savory box), *surahi* (wine flask), *huqqa* (hubble bubble), etc. The base metal of Bidri is an alloy of zinc, copper and lead on which elaborate inlay is done. Fine wires as well as pieces of silver, brass and occasionally gold are inlaid in grooves etched upon surface of the article which is darkened with chemical treatment, creating a pleasant contrast between the design and ground areas. Popular designs are floral or geometrical patterns and also include motifs like the *Swastika* - an auspicious symbol in India, the Fish - a royal emblem of Oudh Nawabs, and the Mahipusht - fish scale pattern.

This *surahi*, features an alternating pattern of a pair of fish and vine creepers. It is decorated with the '*zar-buland*' technique where the metal is laid over a lead pad to provide high relief. Inlay of silver, brass, and copper is common in bidriware. This piece is rare as it is inlaid with gold.



### VASE WITH "ONE HUNDRED FLOWERS"

Porcelain with overglaze polychrome decoration.

Late Qing dynasty,  
19<sup>th</sup> Century A. D.

Sir D. J. Tata Collection

H.: 29.7 cms , Dia.: 7.9 cms

(Acc. No. 33.1377)

Painted all over on this bulbous vase with a tall neck are peonies, chrysanthemums, lotuses, lilies, pinks, asters, and many other flowers. Known as *mille fleur* in the West, this motif is known in Chinese as *baihuadi* or "hundred flower ground".

The Chinese believe that when all the flowers bloom together, they augur good tidings and bring prosperity. This auspicious design was developed at the Qianlong imperial workshop (1736-1795) to signify that the Qing empire would last as long as flowers continue to bloom.

The motif continued to be a favourite during the eighteenth and the nineteenth centuries.

## HEAD OF A DAMSEL

Terracotta  
 Akhnoor, Kashmir  
 6<sup>th</sup> century A.D.  
 Gift of Smt. Nasima Latifi  
 Ht.: 17.3 cms.  
 (Acc. No. TC. 72.6)

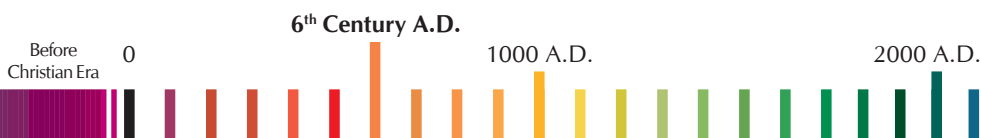


This terracotta head is probably that of a dancer. Notice the exotic jewellery! Her elaborate hairdo is adorned with beautiful hair ornaments with *Makarika* (crocodile) decoration. These *Makarikas* hold a circular floral ornament, resting on her forehead in between the bands of her curly hair. Behind this is another ornamental band over an attractive coiffure.

The face is a combination of the Gandhara and Gupta styles. Observe the large bow-like eyebrows, the elegant nose, and the full, sensuous lips. The head is stylishly bent in a slight profile highlighting the beauty of her face.

The use of animal heads as a decorative element in ornamental jewellery was a Graeco-Roman influence on Indian art. The *makara*, or crocodile head, still finds a place on the two ends of the *kada*, (a thick bangle) worn by Indian women even today.

Akhnoor, the place where this terracotta was found has yielded a large number of terracotta figures of this period. They are highly influenced in style by that of Graeco-Roman sculptures of the same period.





## CHOVISI OF RISHABHANATHA

Bronze  
Chahardi, Chopda Taluka  
Khandesh District, Maharashtra  
8<sup>th</sup>-9<sup>th</sup> Century A.D.  
58.3 x 34.6 x 16.5 cms  
(Acc. No. B 42)

This bronze image of a *chovisi*, meaning a group of the twenty-four *Tirthankaras* (Jain teachers), is an exquisite image of the Rashtrakuta period from the Deccan. The central figure is that of the first Jain *Tirthankara* Rishabhanatha, standing erect in the meditative *Kayotsarga* posture. His broad chest is glowing with the golden *shrivatsa* mark indicative of his enlightened state.

The remaining twenty-three *Tirthankaras* are depicted in miniature on the *parikara* (aureole) around him. Parshvanatha seated in a niche in the topmost row is identifiable by the cobra-hood over his head. The *parikara* is surmounted by a canopy done in the typical style of the region. The *gandharvas* (celestial musicians) and the *apsaras* (celestial dancers), standing in identical poses, create a beautiful pattern along the periphery of the *parikara*. The elegantly-dressed *chauri* (fly-whisk) bearers stand in the *dvibhanga* posture, with the left leg slightly bent. They are both on the sides of the main image. The lotuses emerging from the left and right of the pedestal provide the base for the *chauri*-bearers and also the seats for the attendants the *yaksha* Matanga and the *yakshini* Ambika. Matanga holds a citron in his right hand and mongoose in his left, while Ambika, has a child seated on her left lap. She holds a twig of the mango tree in her right hand. The nine figures carved on the pedestal are probably the *Navagrahas*, the nine planets.



8<sup>th</sup>-9<sup>th</sup> Century A.D.

Before  
Christian Era 0

1000 A.D.

2000 A.D.





**BAHUBALI**

Bronze  
Karnataka  
9<sup>th</sup> Century A.D.  
58.8 (with tanon) x 16.6 x 9.4 cms.  
(Acc. No. B 105)



Bahubali was the second son of the first Jaina *Tirthankara* (teacher) Rishabhanatha. Though not a *Tirthankara* himself, he is worshipped by the *Digambara* (sky-clad) sect of the Jains as an enlightened soul, and is revered for his severe austerities.

The story goes that Rishabhanatha left the kingdom to his son Bharata, who in order to become a *Chakravartin* (a sovereign), had to overpower his brother, Bahubali in a public duel. Bahubali, as the name suggests, had a powerful physique and arms of steel. He lifted Bharata and flung him to the ground twice. As he was about to do it the third time, wisdom dawned and he realized the futility of worldly power. He gently put down his brother, and went away to the forest in search of Truth. He performed such severe austerities that ant-hills grew around him and creepers wound round his legs and spread all over his body.

The modelling of this exquisite bronze figure is the work of a great artist. Bahubali stands in the *Kayotsarga* (meditative) pose. Creepers designed as a uniform decorative pattern, are carved in high relief on his legs and arms. His hair falls back in straight lines and some of the tassels fall on his shoulders indicating his lineage from Rishabhanatha. The image characterizes him very well as an invincible warrior with heavy, broad shoulders, while the softness of his benign smile exudes his spiritual achievement.

9<sup>th</sup> Century A.D.Before  
Christian Era

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1000 A.D.

2000 A.D.



### TRIVIKRAMA - A FORM OF VISHNU

Bronze  
Bengal  
11<sup>th</sup> Century A.D.  
Gift from the Collection of  
Smt. Amaravati Gupta  
32.9 x 14.6 x 7.2 cms.  
(Acc. No. B 68.1)

The god, Vishnu, manifested himself in twenty-four forms. These forms are identified by the order of the *ayudhas* (emblems) placed in his four hands. Here, Vishnu stands in *Samapadasthanaka* (straight) pose on a circular lotus resting on a pedestal. He holds a mace in the upper right hand, a disc in the upper left hand and a conch in the lower left hand. The lower right hand is in the *varada*, (boon-bestowing) *mudra*. By the positions of the different emblems held in his hands this bronze can be identified as *Trivikrama* form of Vishnu. According to the story, Bali the king of the Asuras extended his authority over the three worlds inflicting an overall defeat on the gods. Vishnu assumed the form of *Vamana* (dwarf) and approaching Bali, asked him to give him as much space as could be measured by three of his footsteps. Bali agreed to this. Vishnu then enlarged himself to such a great size that he covered the two worlds with his two steps. Then he questioned Bali about the third step. Bali offered his head: Vishnu stepped on it and pushed him to *Patal loka* (hell). Thereafter, Vishnu was known as *Trivikrama*.

Notice the three-pointed *mukuta* (crown), *karna-kundalas* (ear rings), *bajuband* (armlets), *kada* (bracelets), necklaces, *yajnopavita* (sacred thread), *katisutra* (girdle of the waist), and *uru dama* (thigh jewellery). The decorative *vanamala* (flower garland) hangs from the shoulders to the knees. Vishnu is flanked by Shridevi and Sarasvati. We see Sarasvati as his consort only in Eastern Indian sculptures. Elsewhere Sarasvati is replaced by Bhudevi. Behind Vishnu's head is a leaf-shaped halo. The *prabha* (radiant light), has the usual flamboyant border surmounted with a circular *chhatra* (umbrella) at the top - a feature of Eastern Indian bronzes.



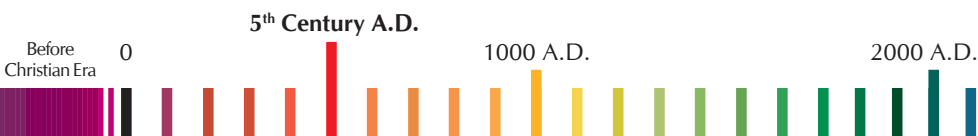
## DEVOTEE

Terracotta  
Mirpurkhas, Sindh  
Pakistan  
5<sup>th</sup> Century A.D.  
74 x 32.3 x 15 cms  
(Acc. No. TC 56)

This sculpture is the legacy of the famous 19<sup>th</sup> Century archaeologist Henry Cousens who excavated the site of a stupa at Mirpurkhas, one of the most important and well preserved sites of the Indo-Greek Buddhist settlements. This terracotta was found leaning against the north wall of the central shrine. Curiously, this is the only secular image among the large number of religious figures found at the site. The image probably represents a donor disciple who contributed towards the construction of the stupa.

The modelling is a bit heavy, but the expressive face, particularly the half-closed thoughtful eyes, the sharp arch of the eyebrows and the full lips impart an unusual charm to the figure. Look how the hair is arranged with care. The ear ornaments do not match each other: the left earring is larger and has three pearl drops. Possibly this special earring indicates a position of office. (A similar custom in Tibet was prevalent till the 18<sup>th</sup> Century where high officials in the government wore a special kind of earring in one ear.) The elaborate hairdo also seems to be a mark of an important position in the state administration.

The devotee's elegantly-draped striped *dhoti* (lower garment) has traces of paint. The manner in which he holds the flower is reminiscent of the famous painting, Bodhisattva Padmapani, in cave No. I at Ajanta.



# SCULPTURE GALLERY

Ground Floor ( Main Building )



The sculptural tradition of India can be traced back to the Harappan Civilization. The period between the end of the Harappan Civilization (roughly

1500 B.C.) and the rise of the Mauryas in the 4<sup>th</sup> Century B.C. is unfortunately a blank period in the history of Indian art. Starting from the Mauryan period one comes across a large number of stone sculptures being created. This tradition continued during the later times and over the years various schools of art developed, each of which had its own speciality and peculiarity depending mainly on region and raw materials.

Several factors resulted in the production of art, during ancient times, religion was the single most important factor affecting art production in ancient India. And it is for this reason, most of the sculptures of Ancient India that we come across have a religious theme as opposed to a secular one. This Museum mainly houses sculptures from the present states of Maharashtra, Karnataka, Madhya Pradesh, Uttar Pradesh, Gujarat and Kashmir. Also on display are some sculptures that have their origins in present day Pakistan and Afghanistan.



Vaikuntha Chaturmurti (front & back)  
Schist, Kashmir, 9<sup>th</sup> Century A.D.

# Indian Sculptures

Stone types and Sites





## DVARAPALA YAKSHA

Basalt  
Pitalkhora, Aurangabad District  
Maharashtra  
2<sup>nd</sup> Century B.C.  
165 x 66 x 52 cms  
(Acc. No. S 66.58)

This is a *Yaksha*, a semi-divine protector. The sculpture was found at the entrance of Cave No. 3 at Pitalkhora, in Maharashtra. It is reminiscent of the gigantic *yaksha* sculptures from Mathura & Bharhut. The Buddhist cave temples at Pitalkhora remained active until the 6<sup>th</sup> Century A.D.

Notice the robust figure carved in the round. He has large elephantine ears symbolic of his supernatural power. He is richly attired. Observe the turban, cleverly tied with a crest knot in the center, exposing the intricate design of the border of the fabric in front. This adornment tells us the style of Indian ornamentation of that period. The *yaksha* wears a huge spiral earring in his left ear. There is a necklace. A set of four thick bracelets adorn each of his forearms, and an armband is worn on his left arm. His *dhoti* (lower garment) and *uttariya* (unstitched upper garment) are closely pleated at the sash which holds the scabbard of his straight sword. His right hand held a heavy spear. It is now broken.



This *Dvarapala Yaksha* is one of the very few magnificent remnants of sculptures of this period. It shows the development of early sculpture in Deccan. Yakshas are represented in literature and visual art as guardians of the gates of cities, palaces, monasteries or shrines. It was an ancient practice to protect every building with a spirit guardian.





### BUDDHA VISITS THE BRAHMIN KASHYAPA

Grey Schist  
Gandhara, Pakistan  
3<sup>rd</sup> Century A.D.  
19 x 32 x 8.5 cms  
(Acc. No. S 15)

This is a beautiful depiction of one of the interesting episodes in the life of the Buddha. Soon after his first sermon in the Deer Park at Sarnath, the Buddha visited the brahmin ascetics at Urubilva village. He went to the hermitage of the oldest brahmin of the Kashyapa clan and by the performance of miracles he made the brahmin see the light of Dharma. The artist has captured the moment when old Kashyapa, amazed to see the Buddha at his door, tries to rise from his rolled mat. The brahmin's hut is made of bamboo and straw and there is a sacrificial fire in front - typical of the atmosphere of a hermitage. Like most brahmin ascetics, the bearded Kashyapa wears a short *dhoti* (lower garment). His heavy *jata* (matted locks of hair) is tied in a knot on his head. He has a staff in his left hand for support. The haloed Buddha is seen arriving at the door of the hermitage with the benign gesture of the *abhaya mudra* (gesture of reassurance), followed by Vajrapani, his constant companion in the art of the Gandhara period. A curious disciple of Kashyapa peeps from behind the hut.

The artistic activities in the Gandhara region were the result of the rule of the Kushana dynasty from the 1<sup>st</sup> to 3<sup>rd</sup> Century A.D. Gandhara sculptures are mainly Buddhist in content and generally depict various episodes from the life of the Buddha. Stylistically, they are a synthesis of Indian and Graeco Roman idioms.





## SHIVA GANA

Red Sandstone  
 Khoh, Satna District  
 Madhya Pradesh  
 5<sup>th</sup> Century A.D.  
 Gift of Smt. Pupal Jayakar  
 69 x 49.5 x 25 cms  
 (Acc. No. S. 61.7)

The *Ganas*, Shiva's followers, are dwarves. They are revered as minor deities. This sculpture is true to the description of the *Shiva Gana* in the *Vishnudharmottara Purana*. Here, we have a fat and short *Gana* resting on his left knee. His right leg is bent in a posture later associated with devotees like Hanuman. The *Gana*'s right arm is raised in a supporting stance, while the left hand is placed on the girdle at his waist. His long hair is arranged in curls and is spread around his head. The protruding teeth and bulging eyes add to his fierce demeanor. Notice the two different kinds of earrings. This feature is often seen in Shaivite sculptures.

The circular grain formation of the red sandstone enhances the smoothly carved roundness of the thighs and belly. The natural modelling of the figure, the slightly turned face and the position of the arms and legs lend a certain rhythm to the stone image.

This *Shiva Gana* image was excavated from the Ataria Khera mound at Khoh, in Central India.





**MAHISHASURAMARDINI**

Basalt  
 Elephanta,  
 Maharashtra  
 Mid 6<sup>th</sup> Century A.D.  
 116 x 95 x 37 cms  
 (Acc. No. S 80)



This is a fragment of what must have been a magnificent image of Mahishasuramardini. In the mythological story, the witty demon Mahisha troubled the Gods endlessly until the goddess Durga came to their help. She killed the demon Mahisha (who was in the form of a buffalo) and therefore is known as 'Mahishasuramardini' - one who killed the buffalo demon. This sculpture is from the nearby Elephanta caves. It is overpowering with its strength and vigour. The artist has vividly captured the forceful attack of the goddess on the buffalo demon and depicts his agony, as he turns his head up in deadly action.

The tail of the buffalo is curled as it happens with the cattle in times of anxiety. The goddess has her foot on the back of the buffalo demon completely subjugating him. Even though the upper part of the sculpture is lost, the modelling of the solid mass of the body of the buffalo, the firm, strong legs of the goddess, and vivid depiction of her act of killing, suggest the work of a great artist.

Elephanta is an island located about 12 kms. away from this Museum. The cave structures are decorated with grand and marvellous stone sculptures. Though many of these sculptures are mutilated, their size as well as quality of workmanship testify to their importance as sculptures from Western India.





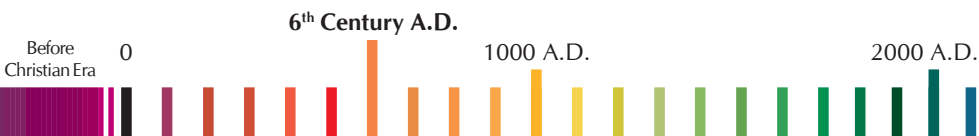
## SHIVA

Basalt  
 Parel, Mumbai  
 Maharashtra  
 Mid 6<sup>th</sup> Century A.D.  
 Gift of Smt. Kesharbai  
 Sadanand Paralkar  
 96 x 41 x 18 cms  
 (Acc. No. 81.6/1)

This image of Shiva was in active worship until very recently in the Baijanath Mahadeva temple at Parel, about 12 kilometres north of this museum. Stylistically, it is similar to the sculptures at Elephanta and belongs to the same period i.e. 5<sup>th</sup> - 6<sup>th</sup> Century A.D.

The image is carved in conformity with the then prevalent Western Indian style of sculpture, which was a continuation of the Gupta idiom.

We have here, a well-proportioned body standing erect in a position of perfect balance. It is lightly decorated with a string of beads around his neck and twisted hair on his head. His eyes are in a meditating state and the third eye, a distinctive iconographic feature of Shiva images is also present. His right hand holds a trident and the left is akimbo. His *dhoti*, tightly curled into a rope at the waist forming a central loop in front, connects this image to the family of sculptures from Shamalaji in Gujarat. The face of the tiger on the *vyagracharma* (tiger skin) draped around his waist is distinctly carved on the right thigh.



## GARUDA

Dolerite  
Dohad, Panch Mahal District  
Gujarat  
Late 11<sup>th</sup> Century A.D.  
171 x 65 x 39 cms.  
(Acc. No. S 88)



*Garuda*, the eagle vehicle of Vishnu, is depicted here in his human form. He is identified by his two tiny wings and the nose fashioned like the beak of an eagle. He is symbolically represented here performing the feat of bringing the *Amrita* (Nectar) from Indra's heaven to the *Nagas* (serpents).

The story is told in the Mahabharata: Vinata, the mother of *Garuda*, is cheated and enslaved by the *Nagas*. They agree to free her if *Garuda* brings them the Nectar from Indra. With great difficulty and after a number of adventures, *Garuda* succeeds in obtaining the magic brew.



The sculpture depicts *Garuda* in the act of flying with his outstretched wings suggestively placed behind his shoulders. His right hand is raised for protection from the sun. A serpent is loosely hanging from his left hand. His right leg is planted on the ground and the left one is placed on the small pedestal supported by the two serpents he defeated in his adventure. His beautifully chiseled face is in three-quarter profile, looking sideways. He is royally adorned with a high tiara and various ornaments. It is rare to find such a powerful image of *Garuda*.



## CHAMUNDA

Granite  
Tamil Nadu  
11<sup>th</sup> Century A.D.  
87 x 61 x 34 cms.  
(Acc. No. 98.5)

As Chamunda, the goddess Durga is the embodiment of the fierce aspect of cosmic energy manifested in the female form. Goddess Durga was approached by the gods to kill Shumbha and Nishumbha - two mighty demons who were terrorising the gods.

When their powerful generals Chanda and Munda, leading the army of the demons advanced towards her, she turned dark with anger and created the goddess Kali to destroy them. Kali was given the name Chamunda by the Great Goddess herself. Kali also destroyed the demon Raktabija, whose blood would regenerate instantly if it fell on the earth. So, Chamunda as the Goddess Kali, drank the blood of the demon Raktabija, to prevent it from spilling on the earth.

The image is a powerful representation of the goddess: her left foot rests on a corpse, and in her six hands she holds a *vajra* (thunderbolt), *damaru* (small drum), *khadga* (sword), *akshamala* (rosary), *khatwanga* (club made of human bone) and *kapala* (bowl made out of human skull). There were two more hands, now broken. She looks fierce with fangs jutting out of the corners of her mouth and her bulging eyes. Flames emanate from her head to form a halo. She is also adorned with earrings, necklace, armlets, abdomen belt, waist belt and anklets.



## GANESHA

Basalt  
 Jondhali Baug  
 Thane District  
 Maharashtra  
 11<sup>th</sup> Century A.D.  
 54.5 x 38 x 24.1 cms.  
 (Acc. No. S 65.26)



Ganesha, the god of wisdom, whose celebrations are organised every year with great pomp and show in Maharashtra, is the favourite deity of the region. His fat and chubby body is exquisitely modelled depicting all the required details of his iconography. He holds his broken tusk, a bowl of sweets and a lotus bud in the three hands. The fourth, the upper right hand is broken. Ganesha wears a serpent girdle tied with a knot in the front. His mount *mushaka* (rat) occupies a prominent position on the pedestal.

Among the many stories about how Ganesha got his elephant head, this one from the Puranas is most popular: Parvati, consort of Lord Shiva, prepared for her bath after a long period of austerities. From the dust and oil of her body she created an image of a boy and bid him stand guard. While she was bathing, Shiva returned from his meditations and was stopped by the boy. The angry Shiva cut off his head. Seeing this, Parvati was distraught and furious. She threatened to take on the form of Shakti and destroy the heavens and the earth. To pacify her, Shiva sent his Ganas to bring him the first head facing North (the direction associated with wisdom). The first head was an elephant's. Shiva placed the head on the boy's body, with the blessing that Ganesha would be the first to be worshipped on every auspicious occasion.

11<sup>th</sup> Century A.D.

Before  
 Christian Era 0

1000 A.D.

2000 A.D.





## MAHESHAMURTI

Buff Sandstone  
Madhya Pradesh  
10<sup>th</sup> Century A.D.  
116 x 91.5 x 42.5 cms  
(Acc. No. L87.2)

While most iconographic forms of Indian Gods and deities are derived from mythology, the Maheshamurti is directly inspired by philosophical concepts.

Maheshamurti emerges out of the principle of the three *tattvas* (realities) of Shiva. These are Shiva, Sadashiva and Mahesha. Together they are responsible for the creation, sustenance and destruction of the universe.

The image is conceived as a bust. There are devotees on either side, and his sons, Ganesha and Kartikeya to his left and right. The monumentally carved faces depict each of the three different aspects of Shiva. The central face is calm, the one on the left shows concern, and the one on the right is fearsome.

The central face and the one on the left are both adorned with a *jatamukuta* (the crown of matted hair). The face on the right has two rows of skulls on the *jata* (matted locks of hair). Notice the eyes: they are all closed in deep meditation.

Brahma and Vishnu are seated on small pedestals on either side on top of the panel.



## BRAHMA

Pink Sandstone

Ceiling slab from Huchchappaiyya Gudi temple  
Aihole, Bijapur District, Karnataka. 7<sup>th</sup> Century A.D.

125 x 220.5 cms. (Acc. No. S 83)

In 1926, the Museum acquired three exquisite sculpture remains of a Chalukyan temple. These originally adorned the ceiling of the Huchchappaiyya Gudi temple at Aihole in the Bijapur district. The temple ceiling collapsed, leaving these three sculptures scattered in the debris. The imaginative composition of these reliefs, their elaborate iconographic details and very naturalistic but restrained modelling of the human figures give them a prominent place in the history of - not only Chalukyan art but - the entire range of Indian sculptures.

The magnificent image of Brahma is seated on a lotus pedestal surrounded by an array of *rishis* (saints) and devotees. The devotees, seated near his feet and the sages in the clouds above, offer him flowers and other objects held in their hands. Like the typical Indian sage, they all wear matted locks and beards and a scanty piece of cloth tied at the waist to cover themselves. Look at Brahma's mount: the swan facing him with a raised beak as if joining the group in adoration of the god. Brahma is seated erect in perfect poise and serenity. His usual emblems *akshamala* (rosary), *shruva* (ladle) and *kamandalu* (ritual vessel) are held by him in his three hands. The fourth hand is in the *varadamudra* (boon-giving posture). Brahma is adorned with beautiful and intricately carved ornaments and has the *mrigacharma* (deer skin), on his left shoulder.

Vishnu reclining on the serpent Sesha and Uma-Maheshvara are the other two panels from the temple of Aihole are also displayed in this gallery.

7<sup>th</sup> Century A.D.

Before  
Christian Era

0

1000 A.D.

2000 A.D.





## SHANTINATHA

Marble

Veravan, South of Thar Parkar

Dated Samvat 1195 = A.D.1138

146 x 50.7 x 19 cms.

(Acc. No. S. 117)

This image of the 16<sup>th</sup> Tirthankara, Shantinatha, was a part of a magnificent marble temple of the 12<sup>th</sup> Century A.D.

The intricately carved sculpture is an early image with an elaborate *prabhavali* (halo) inset with many figures.

Here, Shantinatha stands in meditation, calm and composed, in the *Kayotsarga* (meditative) pose. A donor couple sits in prayerful supplication on either side of his feet. The chauri bearers, standing behind the donors, wave their chauris, under the long hands of the Jina.

There are three Vidyadevis, the goddesses of knowledge, on each side of Shantinatha who has attained supreme knowledge. Their presence on the torana stambha is a cliché often used in the Jaina images by Rajasthani artists of the 11<sup>th</sup> and 12<sup>th</sup> Centuries.

Jain devotees preferred white marble for the images of their pantheon: It suits the idea of purity of the Jina, whose soul is absolutely purified.

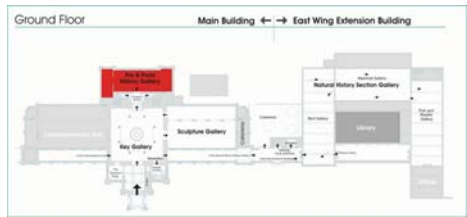
The inscription on the pedestal reads:

“In Vikram Samvat 1195 (A.D.1138) an image of Shantinatha Jina was made by Gargasuri of Shri Jineswaracharya Sangha of Shri Sarvalagaccha at Shri Sarasthana, for his own merit.”



# PRE & PROTO HISTORY GALLERY

Mezanine Floor ( Main Building )



The Pre and Proto History Gallery displays a representative collection of pre-historic stone tools from the western part of India and artefacts from various sites of the Harappan Civilization (also known as the Indus Valley Civilization). The discovery of this Civilization in the 1920s took the history of India back by at least 5,000 years.

Though the sculptural art of the Harappan civilization is confined to a few stone sculptures, the Harappan artists excelled in modelling human and animal figurines in various materials like terracotta, limestone, alabaster and steatite. The Museum has a fairly large representative collection of these in addition to seals, beads and plain and painted pottery from various sites.

The Pre and Proto History section display is simple and comprehensive. The gallery is designed with a view to aid young visitors studying the Harappan Civilization.



Horned mask, Terracotta



Potsherds,  
Harappan civilization,  
Circa 3200-1500 B.C.



Toy bullock-cart, Harappan civilization, Circa 3200-1500 B.C.

## JEWELLERY

Agate, Carnelian and Shell  
Mohenjodaro  
Harappan civilization  
Circa 3200- 1500 B.C.



A large number of beads and ornamental objects have been found at Harappan sites. These were worn by both men and women as can be seen in the profuse ornamentation on the terracotta figurines of 'mother goddesses' and the small stone sculpture, so-called 'Priest King'.

Harappan jewellery was made of several materials like copper, bronze, gold, silver, shell, faience, ivory and terracotta. Beads of a variety of shapes have been found. They were made of semi-precious stones such as carnelian, agate, serpentine, jasper, amazonite, lapis lazuli, turquoise, amethyst and steatite. Among these, the long, cylindrical, perforated and polished beads in carnelian were traded with other civilizations of the time.

Harappan jewellery was the product of various techniques like goldsmithy, lapidary, ivory carving, steatite manufacturing and terracotta modelling. Intricate techniques like inlay and etching were also done mainly on hard stone beads. Hard stone bead manufactory still flourishes in Khambat (in Gujarat).

4<sup>th</sup>-2<sup>nd</sup> Century B.C.

Before  
Christian Era

0

1000 A.D.

2000 A.D.





## MAZE

Terracotta  
 Mohenjodaro  
 Harappan civilization  
 Circa 3200 - 1500 B.C.  
 Diameter: 9.5 cms. thickness: 1.5 cms.  
 (Acc. No. 140)

Terracotta objects are found in profuse numbers at various Harappan sites. The fine clay used for such objects was abundant in the rich alluvium of the Indus river and its tributaries. It was tempered by adding fine particles of sand, chopped husk and sometimes even lime or mica or both. Then the objects baked at high temperatures. Some terracotta objects have been considered toys. These human and animal figurines and other objects such as carts, wheels, and cots made of terracotta at a similar scale reinforce this interpretation. Whistles in the shape of birds, small jars and pots, small objects like perforated discs for yo-yos and puzzles like the maze shown above have also been found.

This maze is a circular terracotta disc with raised concentric circles . It resembles the maze and marble toy that fascinates children even today.

4<sup>th</sup>-2<sup>nd</sup> Century B.C.

Before  
 Christian Era

0

1000 A.D.

2000 A.D.



**BIRD ON WHEEL**

Terracotta  
 Mohenjodaro (?)  
 Harappan civilization  
 Circa 3200 - 1500 B.C.  
 13 x 13.5 x 8.2 cms.  
 (Acc. No. 1598, 1599, 1600)



Besides the terracotta human figurines, Harappan sites have revealed animal figurines like that of the zebu, buffalo, ram, deer with pronged antlers, rhinoceros, dog, cat and monkey. Several turtle figurines have also been found at Harappa, some with few defined features and others with clearly delineated shells and other features. An alligator is also represented among the figurines. These terracotta animal figurines have been considered toys.

This buff-coloured bird is shaped like a pigeon with full, rounded body and prominent beak and tail. Its eyes are represented by simple, round pellets in clay. The hole through its belly is intended for inserting the axle on which the solid wheels are attached. The hole in the neck may have been used to insert a draw-string.

4<sup>th</sup>-2<sup>nd</sup> Century B.C.

Before  
 Christian Era

0

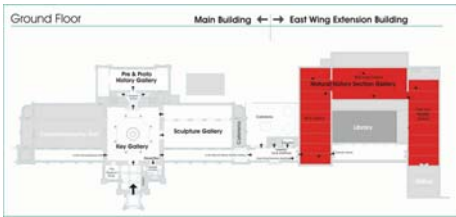
1000 A.D.

2000 A.D.



# NATURAL HISTORY GALLERY

Ground Floor ( Extension Building )



The Natural History Section of the Museum has been formed with the intention to increase

awareness about the surrounding flora and fauna. In recent times this kind of display is helpful to make people aware of the shrinking forests and the number of animal species that are close to extinction. The collections displayed in the Natural History Section were collected by the members of the Bombay Natural History Society individually or by special expeditions. These collections were given to the Museum in order to enable the public to view them. This section displays interesting collections of Mammals, Birds, Reptiles, Amphibians, Fish and Invertebrates. Of special interest are the Diorama cases which show the birds and animals in their natural habitats.

There are three galleries in the museum's Natural History Section:

- 1) Bird Gallery: Displays various types of Birds that are commonly seen and also some endangered species.
- 2) Mammal Gallery: Displays a range of Mammals, some of which are endangered.
- 3) Reptile, Amphibian and Fish Gallery: Displays various types of reptiles, amphibians and fishes.

The Natural History Section is extremely interactive and is a favourite among children. The exhibits displayed in the Birds and Mammal gallery (except Dolphin) are the original \*taxidermied specimens. All the exhibits in the Fish and Reptiles gallery are plaster casts of the original specimens.

*\* taxidermy - art of preparing, stuffing and mounting the skins of animals*





## BEARDED VULTURE

*Gypaetus barbatus*

The Bearded Vulture or Lammergeier (Lamb-vulture), is an Old World vulture, the only member of the genus *Gypaetus*. It breeds on crags in high mountains of Himalayas and Tibet.

Like other vultures it is a scavenger, feeding mostly from carcasses of dead animals. It usually disdains the rotting meat and lives on a diet that is 90% bone marrow. It drops large bones from a height to crack them and to get the marrow.

The adult has a buff-yellow body and head. The juvenile bird is dark all over and takes five years to reach full maturity. This vulture inhabits in the Himalayas between 1,500-4,000 metres, but during winter when the high mountains are covered with snow, it can be seen in areas of lower altitudes 500-800 metres. Unlike most vultures, it does not have a bald head. Close to the beak it has a long tuft of feathers, looking like a beard, which gives this species its name "Bearded Vulture".

The Bearded Vulture nests between December and January in small caves on rock or in deep gorges with steep slopes. It lays one or two eggs at a time which hatch between 53 and 58 days. After hatching, the young spend about six months in the nest, before fledging. The Bearded Vulture is endangered and protected under Wildlife Protection Act, (1972) of India.







## THE KASHMIR STAG OR HANGUL

*Cervus elaphus hanglu*

The Hangul or Kashmir Stag is the last Asiatic survivor of red deer subspecies and, is found in the lush green forests of Dachigam National Park in Kashmir. The male deer have impressive antlers. The colour of the Hangul's coat is a brownish red, which is why it is also called Red Deer. This colour can vary with the season and age of the Hangul. In an older Hangul the coat is dark brown. Male Hangul stags have long hair along their necks, while females do not. The fawns have spots over the body.

The Hangul are usually seen in family groups. After shedding their antlers between March and April, most stags migrate uphill and congregate near the snow line in the Dachigam National Park. About the end of September, when the stag's new antlers have hardened, they commence to roar and challenge. By the beginning of October the stags join the herd of female deer for mate and during their annual period of sexual activity they fight with other stags for access to the females. The fawns are born the following May.

During the recent past, the areas of Dachigam National Park have been encroached by livestock, nomads, and graziers. The Hangul is endangered and protected under Wildlife Protection Act, (1972) of India.





## WHITE TIGER

*Panthera tigris tigris*

The tiger is a mammal of the Felidae family, the largest of the four “big cats” – the lion, tiger, leopard and jaguar. Members of this genus are the only cats that can roar. White tigers are not albinos but are individual specimens of the ordinary tiger with a genetic condition that nearly eliminates the distinctive orange colouring. Compared to orange tigers without the white gene, white tigers tend to be larger both at birth and at full adult size.

For many years, Rewa, a princely state in Central India, has been famous for its white tigers. Rewa was well known as a centre for breeding white tigers in captivity. The founding father of these white tigers was tiger named Mohan, captured as a cub in 1951 by Maharaja Shri Martand Singh of Rewa. Mohan died in 1970, aged almost 20. He was the last recorded white tiger born in the wild.

The white tigress we have here is Lakshmi, a descendant of Mohan. She was purchased by the Bombay Zoo, the present Veer Mata Jijabai Bhosale Udyan in 1966 from the Maharaja of Rewa. Unfortunately, she did not live long and her body was brought to the Museum for mounting.

Like Lakshmi, all the white tigers in various zoos around the world are descendants of Mohan. The only exceptions to this are three white tigers born in the Orissa Zoo in 1980, to a pair of normal coloured tigers not related to Mohan. Tiger is highly endangered and protected under Wildlife Protection Act, (1972) of India.



## GREAT INDIAN BUSTARD

*Ardeotis nigriceps*



The Great Indian Bustard is a large ground dwelling bird with a long neck and long bare legs. It is found in the short grass plains of the Indian subcontinent. Its main diet is grasses, shoots, insects, lizards, grains, etc., depending on the seasons.

The male is deep sandy buff coloured and stands nearly a metre tall. The crown of its head is black and crested. The female is smaller and paler than the male, and the breast band is either rudimentary or absent.

In courtship, the display of the male is elaborate. It fluffs out its neck feathers and expands the pouch of skin, spreads its tail and elevates it. The breeding season is from March to September. The female lays a single egg and incubates it for 27 days. Nests are in the form of shallow depression on the open ground and males take no part in incubation or care of the young. The fledglings tend to remain with their mother until the following breeding season.

There has been a drastic decline in the population of the Great Indian Bustard due to the spread of agriculture, overgrazing and the destruction of grasslands by livestock and hunting. Presently, this magnificent bird can be found in just a handful of pockets in Rajasthan, Madhya Pradesh, Gujarat, Maharashtra, Andhra Pradesh, and Karnataka. The respective state governments have declared some areas as sanctuaries for the protection of the Great Indian Bustard. The Bustards is endangered and protected under Wildlife Protection Act, (1972) of India.



## GREAT HORNBILL

*Buceros bicornis*

The Great Hornbill is the largest member of the hornbill family. It is found in the dense evergreen and moist-deciduous forests of the Western Ghats, from Maharashtra to Kerala, the Himalayas, from Uttarakhand to Arunachal Pradesh, and Andaman Islands.

The hornbill is a large bird. The most prominent feature is the bright yellow and black casque on top of its massive bill. The female hornbill is smaller than the male. Hornbills are remarkable for their extraordinary breeding habits. The pair chooses a suitable hole in a tree for nesting. The female enters it and the hole is then sealed by the male, leaving only a little opening for feeding and air. She remains imprisoned in her nest until the chicks are half grown, relying on the male to bring her food. The clutch consists of one or two eggs which she incubates for 38-40 days.

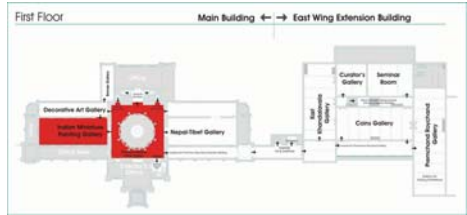
Hornbills pair bond for many years and in some cases, for its entire lifetime. They are mostly seen in pairs and in groups up to 30. Its diet mainly consists of fruit. But it will also eat small mammals, birds, lizards, snakes and insects.

The male bird on display here was named William, a pet of the Bombay Natural History Society. It lived on the Society premises nearby for 26 years and died in 1920. The population of Great Hornbill declined, possibly due to poaching for food and for its casque used as a head dress by local tribes. Great Hornbill is endangered and protected under Wildlife Protection Act, (1972) of India.



# MINIATURE PAINTING GALLERY

First Floor ( Main Building )



Indian Miniature Paintings began as illustrations to religious texts. These texts were written on long, narrow strips of palm leaf, loosely bound together. The size of the palm leaf, usually one foot long and about three inches wide, restricted the area available for painting. With the introduction of paper in the 14<sup>th</sup> Century, the size changed. But they are still “miniature” by today’s standards.

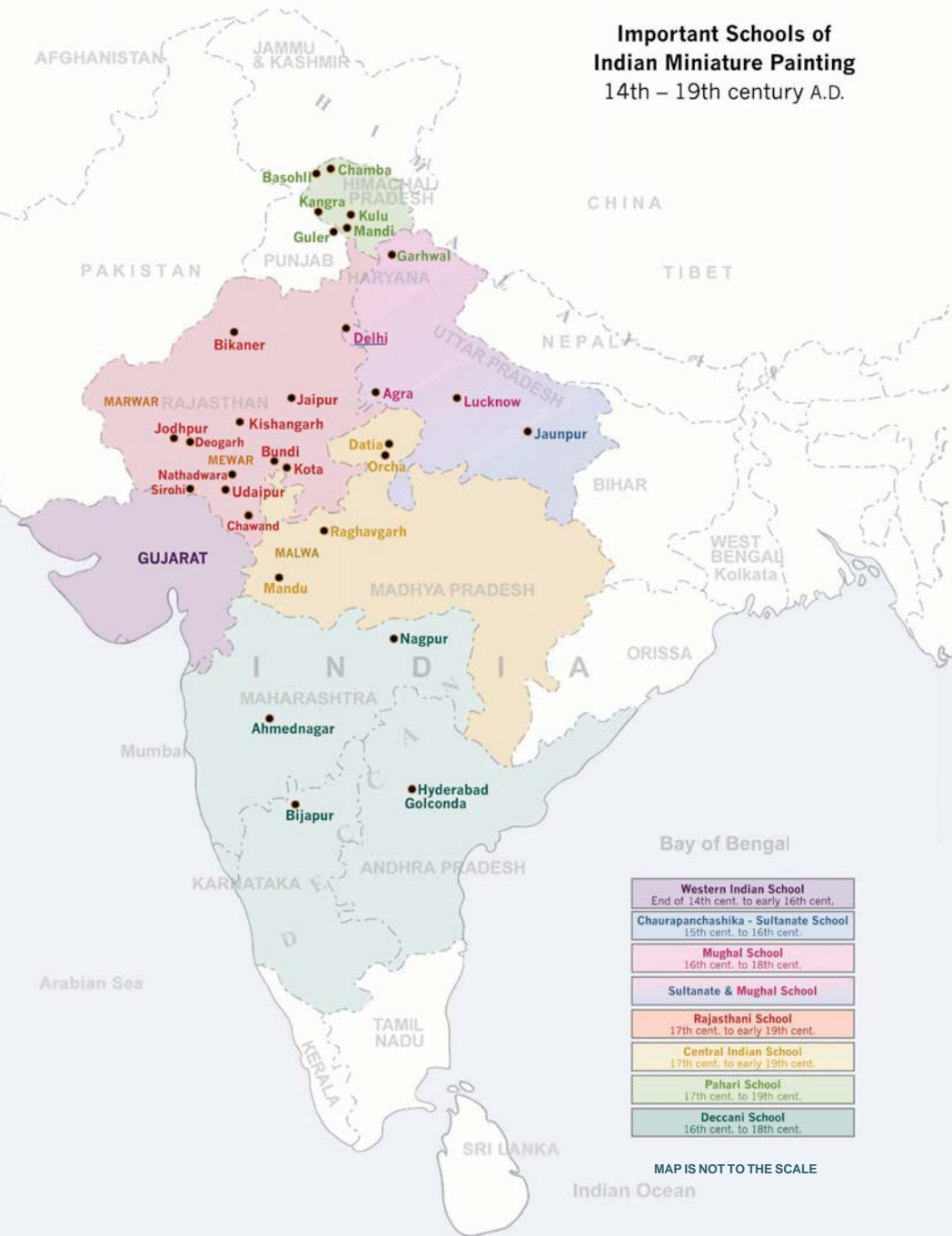
Miniature paintings, besides being important for their aesthetic value, also help in understanding socio-cultural conditions of their times. The dress, headgear, ornaments and many other features depicted in the paintings are indicative of the cultural identities and interactions that took place in Indian society through the centuries. They were indeed hand-painted photographs of the events, recording history. The tradition of painting miniatures still exists

in some parts of India. This Gallery gives a glimpse of the several schools that developed between the 14<sup>th</sup> and 19<sup>th</sup> Centuries.



Detail of a Bundi style miniature painting

## Important Schools of Indian Miniature Painting 14th – 19th century A.D.



Various schools of Miniature Painting developed in different regions, mainly under the patronage of local rulers, noblemen and religious institutions. Styles such as Western Indian, Mewar, Bundi, Kota, Malwa, Bikaner, Kishangarh, Thikana, Deccani, Pahari, etc. derive their names from the region or place. The Mughal and Sultanate styles, got their names from the patron dynasties. Each style has its own regional characteristic.

## KESHALOCHA (PLUCKING OF HAIR) OF MAHAVIRA

Folio no 37 from the illustrated  
manuscript of Kalpasutra  
and Kalakacharya Katha  
Western India  
Circa 1375 A.D.  
Folio : 30 x 8.6 cms  
Painting : 7.7 x 8.6 cms  
(Acc. No. 55.65)



This painting depicts one of the five important episodes in the life of a Jina (fordr), which are considered very auspicious. These are known as *Panchakalyanakas* i.e. Birth, Renunciation, Enlightenment, Preaching and final Emancipation.

Mahavira the 24<sup>th</sup> Jain Tirthankara forsakes his princely position, and renounces the world. Here we see him performing the ceremony of plucking out his hair to become a monk. Jain monks do not shave but pluck their hair as a symbol of the beginning of hard austerities.

Seated on a stylised purple mountain in the form of a flame, Mahavira holds his hair with one hand in an effort to pluck them out. The attendant is *Shakra* (Indra) who is in all attention to collect Mahavira's hair in his outstretched hands.

The upper section of the painting depicts Mahavira giving away his *devadushya* (divine cloth) to the Brahmin Soma. Indra had once given this garment to Mahavira.



Kalpasutra is a well-known Jain canonical text describing the life of Mahavira and other Tirthankaras. Kalakacharya Katha is probably a semi-historical tale of the 1<sup>st</sup> Century A.D. narrating the story of the monk Kalaka. This story was added to the Kalpasutra in later times. These manuscripts were often donated by the devotees to the temples to attain spiritual merit.

14<sup>th</sup> Century A.D.

Before  
Christian Era 0

1000 A.D.

2000 A.D.



## SAKHI DESCRIBES THE FEARS OF RADHA

Folio from an illustrated manuscript of Gita Govinda

Sultanate Period

Probably Delhi-Jaunpur belt

1525 - 1575 A.D.

Folio: 20.5 x 16 cms

Painting: 17.8 x 11.5 cms

(Acc. No. 54.39)

Gita Govinda was composed by Jayadeva, a celebrated poet from the 12<sup>th</sup> Century A.D. He was the court poet of King Lakshmanasena of Bengal. Gita Govinda narrates various moods of the divine lovers Radha and Krishna. This folio illustrates the second verse of the eighth song from chapter four. On the left we see a *sakhī* (companion) of Radha talking to Krishna. She is describing to him the fearful state of Radha in love. In the centre we see Kama, the God of Love - ready to shoot at Radha with arrow of love. Radha trying to save herself from the arrows of Kama seeks protection in the arms of Krishna.

The human figures are set against a flat red background. The dark blue horizon is separated with white wavy lines from the light blue sky. This is a feature typical of this set of miniature paintings. The inscription on top of the painting starts with the second verse of the *sarga*, whereas the illustration depicts the rhyme repeated in all the following verses of this poem, "Lying dejected by your desertion, fearing Love's arrows, she clings to you in fantasy, Oh Madhava!"



## CHANDA TALKING TO A FRIEND IN THE GARDEN

Folio from an illustrated  
manuscript of Laur Chanda  
Sultanate Period  
Probably Delhi-Jaunpur belt  
1525 - 1575 A.D.  
Folio: 20.6 x 27.2 cms  
Painting: 14.1 x 19.6 cms  
(Acc. No. 57.1/22)



Laur Chanda is a composition of verses in the Avadhi language written by the sufi poet, Mulla Daud, sometime during 1370-1380 A.D. It is the story of the romance between Laurak and Chanda, their separation, and the difficulties they go through before being reunited once again.

Chanda and her friend Biraspat are in a palace overlooking a garden. A frilly canopy covers them under a triple-domed ceiling.

Both Chanda and Biraspat are seated with folded legs on a low cushion. Part of the *odhani* (veil) is spread elegantly on the cushion. The two women attendants behind Chanda indicate her royal stature. The garden in front has a dancing peacock with golden plumes, while another stands besides it. There is a slim palm tree between the birds. The panel at the bottom depicts a river painted in a wavy pattern. The boat in the centre is suggestive of the plan of Laur and Chanda to elope in it.

The style of painting shows considerable Persian influence. This could have been because many Persian artists found employment in India during the Sultanate rule.



## THE GARDENER AND THE BEAR

Folio from an illustrated manuscript of Anwar-i-suhayli  
Mughal

Circa 1575 A.D.

Gift of Smt. Alma Latifi from the  
Collection of Dr. Alma Latifi

Painting : 14.8 x 15.6 cms.  
(Acc. No. 73.5/62)

Anwar-i-Suhayli is a 16<sup>th</sup> Century Persian translation of the Sanskrit fables of Panchatantra. The manuscript was designed and produced by the painters in the atelier of the third Mughal emperor Akbar, probably for his son Salim who was 7 years old at the time.

Abul Fazal, the court historian of Akbar has noted that the Emperor had founded an atelier where Persian and Indian artists worked together. This atelier focused its attention on the illustration of Indian and Persian classics.

This painting illustrates an episode from the story of friendship between a gardener and a bear, proving the old saying that a wise enemy is better than a foolish friend. It narrates how one day, the bear wanting to do a good turn to his friend, tried to kill a fly sitting on the gardener's nose. He used a big stone and injured the gardener in the process.

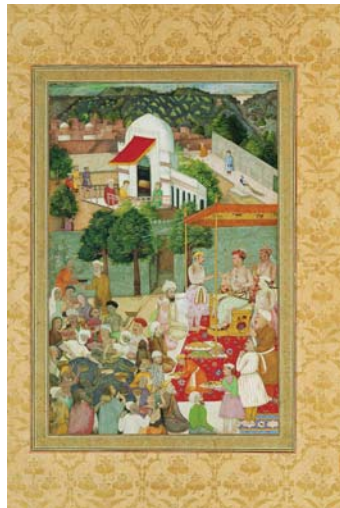
The scene is laid in a beautiful garden full of trees and bushes blooming with radiant flowers. The gardener wears a typical *pagdi* (turban) of the Akbar period and a colourful *jama* (coat). He is engrossed in conversation with his friend, the bear. Both are enjoying a meal together. The white platform on which they are seated, provides a pleasing contrast to the lush green background. Soft and controlled lines, inherent realism of figures and vibrant colours used by the artist make the painting very lively. The elegance of the human and animal figures and the thoughtful composition testify to the work of a master artist in the court of Akbar.

## JAHANGIR DISTRIBUTING ALMS AT THE DARGAH OF AJMER

Illustration to the *Tuzuk-i-Jahangiri*  
From the *Muraqqa* (album) of Nana Phadnis  
Mughal

Circa 1620 A.D.

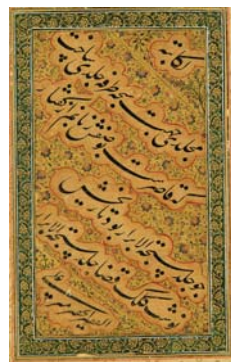
Full page: 32 x 47 cms  
Painting: 20.8 x 31.8 cms  
(Acc. No. 29.6257)



Jahangir, the fourth Mughal emperor, spent nearly three years at Ajmer to be near the Dargah of Khwaja Muinuddin Chishti, a disciple of the emperor's mentor, Salim Chishti.

The painting depicts the emperor seated in the front quadrangle, leading to the holy *deg* (cauldron). Poor people are gathered around the *deg*, from which food is served to them. This *deg* was a gift of Jahangir. The day and date are recorded in the *Tuzuk-i-Jahangiri* (*memoires of Jahangir*). "On this day", noted Jahangir in his memoirs, "it was brought, and I ordered them to cook food for the poor in that pot, and collect together the poor of Ajmer to feed them whilst I was there." One such cauldron was offered earlier to the Dargah by Emperor Akbar in 1567 A.D. The tradition of cooking *khichdi* (lentils and rice) in these two cauldrons still continues.

The artist's stroke is fine and delicate. If you look closely at the sword of the emperor you can read the benediction which says, "Bismillah, may God grant victory." Standing in front of Jahangir is, probably his son Prince Khurram. Notice the emperor's ears. He wears an earring to signify his indebtedness to Khwaja Muinuddin Chisti who saved him from his illness of 1613.



The painting has a beautiful *qita* (calligraphy) on the reverse.



## BLACK BUCK AND DOE

Mughal

End of 17<sup>th</sup> Century A.D.

Full page: 35.4 x 25 cms

Painting: 26.2 x 18.3 cms

(Acc. No. 15.287)

Emperor Jahangir was a great lover of flora and fauna and paid special attention to their representation in paintings.

The black buck or Indian antelope, with its shining colour and spiral horns, is often portrayed by Mughal artists. It is the most beautiful of all the varieties of antelopes and considered sacred in some parts of northern India.

We see here a black buck strutting behind a fawn-coloured doe. Its head is tossed upwards and its horn almost touches its back. The artist has shown the face glands, which open widely during the rut period in February or March. Both animals wear neck straps with a ring in front to chain them when required. Notice the delicate anklets adorning the female. Perhaps they were the royal pets.

On the reverse, there is an elaborately decorated *qita* (calligraphy) by Nishat Muhammad. The verse is a prayer for the welfare and good health of the king.





## MEETING OF RAMA AND PARASHURAMA

Folio from a set of Ramayana. Dated *Samvat* 1706 = A.D. 1649

Rajasthani, Udaipur . Artist : Manohar

Full Page : 38 x 22.5 cms Painting: 31 x 18 cms

(Acc. No. 54.1/19)

This is a folio from a dispersed Ramayana set painted during the time of Maharana Jagat Singh under his royal patronage. This museum has 20 folios from this set as a part of the collection.

Parashurama intercepts the marriage procession of Rama and challenges him to bend the great bow of sage Jamadagni and string it to prove his credentials. Rama strings the bow with ease and draws an arrow. Parashurama is stunned to realize that Rama is no ordinary human being. The details of the episode are carefully depicted by the artist Manohar, using a combination of his suggestive and narrative techniques and vibrant colours. There are three distinct locations suggested by different ground colours. The foreground shows five rishis performing a *yajna*. Rama and his brothers seated in chariots are followed by Sita and other ladies in covered howdahs on two elephants.

Parashurama arrives from the abode of the gods, painted in light purple. The enraged Parashurama, depicted in amplified perspective, has an overpowering presence in the painting. The Gods have assembled in the sky to witness the meeting of the two incarnations of Vishnu. Figures of Parashurama and Rama are repeated according to the sequence of events. The humbled Parashurama is painted in normal adult size, and holds a flower symbolising his reconciliation and reverence for Rama. The handsome Rama also holds a flower as a mark of respect for Parashurama. In the final sequence, Parashurama is seen walking away to Mount Mahendra.





## KRISHNA SWALLOWING THE FOREST FIRE

Rajsthani, Mewar

Circa 1670 A.D.

Full page : 41.5 x 27 cms

Painting: 38.6 x 24.6 cms

(Acc. No. 59.2)

This painting illustrates an episode from the *Bhagavata Purana*, when Krishna rescues the *gopis* (cowgirls) and the cows from a forest fire. This is one of the popular exploits of Krishna illustrated by the painters of various schools of miniature painting. Forest fires were a constant hazard during those times and hence the care and concern for forest life has been underlined in this myth of Krishna.

The burning summer heat is suggested by the typical lacquer red background of the Mewar painting while the forest is symbolized by just one tree in the centre. Krishna is seated cross-legged on the tree swallowing the golden fire which has surrounded everybody. Four pairs of *gopis* standing around the tree have covered their eyes with their hands unable to withstand the brightness of the fire while the bewildered cows look around helplessly. Even in distress, the *gopis* look elegant. The placement of the cattle and the *gopis* with the central figure of Krishna on the tree, provide a rhythmic pattern to the composition of this painting.

## THE HOUR OF COW DUST

Rajsthani, Bundi  
1760–1770 A.D.  
Full page : 25.4 x 38.5 cms  
Painting : 17.4 x 27.2 cms  
(Acc. No. 52.30)



The locale is Vrindavan, the hometown of Krishna. It is the hour of cow dust when Krishna and the *gopas* (cowherds) herd back their cows at the end of the day. It is a sight even for the gods. The left corner of the painting shows them assembled in the woods. And so have the *gopis* in the balcony on the right. The *gopis* have long awaited the glimpse of their beloved Krishna and the artist has captured that moment when they exchange quick glances with him as he passes by. The youthful Krishna, wearing wooden sandals, holding a cowherd stick and adorned with a long flower garland looks up at the two *gopis*, one of whom may be Radha. His face is highlighted against a halo around it. His companion, unable to comprehend the situation, looks at him in amazement. Even today, the *Godhuli Bela* (The Hour of Cow Dust) is considered an auspicious moment.

The hour of cow dust is particularly celebrated on Gopashtami, the eighth day of the bright half of *Kartika* (November) when everybody worships the cows returning from the fields at twilight. This is the day when Krishna was formally given the status of a cowherd and was allowed to take the cows to graze.



## MAHARAWAT NAHARSINGH AND CHAMPAVATJI

Rajasthani, Thikana Deogarh.

Artist: Baijnath

Dated *Samvat* 1888=A.D. 1831

Full page : 44 x 30 cms .

Painting: 38 x 24.3 cms

(Acc. No. 53.84)

The Rajasthani style of painting was practiced not only in the various principalities of Rajasthan like Mewar, Bundi and Kota but also in the courts of the barons or *Thikanedars* from these regions. As a result a new sub-style of Rajasthani paintings emerged which came to be known as the Thikana Paintings. This painting depicts Maharawat Naharsingh, the ruler of Deogarh, seated on the terrace with his wife Champavatji enjoying a dance performance.

The elegantly dressed Champavatji has a brocaded *odhani* (veil) around her head. The beautifully spread pleats of her skirt exhibit a rich brocade work. Naharsingh, dressed in royal attire, is seated in the centre of the carpet. He holds a small wine cup in his right hand and flowers in his left. The emerald and pearl *sarpech* (a decoration for headgear) and a black feather decorating his turban indicate his royal position. *Vadaran Kasturi* (female attendant) dressed in an orange sari stands behind him with a tray and a *chuski* (silver liquor decanter). A female guard holds the sword and the shield of the Maharawat. Behind Champavatji stand two attendants, one holds a tray and the other a fan. The couple is seated on a beautiful white carpet upon which a feast is laid.

The inscription on the reverse states:

The painting of Maharawat Naharsinghji with his wife, in the mood of Spring is painted by Baijnath Chokhavat and is made at Deogarh. The painting is stored in the custody of the store keeper of valuable costumes and jewellery on thirteenth day of the month of Bhadrapad dated *Vikram Samvat* 1888=A.D. 1831.





## RAJA PADAMSINGH OF GHANERAO HOLDING COURT

Rajasthani, Thikana Ghanerao  
Marwar

Artist: Chhajju

Dated : *Samvat* 1782=A.D.1725

Full Page : 38.7 x 33 cms.

Painting : 33.6 x 27.8 cms.

(*Acc. No. 54.32*)



The *Thikana* of Ghanerao, one of the important *Thikanas* (baronies) at the junction of Marwar and Mewar was ruled by the Merata clan of Rathods. The Ghanerao atelier seems to have started at the time of Pratap Singh (1714 –1720 A.D.) His successor, Padamsingh (1720 –1742 A.D.) was a connoisseur of painting and several of his portraits are available, some of which have been inscribed with the name of the artist.

We see here a festive occasion when Padamsingh is holding court. He wears a transparent brocaded white jama with a long brocaded red sash, and a white brocaded turban, long pearl necklaces with pendants of rubies and emeralds. A sarpech with a peacock medallion on his *pagdi* (turban) is surmounted by colourful plumes. His distinctive forehead, well-kept beard and pointed nose portray him as a handsome man. His sword and shield are placed in front of him on the carpet.

The occasion is very formal. Scribes are present to record the proceedings of the event. Important grandees, wearing richly brocaded *pagdis* with plume decorations, which signify their special status in the court, are seated in front of Padamsingh. The courtiers hold a pink rose or a champa flower - indicative of their rank.



## THE HOUR OF SEPARATION

Folio from an illustrated manuscript of Amarushataka  
Central India, Malwa  
Circa 1680 A.D  
Full page: 16 x 22 cms  
Painting : 14.5 x 15.6 cms  
(Acc. No. 52.1/9)

This is one of the many paintings illustrating the hundred verses of the poet Amaru. They are written in Sanskrit and are known as the Amarushataka. Amaru composed these lyrics sometime during the late 7<sup>th</sup> or early 8<sup>th</sup> Century A.D. These verses depict the expressions of love under various circumstances like quarrel, separation, reconciliation, and the reunion of lovers. The picturisation of the sentiments expressed in the lyrics is vivid and charming. The figures are set against a dark background of red, black or green. Black is used effectively, sometimes for the sky and sometimes for the architectural space to provide a background to the human figures. The harsh monotony of the dark colours is occasionally relieved by a few stars or chirpy white birds and sometimes by the foliage in front.

This painting depicts the moment of separation between the hero and the heroine. The hero declares his mission of going to far-away lands, leaving her to face the agony of parting and the uncertainty of the future. The hero, dressed in the attire of a warrior, is armed with a large shield, sword and a long lance. He consoles the heroine with a gesture of the right hand. The heroine's gesture indicates her reluctant acceptance of the situation. Both stand in a garden pavilion, decorated with turrets, domes and arches typical of the Malwa style. This is one of the early Malwa sets of illustrations to the Amarushataka.

**PORTRAIT OF  
CHHATRAPATI SHIVAJI  
MAHARAJ  
(1630-1680 A.D.)**

Deccani, Bijapur.  
Circa 1675 A.D.  
Full page : 23.5 x 37.8 cms  
Painting : 14.5 x 22.3 cms  
(Acc. No.15.365)



This is a portrait of Chhatrapati Shivaji Maharaj who was the founder of the Maratha Empire.

Besides this one, there are three known paintings of Shivaji. One is in the British Museum, another in Paris, and one by a Dutch artist is in a private collection. The main characteristics such as the beard and dress are similar in all of them. The costume in all of them have a white jama with small floral motifs in red and green.

Contemporary literature describes Shivaji as a person of fair complexion and medium height. It is very likely that the artist of this particular portrait may have used his own imagination to depict Shivaji in a slightly different complexion. This is a static posture just like the ones of Adilshahi kings in their flowing jamas. He wears a rich brocaded *shela* or a stole draped around his shoulder and a beautiful damascened dagger is tucked in his golden waistband. His *pagdi* (headgear) popularly known as *jiretop*, is decorated with golden tassels and a dark feather of the heron, symbolising his royal status. He holds his favourite weapons - a gauntlet and a straight sword.



## RAGINI JOGIA ASAVARI

Deccani, Hyderabad  
 Circa 1725 A.D.  
 Sir Ratan Tata Art Collection  
 Full page : 24.4 x 43.9 cms  
 Painting: 15.6 x 25.8 cms  
 (Acc. No. 22.3302)

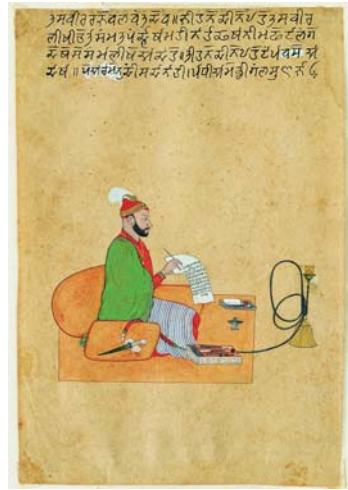
This painting is one of the several sets of Ragamala paintings produced around early 18<sup>th</sup> Century A.D. in Deccan. Ragamala is the pictorial depiction of various musical moods. Jogia Asavari is a variant of Asavari, a melody connected with the community of snake-charmers. The iconography of Jogia Asavari is inspired by an interesting legend, commemorated even today by snake-charmers, in the small town of Battis Shirala near Kolhapur in Maharashtra. It is believed that once upon a time a girl was trying to catch snakes in this area, but was unsuccessful. The famous yogi Gorakhanatha happened to pass by and seeing the futile efforts of the girl, he gave her a *pungi* (a wind instrument used by this community) with a blessing that whenever she would play this instrument the snakes would be drawn to her in large numbers. Even today, snake-charmers from all over India make a pilgrimage to this place on or before Nagapanchami day, play their *pungis* and catch the snakes from the forest.



The painting shows Gorakhanatha standing under a tree watching the girl playing *pungi* given by him. He wears a patch-work robe and terracotta earrings. Dark clusters of clouds suggest the month of *Shravana* (July–August) on the fifth day of which the festival of Nagapanchami is celebrated. The text on either side of the painting refers to the time and description of the raga.

## RAJA BALWANT SINGH WRITING A LETTER TO AMRIT PAL OF BASOHLI

Pahari, Jasrota  
Dated *Samvat* 1815 = A.D. 1758  
Ascribed to Nainsukh  
Sir D. J. Tata Collection  
18 x 25 cms  
(*Acc. No. 33.107*)



Very rarely does one come across a master artist, who has so devotedly documented the activities of the patron as did Nainsukh for Raja Balwant Singh. This little-known royal person from Jasrota, has been immortalised by Nainsukh through his portraits depicting him in various moods and activities. The Museum has 17 other paintings of Balwant Singh by Nainsukh, portraying him engaged in various chores. This painting shows Raja Balwant Singh, dressed in a bright red *jama* (a loose coat), wearing a matching turban with a fine *sarpech* (a decoration for headgear), a green shawl draped over his right shoulder, a striped *chadar* (a large rectangular piece of cotton or other fabric) covering his lap. He is writing a letter to his nephew Amrit Pal and the artist has copied the contents of the letter. His *huqqa* is in front of him. A dagger and a decorative pen case is placed near him.

The letter written in takri script says:

“Salutations to Shri Rama. To my honoured *bhanja* (sister’s son) Shri Amrit Pal from Balwant. Please accept the greetings of Jai Deya,. May Shri Rama protect you: that would give our hearts great joy. Your letter has reached and apprised us of the situation. Sayeed Khan wrote to you separately that...”

The inscription on top gives the month and year of the painting.



## VASAKASAJJA NAYIKA

An illustration to Gita Govinda

Pahari, Kangra

Circa 1800 A.D.

Full page : 36.5 x 28 cms

Painting : 32 x 24.2 cms

(Acc. No. 66.12)

The *Nayikabheda* (moods of the heroine) are vividly dealt with in the Gita Govinda. *Nayika* who is waiting for her lover to arrive is called the '*Vasakasajja Nayika*'.

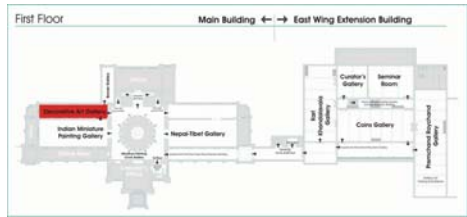
Nature is in its full exuberance, blooming with fragrant and colourful flowers. It is time for Krishna to approach his beloved Radha who, clad in a lovely green full-sleeved dress with an ample skirt, is awaiting him. In this starlit night she has prepared a bed of leaves and decorated it with flowers. She seems a little nervous in the great expectation of the approaching moment. On the other side a messenger signals Krishna to go to Radha.



Notice their graceful movements, their ornaments, particularly the ear ornament, the sprays of flowers on the trees and the thick but well-balanced vegetation. There are several pairs of birds reflecting the mood of the moment.

# DECORATIVE ART GALLERY

First Floor ( Main Building )



The aesthetic sense of art-loving Indians excelled in the appreciation of everything around them. Therefore, even objects of daily use were crafted beautifully. The artist expressed his imaginative skills in every art form and material. Because of constant patronage of the native princes, chiefs and the cultivated taste of the common people, the craftsmen could produce, maintain and develop some of the finest handicraft traditions. In many places, even today, these traditional handicrafts are the basis of village economies.

The gallery displays articles of day-to-day use and household items of the 18<sup>th</sup> and 19<sup>th</sup> Century. Decorative art objects in jade, glass, wood, ivory, metal and other materials give a glimpse of the skills of Indian craftsmen. The gallery displays a number of metal-decoration techniques like repousse, filigree, damascene, bidri and enamelling. A beautifully carved ivory jewellery box, selected jewellery pieces, a huge carved wooden façade and a display of life in the *zenana* are special attractions.



View of the Decorative Art gallery





## JEWELLERY BOX

Sandalwood  
Mysore, Karnataka  
1903 A.D.  
Sir Ratan Tata Collection  
48.2 x 65.7 x 51 cms  
(Acc. No. 22.3106)



This box is of recent vintage. It is the prize-winning entry which won a gold medal for wood carving in the Indian Art Exhibition, Delhi, 1903. The art of wood carving in Mysore was practised by a community known as Gudigars who were supposed to have migrated from Goa during the Portuguese occupation.

Sandalwood is a naturally aromatic wood found in the forests of India. It allows for very fine carving because of its close grain. This box is intricately carved with various mythological stories and scenes. The lid depicts a story from the Shivapurana - the fight between Shiva and the demons of Tripura (Three Forts). Shiva sought the help of all the gods to destroy the demons. He used Mount Mandarachala as his Gandiva bow, snake Vasuki as the bow string, Kartikeya as a quiver, Vishnu as an arrow and Agni as its tip. The four Vedas occupied the place of horses to pull the chariot while the Asvinikumaras became the reins and Indra the axle. Kubera was the banner of this chariot and Brahma was the charioteer. The Gandharvas and lesser gods formed the wheels. The wind was asked to propel the arrow. After the preparations were over, Shiva had to wait for a thousand years till the three celestial puras were aligned. Then Shiva destroyed Tripura with just one arrow. Since then Shiva came to be known as Tripurantaka. The four sides of the box depict forests, hunting scenes and mythological stories.

### ◀ Lid of the jewellery box



## JEWELLERY BOX

Ivory

Delhi. 1903 A.D.

Sir Ratan Tata Collection

21.9 x 32.9 x 22.5 cms

(Acc. No. 22.1907)

The fascination of the Mughal kings for beautiful *jalis* (lattice work) was not confined only to architectural decorations. It also reflected in everyday art objects such as boxes, screens, paper cutters and combs.

This intricately carved jewellery box is an example of this. The rectangular box has delicate panels of floral and geometrical patterns. It rests on four legs each carved in the shape of a lion's face. A very tiny lock and key is fitted to the box.

The jali designs are similar to Mughal monuments like the Taj Mahal and Akbar's tomb. The sides and top have a geometrical design with a floral motif fixed on alternate joints. The designs are carved on thin sheets of ivory with great skill.

This exquisite box was also a prize-winning entry at the Indian Art exhibition held at Delhi in the year 1903.

## BOWL

Copper

Mughal

Dated A.H. 991 = A.D. 1582

Ht. : 15.5 x Dia. : 34.5 cms

(Acc. No. 56.61)



The oriental manner and etiquette of serving wine is different from the modern Western style. Wine was poured into a big bowl or deep dish and the guests would be served in small cups. This copper wine bowl belonged to the Safavid royal family. The inscription on the lower band reads: Safiya Begum dedicated this cup to Hazrat Abdullah al Hussain, on him be Salutations. He who will cherish greed for it will be caught up in the curse of God and hatred of the prophet. Year 991 (Hijri) = A.D. 1582.

The bowl stands on a beautiful base. The exterior of the bowl is elaborately chiseled in bands



with calligraphy and hunting scenes gently raised in very low relief against the black lacquered background. The topmost band has medallions containing *Shia* prayers, the *durud* of Nad-e-Ali. The central band depicts a hunting expedition. The calligraphy, the details of the costumes and the rendering of the elephant and other animal figures reveal the influence of Akbar-period painting. The trees and Tai clouds are markedly Persian elements in early Mughal art. This piece reveals the excellent combination of Mughal and Persian styles.

On either side of this band are Persian couplets in *Nastaliq*. These are twelve couplets from the *Saqi-nama* by the well-known mystical poet Hafiz Shirazi.



### PORTRAIT OF THIRUMALA NAYAKA

Ivory  
Madurai, Tamil Nadu  
17<sup>th</sup> Century A.D.  
Ht: 26.5 cms  
(Acc. No. 66.4)

Ivory as a medium of carving has been used since very early times. It was used mainly to fashion utilitarian and decorative objects like jewellery boxes, combs, hilts of swords and daggers. However, portrait figures in ivory are very rare. This portrait of Thirumala Nayaka is unique in this context.

Thirumala Nayaka, acclaimed for his heroism and love of art was one of the important Nayaka rulers of Vijayanagar (1623–1659 A.D.). Though the empire was declining by this time, the Nayaka rulers left behind an architectural legacy, the most important of which is the holy temple of Madurai, Tamil Nadu.

Here, Thirumala Nayaka stands gracefully on a high pedestal, richly adorned with jewellery, necklaces, large earrings, a broad waistband, bracelets and anklets. The transparent dhoti is probably brocaded, as traces of gold are evident. He has a sharply curved waist, stands with a slightly tilted head, and holds a dagger in left hand. The ivory was originally painted red.

**RICE BOWL**

Jade  
Mughal  
Mid 18<sup>th</sup> Century A.D.  
Sir Ratan Tata Collection  
Ht. : 6.2 Dia: 15 cms  
(Acc. No. 22.1342)



Jade is a semi-precious stone used to produce exquisite and innumerable works of art. It is hard and glassy with a translucent surface and comes in various shades. The process of jade carving is time consuming and requires a lot of patience.

This milky-white bowl is carved in the shape of a full-blown eight-petalled flower. It has a transparency that lets the design on the outer surface become visible from the inside. The outer surface is intricately carved in low relief. Each panel has a stylised flowering plant. Another eight-petalled fully blown flower serves as the base of the bowl.

This bowl was originally included in the Chinese Jade Collection which was purchased by Sir Ratan Tata in London. It had a lotus shaped wooden pedestal of Chinese workmanship. The bowl was later identified as a Mughal work and separated from the Chinese Collection of the Museum.

The Mughal jades were well known for their workmanship. These jades received accolades from the Chinese Emperor Chien Lung (1736-1795 A.D.). The emperor notes that the jades from Hindustan are as thin as paper and that only the jade carvers from Hindustan are capable of creating such exquisite pieces.



## ORNAMENTS CASE

In India both women and men wear ornaments: our vast collection of paintings, terracottas, sculptures and bronzes give us clues to the continuing traditions of jewellery designs.

The various ornaments for adornment range from the *bindi* on the head to anklets and toe rings on the feet. But jewellery in India is more than a fashion accessory; it positions you in the social system. From the jewellery worn, one can know the region, community and the social and marital status of the person.

A variety of materials and techniques are used in the making of the ornaments. Pearls, precious stones and gold are favoured. Common people often wear silver instead of gold.

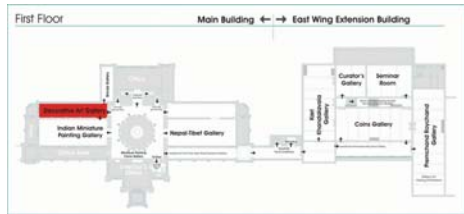
Folk jewellery is hollow and light. It is made in moulds. Enamelled jewellery is called *minakari*. Creating it requires the combined skills of several specialist craftsmen - a designer, a goldsmith, an engraver, an enamellist, a polisher, a stone setter and a stringer.

The jewellers weave innumerable patterns using fine wires of gold and silver. One such technique is popularly known as *chataikam* (matt weave). *Ravakam* or granulation is another technique. Studded and enamelled jewellery, which is known as *kundan*, is still very popular in India.

# NEPAL-TIBET GALLERY

First Floor ( Main Building )

The gallery presents the complex, mystic and fascinating tantric world of the Vajrayan Buddhist pantheon.



Tibet, the mystical land, protected from the outside world by the snow-clad peaks

of the Himalayas has an unique culture of its own. Tibetan culture reflects a direct communication with nature and an intimate experience of its mystical power. Everything in the life of a Tibetan is centered round this life experience which manifests itself in religion, rituals and images. Buddhism came to Tibet in the Mid 7<sup>th</sup> Century A.D. at the time of King Songtsen Gampo. This gallery will give you a glimpse of the infinitely varied and complex Tibetan Buddhist pantheon, deities of Indian origin, local dieties and various outside influences mainly from China and Central Asia. Tibetan deities include the Dhyani Buddhas, Avalokiteshvaras, their female counterparts known as Taras, the protective deities, Mahasiddhas, Arhats and the Lamas. In Tantric Buddhism, all deities are symbols of insight or compassion and the union of these two brings about the state of enlightenment.

Nepal: The narrow strip of land called Tarai to the south of the Himalayas, is the independent kingdom of Nepal. Nepal and India have had cultural and trade relations from the days of the Mauryan king Ashoka (3<sup>rd</sup> Century B.C.) and have maintained it over the centuries. The art of Nepal presents a combination of Hindu and Buddhist pantheons, which reflect the harmonious relationship of both the religions in the country. Paintings on cloth, known as *pata* or *paubhas* also form an interesting part of the religious art of Nepal. There are also metal sculptures, mandalas and narrative scroll paintings in this gallery.



View of Nepal-Tibet Gallery



Tara, Nepal, 18<sup>th</sup> Century A.D.



## SONGTSEN GAMPO

Gilt Bronze  
Tibet  
16<sup>th</sup> Century A.D.  
27.2 x 16.5 x 14.3 cms.  
(Acc. No. 65.17)



Seated at ease in *Lalitasana* on a double-inverted lotus pedestal, he rests his left hand on his lap while his right hand is in *abhayamudra* - a gesture of reassurance.

King Songtsen Gampo (died Circa 650 A.D.) introduced Buddhism in Tibet. Though he did not claim any supernatural powers, he was deified and worshipped by the people as the incarnation of Chenresik or Avalokiteshvara, the great protector of Tibet.

His images began appearing soon after his death. One of the earliest images (8<sup>th</sup> Century A.D.) was a life-size terracotta figure installed in Potala at Lhasa.

This image of Songtsen Gampo bears a considerable resemblance to the Lhasa image. It is identified by the depiction of the Dhyani Buddha, Amitabha on his tall pleated headgear, as in the images of Avalokiteshvara. The dress and ornaments are similar to those of any royal figure of Tibet. Typical of the male coiffure of Central India, his hair is arranged in two long plaits, which cross each other at the back and fall loose on the shoulders in the front.





## LAKSHA CHAITYA – A MILLION STUPAS

Cloth Painting  
Nepal  
15<sup>th</sup> Century A.D.  
94 x 105 cms  
(Acc. No. 59.25)

*Laksha-Chaitya pata* is a symbolic offering of one hundred thousand *chaityas* (stupas) to the god. It is a name of a *vrata* or ritual observed by Buddhist devotees which involves the donation of one hundred thousand *chaityas* in the name of the deity.

This particular *pata* is devoted to Tathagata Vairochana, one of the five Dhyani Buddhas. He is seated on a lotus pedestal in *dharmachakra-pravartana mudra* (gesture of turning the wheel of law by the Buddha) flanked by a white Avalokiteshvara and a yellow Maitreya. Within the *garbhagriha* (main shrine) are seen four Taras in yellow, blue, green and red. Personified figures of the moon riding a chariot drawn by seven geese are shown in the two vignettes. There are celestial beings in the four small vignettes. In small rectangles on the four sides are depicted the four Tathagatas - Amitabha (red), Amoghasiddhi (green), Akshobhya (blue) and Ratnasambhava (white).



An interesting feature of this *pata* is the depiction of Jataka, Avadana and stories of the Buddha within rectangular frames immediately around the central stupa and on the extreme outer border.

## HAYAGRIVA WITH HIS CONSORT

Bronze  
Tibet  
13<sup>th</sup> Century A.D.  
13.5 x 11 x 5 cms  
(Acc. No. 73.3)



The horse-headed god Hayagriva is both a tutelary form and a tantric concept, worshipped as *Dharmapala*, the protector of faith or as *Yidam*, the tutelary deity. He is popular in Tibet, Nepal, China and Japan. The deity is represented here in the Yab-Yum composition with his female counterpart Prajna. Yab-Yum is variously expressed as the merging of duality into oneness or as the merging of two opposites or the union of two forces namely, insight and compassion, symbolizing the state of *Bodhichitta*.

Hayagriva and Prajna are standing in an embrace with her left leg around his waist. The three-faced Hayagriva has six arms and four legs. He stands in the *Pratyaldha* posture (militant posture struck by angry deities) on two prostrate Nagas. He is seen holding a *vajra* (thunderbolt), *kapala* (human skull cap), *khadga* (sword or a large sacrificial knife), *padma* (lotus) and an arrow. The sixth attribute is missing. His female counterpart holds the *kapala* and probably *kartrika* (a cleaver). The god has three eyes on each of the three faces and a horse head on the crown. He is clad in a tiger skin while Prajna has an apron of bones tied around her waist. Their faces are painted with gold and the horse-heads are painted green.



13<sup>th</sup> Century A.D.

Before  
Christian Era

0

1000 A.D.

2000 A.D.





## MAITREYA

Gilt Bronze  
Nepal  
13<sup>th</sup> Century A.D.  
Gift from the Collection of  
Smt. Amaravati Gupta  
79 x 20.5 x 17 cm (with tanon)  
(Acc. No. 67.39)

This magnificent gilded figure is Maitreya, the Buddha who is to appear in future. It is one of the most outstanding images from Western Nepal.

Maitreya is the embodiment of compassion. Like all Bodhisattvas, he is enlightened and beyond the bondage of the world.

He is portrayed here wearing a tall mukuta with stupa and adorned with earrings, necklaces, bracelets and other royal ornaments. He stands with eyes closed in deep meditation. His smile is benign and beautiful. His left hand holds a *kalasha* (pitcher) and his right hand is in the *vitarka mudra* – that of holding a pearl between the thumb and the third finger symbolising the attainment of knowledge.

Buddhists, wait for Maitreya, the Buddha yet to come.



## BUDDHA

Bronze, Traces of Gilt  
 Western Tibet  
 11<sup>th</sup> Century A.D.  
 20.3 x 14.5 x 9.2 cms.  
 (Acc. No. 65.22)



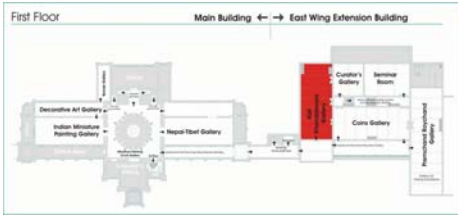
Here, the Buddha is seated in *bhumisparsha mudra* (earth-touching gesture). His *sanghati* (upper garment) is decorated with a border of petal designs and covers his left shoulder. It is drawn around his body and over his left forearm in the manner of Eastern Indian bronzes of the 9<sup>th</sup>–10<sup>th</sup> Century A.D. There are indications of a tight inner garment under his *sanghati*, that covers his arms up to the wrists. The hair is tied in *ushnisha* topped by a lotus. The eyes show the marks of inlay, a tradition which was practiced in Tibet from the 9<sup>th</sup> Century A.D. This was a result of Kashmiri and Eastern Indian influences.

The slim body, elongated from the waist; long neck, and broad, flat face are some of the stylistic features of this figure which compare well with the Tsaparang images in Western Tibet.

As evident in this sculpture, images from western Tibet belonging to the 11<sup>th</sup>–12<sup>th</sup> Century bear clear influence of the art of Kashmir.

# KARL & MEHERBAI KHANDALAVALA GALLERY

First Floor ( Extension Building )



Karl Khandalavala was the Chairman of the Board of Trustees of this Museum from 1957 to 1995. His efforts to elevate the Museum to international standards helped to make this Museum one of the best in the country.

Karl Khandalavala was a patron of the arts and a connoisseur with a keen and sensitive eye. The collection of 700 antiquities acquired by him comprises miniature paintings, line drawings and *charbas* besides stone sculptures, terracotta, bronzes from India and Nepal, woodworks and other decorative art objects.

Karl Khandalavala considered the Museum his second home. And his spirit bids welcome to this gallery which houses some of the most beautiful works in his collection. In his own words, "If my work enables even a few of my countrymen

to realize the greatness of Indian painting and sculpture, I will feel I have not labored in vain." The gallery was inaugurated to mark his birth centenary in the year 2004. It is named after him and his wife Meherbai.



In his professional life, Karl Khandalavala was a Barrister of great repute. He is still remembered for his association with the famous Nanavati case in 1959. He also enjoyed photography, for which he received many awards.

Karl J. Khandalavala admiring a Chola period bronze.



Detail of a Basohli style miniature painting  
from the illustrated manuscript of Gita Govinda



## MONKEY GOD HANUMAN

Bronze  
Gadak, Karnataka  
16<sup>th</sup> Century A.D.  
H. : 32.5 cm.

Hanuman, the monkey god is a very popular deity among the Hindus. He is a devout follower of Rama, the divine hero of the Ramayana and *avatara* (reincarnation) of Vishnu. Hanuman is the focus of widespread worship by Hindus as a *sankatamochana* (remover of difficulties). This image perhaps, once belonged to a group that included Rama, Lakshmana and Sita. From Hanuman's posture and attitude of devotion it can be surmised that he would be facing his master.

But for his simian head and tail, this Hanuman is essentially a human figure. His hands are joined at his chest in the classic Indian gesture of greeting and devotion. He wears a dhoti with a broad belt and several hanging ornaments over his garment. These create a pleasing rhythmic pattern. By contrast, the torso is sparsely adorned. There is a suggestion of a short jacket around the chest. Only a few of the ornaments and the dhoti are represented on the well-modeled back.



## RAGINI TODI

Rajasthani, Mewar, Chavand  
 Artist : Nisaruddin  
 1605 A. D.  
 20 x 18 cms (with border),  
 15.2 x 14.7 cms (without border)



This is one of the most beautiful folios of the famous Chavand Ragamala. The heroine, holding a *veena*, turns to look back at the two blackbuck fawns following her. She seems to be gently coaxing them to return home. The scene is laid in a forest in a purple hilly surrounding. A flat red setting in the centre of the hills highlights the beautiful maiden. Trees and creepers in the foreground suggest the forest. The river in front is painted in rhythmic blue curves.

Generally, Ragini Todi is described as a lady attracting deer. A careful study of the painting makes it obvious that the lady is walking away while the deer follow her. The imagery is reminiscent of the famous scene from the ancient sanskrit play *Abhijnana Shakuntala* written by the famous poet Kalidasa where a fawn follows Shakuntala who, on taking leave of the members of the hermitage of Kanva, proceeds towards the kingdom of Bharata.

The term *Todi* connotes parting or breaking in Persian. Traditionally, Ragini Todi is also considered to evoke sad feelings. The pain of parting with the daughter after her marriage, so poignantly described by Kalidasa, is an unforgettable experience for any parent. It is possible that musicologists derived the iconography of this raga from this description of Kalidasa.



### KRISHNA AWAITING RADHA

A folio from an illustrated  
manuscript of Gita Govinda  
Pahari, Basohli  
1730 A.D.  
21.5 x 31.4 cm (with border)  
15.8 x 25.3 cms (without border)

The banks of the river Yamuna have been witness to the many dalliances of Krishna with Radha and other gopis. Today he is alone, eagerly awaiting his beloved Radha. He has offended her by his flirtations and she is indifferent to him. Seated alone on the banks of the Yamuna, against a typical bright Basohli background, the Blue God has even set aside his favourite flute with which he usually lures Radha and the gopis. With his hands interlocked and arms stretched idly, he seems ill at ease, not knowing what to do. Expecting Radha to come following the message he has sent through a messenger, he has adorned himself in his usual style, painted with red and white decorations on his body. There are two lotus buds on his *mukuta* (crown). He wears an orange coloured *dhoti* (lower garment) and a striking white *vanamala* (garland of flowers). His small painted lips are slightly parted in passionate longing. A unique feature of Basohli paintings is the use of shiny green particles of luminescent beetle wings for decorating jewellery.

The painting is a Basohli masterpiece of this Gita Govinda set. It is an illustration to verse I 6 which says :

“ Sighing incessantly, he pours out his grief,  
He endlessly searches the empty directions.”



### BALWANT SINGH IN A TENT AT NAGROTA

Pahari, Jammu  
 Attributed to artist Nainsukh  
 Circa 1760. A.D.  
 21 x 30.9 cms

This painting by the artist Nainsukh, was done under the patronage of Balwant Singh. It offers interesting material for the study of the transformation of the rustic vibrancy of the early Pahari style to the sophisticated and lyrical style of Guler and Kangra painting.

The painting shows Balwant Singh at his base camp at Nagrota. He is resting in a temporary shelter after a march. A green shawl and a blanket wrapped around him and a small fire altar in front indicate the cold weather. The raja smokes a *huqqa* while a musician plays a stringed instrument which looks like a local version of the *rabab*. On his left an attendant stands with folded hands. All three have grim expressions.

Nainsukh was a master of line and his figures come alive, in full flesh, with just a few deftly drawn lines. He introduces dimension to flat figures by a slight shading along the borders that separate the figures from the background or from other figures. This shading can also be seen around the neck, below the chin and around the collars of the *jamias*. Minute details along with accurate depiction of posture create a convincing naturalism essential for portraiture which Nainsukh extensively explored under the patronage of Raja Balwant Singh. Out of the 65 paintings that have been ascribed to Nainsukh so far, the museum houses 17, making it the single largest collection of Balwant Singh's paintings by Nainsukh.



### GODDESS TARA

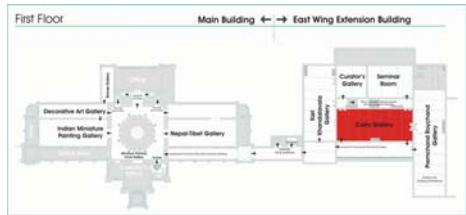
Gilt copper alloy with gem inlay  
Nepal  
18<sup>th</sup> Century A.D.  
H. : 38 cms  
(77.4 cms with base and torana)

This figure represents the Goddess Tara who is the female counterpart as well as spouse of Avalokiteshvara who is an embodiment of compassion and is characterized as the 'Saviour of the World.' Like him, she is also a saviour deity and an embodiment of compassion. She is one of the important deities in the Buddhist pantheon.

In her simplest form as seen here, Tara is sitting on a full blown lotus in the Vajraparyanka *Asana* or posture. She is bedecked with tiaras and richly inlaid jewellery. The *Torana* behind is studded with turquoises. Her right hand extends beyond the knee in the *varada mudra* (gesture of charity). The left hand originally must have held a flower. The third eye on the forehead is another important iconographic feature of the deity. The *prabhavali* or the elaborately decorated arching halo shows the presence of five *Dhyani* or meditative Buddhas. The arch is supported by two elaborate columns, capped by an umbrella. The base is not gilded and shows roaring lions with a bouquet of vegetal motifs overhanging the frontal projection.

# COIN GALLERY

First Floor ( Extension Building )



The Museum possesses a large collection of Indian coins from the 7<sup>th</sup> Century B.C. to the present. The collection has been built from gifts and purchases and from the treasure troves of the Archaeological Survey of India.

The origin of the Indian currency system goes back to the 7<sup>th</sup> Century B.C. The earliest coins were pieces of silver punched with various symbols. They are known as punch-marked coins. The journey of money from these uneven handmade metal pieces to the present machine-made Rupee presents an interesting panorama of the monetary system of India. The devices or motifs used on the coins, the script, the legend and their manufacturing techniques are some important aspects that help us to understand and reconstruct history.

The coin collection of the Museum is rich in coins of the Western Kshatrapa, the Gujarat Sultans, the Mughals and those of the native states. Gold coins include some fine specimens from the Kushana and Gupta dynasties, coins of Mahmud Gazani, Zodiac coins of Jahangir and the gold *Hon* of Shivaji.

At the entrance of the gallery, a sculpture of Gajalakshmi (Pitalkhora, 2<sup>nd</sup> Century B.C.) has been placed. This motif is quite popular in Indian Art. In this sculpture, Goddess Lakshmi, who is an embodiment of wealth, is seated on a Lotus pedestal. On her sides, stand two elephants who anoint her with water poured from a pitcher held in their trunks. This image of Lakshmi is a symbol of life, wealth and fertility. The motif continued to appear in Indian art till the Gupta period (4<sup>th</sup> - 5<sup>th</sup> Century A.D.)



Padma Tanka,  
Yadavas of Devagiri



View of the Coin Gallery

## PUNCH-MARKED COINS

Silver  
Janapada  
7<sup>th</sup> - 3<sup>rd</sup> Century B.C.



The earliest evidence of metal currency in India goes back to the 7<sup>th</sup> Century B.C., about 2700 years ago! These early coins were made in silver and have no significant shape or size. They are found in round, oval, square, rectangle and other angular forms. These early coins have no inscriptions on them but are punched with various symbols like human figures, floral and geometrical patterns, religious symbols, trees and plant motifs etc. They are called punch-marked coins.

There were sixteen main states known as *Shodasha Mahajanapadas* in Ancient India. These earliest punch-marked coins were issued by these sixteen states. They had names like Magadha, Kuru, Panchala, Surasena, Gandhara, etc.

In the 3<sup>rd</sup> Century B.C. the Magadha Janapada acquired supremacy over a large area and with the extension of Mauryan power, their coins became the currency of the sub-continent.



These Mauryan coins generally have five symbols on them and have a thicker flan. Each symbol is specific to a particular region.

7<sup>th</sup>-3<sup>rd</sup> Century B.C.

Before  
Christian Era

0

1000 A.D.

2000 A.D.



### COIN OF KING MENANDER

Silver  
Indo-Greek Dynasty  
Circa 200 – 190 B.C.  
Size: 1.8 cms  
Weight: 2 gms  
(Acc. No. 17644)

In this section we see coins issued by Indo-Greek rulers. Alexander invaded the North-western territories of India in 326 B.C where he fought a battle with the Indian king Puru (Porus). About a century after Alexander's invasion, his Greek successors extended their kingdom into Afganistan and Punjab. All the forty-five Indo-Greek kings who ruled these territories issued coins. These were the earliest die-struck coins in India. The Indo-Greeks introduced the concept of self-portraits on coins and issued the earliest commemorative coins. These coins are bilingual with legends in Brahmi or Kharoshti on one side and Greek on the other.

This particular coin belongs to King Menander I (155 or 150-130 B.C.), the most powerful Indo-Bactrian ruler. He was noted for justice and enjoyed great popularity with his subjects. Menander introduced major reforms in the monetary system. A large number of silver and bronze coins issued by him have been found. His earliest coins portray him as a young man.

The obverse depicts the helmeted head of the king. The legend in Greek: *Basileos Soterios Menandroy*, gives the royal title and the name of the King. The reverse of the coin depicts the Greek goddess Athena who is considered the saviour of the people and was the family deity of King Menander. The legend in Kharoshti reads: *Maharajasa Tratarasa Menandrasa*.



Reverse of the above coin  
depicting Pallas



## COIN OF CHANDRAGUPTA II

Gold  
Gupta dynasty  
375 – 414 A.D.  
Size: 2 cms  
Weight: 7.81 gms  
(Acc. No. 28142)



Towards the beginning of the 4<sup>th</sup> Century A.D. the Gupta dynasty rose out of a small principality in North India and established a powerful and prosperous empire that lasted for more than two hundred years. The Gupta era hence came to be known as the Golden Age of Indian History. The Guptas issued coins of gold, silver, copper and lead.

The gold coinage of the Gupta rulers is remarkable for its superb execution and artistic merit. The coins are thematic and depict various facets of the Gupta rulers' personal and social life.

The ornate script on the coin is Brahmi. This coin was issued by Chandragupta II, the third Gupta King. Proud of their multi-faceted personalities, the Gupta kings consciously depicted themselves engaged in various martial as well as artistic activities. In this coin, we see Chandragupta II in the act of felling a lion with his bow and arrow.

The Brahmi legend below his left arm reads '*Chandra*' and that around the coin reads – '*Devashri Maharajadhiraja Shree Chandragupta*'. On the reverse of the coin is the Goddess Laxmi, seated on a lotus. The legend reads '*Shrivikramah*'

This coin belongs to the famous Bayana hoard found in Rajasthan.



Reverse of the above coin depicting Gajalakshmi





### COIN OF EMPEROR JAHANGIR (1605-1628)

Gold  
Mughal Dynasty  
Size: 2.1 cms  
Weight: 11.18 gms  
(Acc. No. 20324)

Mughal coinage occupies a unique position in Indian numismatics. The wealth of the Mughals reached its zenith during the reign of Akbar in the 16<sup>th</sup> Century A.D.

Mughal emperors are known for their fanciful experiments in coinage as well as in other aspects of life. Mughal coins are recognized for their artistic execution and also for their calligraphic excellence.



Reverse of the  
above coin

Jahangir introduced many innovations in the coinage of the time. Between the 6<sup>th</sup> and the 9<sup>th</sup> year of his reign he issued coins bearing his own portrait. These were presented to Amirs and Umraos and specially-favoured followers. Beautiful portrait mohurs were minted with the bust of the emperor, holding the Quran, a fruit or a cup. This coin shows the bust of Jahangir. He is holding a wine cup. There is a halo surrounding him. On the reverse, a Lion is set against a background of the rising sun. It was during the reign of Jahangir, that numismatic art achieved its zenith both artistically and in value.

He also issued zodiacal coins in the 13<sup>th</sup> year of his reign. This is often described as the most elegant coinage of the Mughal Empire.



Zodiac Coin  
of Emperor Jahangir showing  
the sign of Gemini (Size: 2 cms)

## HON OF CHHATRAPATI SHIVAJI MAHARAJ

Gold  
Maratha Dynasty  
1627 – 1680 A. D.  
Size: 1.1 cms  
Weight: 2.9 gms  
(Acc. No. 3257)



Chhatrapati Shivaji, after whom this museum is renamed, founded the Maratha empire in the Konkan region. From a small *jagir* (barony), he established a powerful Maratha force and successfully fought the Mughals as well as other foreign powers. Shivaji issued copper and gold coins. His copper coins are known as *Shivrais*. He was the first Maratha ruler to start the *Raj Shaka* (royal era). This gold coin is the *Hon*, probably issued on the occasion of his coronation in 1674.

The coins of Shivaji bear the title 'Chhatrapati' on the obverse and the legend 'Shri Raja Shiva' on the reverse of the coin. The text is in Nagari script.



Reverse of the above coin



## THE JOURNEY OF THE RUPEE COIN

A special display

The Suri monarch, Sher Shah, who ruled from 1538 to 1554 A.D. laid the foundation of the future rupee of the Mughals, British colonial India, and independent India. Sher Shah's silver coins i.e. the Rupee became the standard coin. Rupiya (Sanskrit-Rupyaka) means a piece of silver. Inscriptions on the Sher Shah Suri coin followed the then traditional pattern with the *Kalima* (the creed and basic faith of Islam and the name of the *Khalifa*) and the citation of the first four *Khalifa* (*Caliph*, meaning successor) on the obverse and the name of the Sultan, date and mint on the reverse.

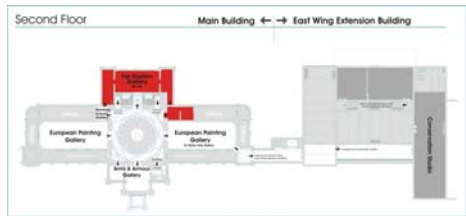
Mughal India inherited the fiscal and administrative system of the Sultanate period and the currency standardised by Sher Shah Suri provided the model for the Mughal mints. Mohurs in gold, Rupees in silver and Dams in copper were minted from various mints in the Mughal kingdom. Mughal coinage exercised much influence on contemporary and subsequent coinages. The Rupee, over the centuries that followed, has been ranked as one of the finest coinages of the world.

In later times, there were variants: the Dutch rulers countermarked the rupee that came into their fortified factory settlements. To the currencies issued by the French was also added the silver rupee. By the 20<sup>th</sup> Century the monetary unit in India was the Rupee with *anna* and *pai* as the lower currency units.



# FAR-EASTERN GALLERY

Second Floor ( Main Building )



This museum is one of the few museums in India which has a collection of objects from East Asia. The gallery displays around a thousand works of art from China and Japan. This collection came from the house of Tatas, thanks to the generous bequests of Sir Ratan Tata and Sir Dorab Tata. The residence of Sir Ratan Tata at York House, Twickenham (Middlesex, UK) had a few 'museum' rooms showcasing antiquities. The artworks and artefacts which once adorned this residence were bequeathed by him to the museum in 1922. Antiquities from the Sir Dorab Tata Collection were given to the museum in 1933.

The gallery displays a range of Porcelain, Ceramics, Lacquer-ware, Cloisonné, Enamelware, Metal, Jade, Crystal, Wood block prints, and Embroideries. The collection of snuff bottles from China and inros from Japan are of special interest.



Statue of Dongfang Shuo  
Boxwood, Qing dynasty, 18th -19th Century  
H: 25.1 cms (Acc. No. 22.1125)



Display of the Far-eastern Gallery

## EWER WITH PEACOCK AND PEONIES

Porcelain with gold decoration over red enamel and four character mark *fugui-jiaqi* (refined ware used by the wealthy and noble)

Jiangxi province, Jingdezhen production

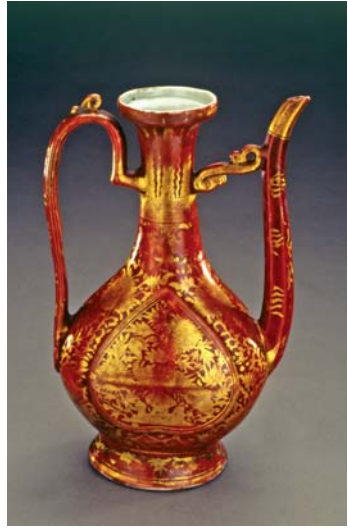
Ming dynasty, Jiajing Period

1522 - 1566 A.D.

Sir D.J. Tata Collection

Ht: 23.4cms Dia: 5.5 cms

(Acc. No. 33.1331)



The origin of this type of vase can be traced back to the ewers of the Yuan dynasty (1280-1367 A.D.) However, by the early 16<sup>th</sup> Century the shape had taken on delicate lines, giving it a distinct profile. The ewer has an elegant appearance with a tall neck and a slender spout. The handle has a loop so that the lid, now lost, could be chained to it.

This gorgeous piece has gold decoration on the enamel known as *kinrande*. The heart-shaped panel decorating the body depicts a peacock among peonies. In China, the peacock is considered a cultured bird with nine virtues. Peonies are symbolic of wealth and honour.

From the motifs and the symbols that are seen on the vase, it appears that it could have been made for some official of a high rank. This is a rare piece and can be regarded as one of the treasures of the Tata Collection.



## TABLE SCREEN

Hardwood inset with greyish nephrite  
 Qing dynasty, Qianlong period  
 1736-1795. A.D.  
 Sir Ratan Tata Collection  
 H: 30.5 cms  
 (Acc. No. 22.1274)

The panels, front and back, show a jade deer kneeling in a Taihu rock formation. The Taihu limestone rocks with naturally formed crevices are traditionally used as decorations in Chinese gardens. Growing out from the rocky crevices are blooming narcissi and fungi which represent immortality. The jade insert shows a pair of cranes sitting on a rock formation and a peach branch hanging from above.

The other side of the screen depicts a gnarled pine tree. In Chinese symbolism, deer, cranes, rocks, peach and pine trees are all symbols of longevity. The incised and gold-filled poems on the screen describe these symbols of longevity. They were composed by the Qianlong emperor, and the calligraphy was executed by Yu Minzhong (1714-1780). Yu was a powerful official of the Qianlong period; he was friend of the emperor, and the editor of his poems.

Small screens such as this one were made to decorate scholars' desks. This example is particularly beautiful for its hardwood carving in combination with jade inlays and gold calligraphy.



**BOWL**

Satsuma Porcelain  
 Japan  
 1890-1900 A.D.  
 Sir Ratan Tata Collection  
 H:13.5 cms.  
 (Acc. No. 22.650)



Satsumaware (faience) was the type of pottery introduced by the feudal prince of Satsuma in 1598 A.D. The ground colour of such porcelains is generally cream or ivory. Upon this background is seen elaborate enamelled decoration done in colour and gold.

The bowl is intricately decorated with the scene of a festival of boats. It probably depicts Lake Diva – one of the big lakes in Japan. People are seen in the boats with portable shrines, Nikoshi and various banners. On the inside are cherry blossoms, lilies, irises, chrysanthemums and little butterflies. This is an unusual piece and a fine example of Satsuma.





### VASE IN THE SHAPE OF AN INCENSE BURNER

Lacquer  
Japan,  
20<sup>th</sup> Century A.D.  
Sir Ratan Tata Collection  
H: 32.5 cms.  
(Acc. No. 22. 837)

In Japan, the use of incense in ceremonies has always been very popular. A large number of incense burners in a variety of shapes and materials were made. Later, decorative art objects were fashioned in the shape of such incense burners. The present vase is an example of the same. This intricately decorated gold lacquer vase has beautiful panels inlaid with a variety of stone and mother of pearl. The handles are in the shape of dragons.

These are Buddhist symbols - dragons fighting for the Pearl of Wisdom. The dragon with the crystal ball has probably won the pearl. A phoenix perched on a rock surmounts the lid. The vase has beautifully fashioned legs which are in the shape of six dragons.





## SNUFF BOTTLES

China,  
18<sup>th</sup>-19<sup>th</sup> Century A.D.

The snuff bottles in the Tata collection are a source of great delight and are known to collectors all over the world. As the name implies, these bottles were designed to hold snuff: a preparation of powdered tobacco, enhanced with spices. Snuff was introduced to the Qing court (1644-1912 A.D.) by Europeans in the late 17<sup>th</sup> Century. It soon became fashionable in the Imperial court.

The early bottles were simple in form. With demand and popularity, these evolved into beautiful works of art.

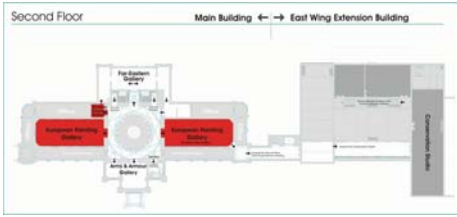
Snuff bottles are a reflection of Chinese art in miniature form. They are especially rich in Chinese symbols because as personal objects they were carried on one's person and reflect the sentiments and style of their owners. The decoration frequently symbolises a wish for blessings, for numerous offspring, for wealth and longevity.

The bottles have different shapes and are made of various materials like jade, amber, porcelain, wood, ivory and horn. The glass bottles are especially beautiful for they are found plain, carved, overlaid with different layers of colours and were even made to imitate other materials like coral, amber and other semi-precious stones. Interesting among these snuff bottles are the glass ones painted from the inside with beautiful landscapes and human figures.



# EUROPEAN PAINTING GALLERY

Second Floor ( Main Building )



The European oil paintings on display reveal the art preferences of Indian collectors in the early years of the 20th Century. Several paintings were presented by Sir Dorab Tata and Sir Ratan Tata from their private collections. Other paintings were purchased by the Trustees or presented to the Museum. You will see paintings by Masters like Bonifacio Veronese, Mattia Preti, William Powell Frith, William James Muller, Boudin, Constable, Daniel Maclise, William Strang, Jacob de Backer, Peter Paul Rubens and Sir Thomas Lawrence. These world-famous artists represent the Italian, Flemish, Dutch and British Schools.

The initial phase of the Bombay School is represented by the painters like Ahivasi, Pestonji Bomanji and M. F. Hussain.



Detail, Bohemian Gypsies by Daniel Maclise





## BOHEMIAN GYPSIES

Daniel Maclise (1806-1870 A.D.)

British, Oil on Canvas

Signed, dated 1837 A.D.

Sir Ratan Tata Collection

Painting : 179 x 424 cms.

(Acc. No. 22.4581)

The painting 'Bohemian Gypsies' by Daniel Maclise is a boisterous and colourful narrative about the nomadic race. The Bohemians, originally natives of Bohemia, gave their name to the free and easy lifestyle so vividly depicted in the painting.

The scene is set against a panoramic view of a desolate mountainous region under a dusky sky. The troupe has travelled a long distance and is now settling down for the night. It is a large group, and some are seen still coming towards the spot, riding on mules, bearing various kinds of goods. Notice that the painting depicts a range of characters, activities and moods, right from childhood to old age.

Daniel Maclise (1806-70 A.D.) was a leading history painter of his time. He was Irish but worked out of London. In 1829, he exhibited for the first time in the Royal Academy. He was also a caricaturist and is noted for his character portraits. He designed illustrations for several of Dickens' books and other works. He was commissioned in 1846 to paint murals in the House of Lords on such subjects as Justice and Chivalry. His two monumental works, "The Meeting of Wellington and Blucher" and "The Death of Nelson" adorn the walls of Westminster Palace.

## ADORATION

William Strang (1859-1921 A.D.)  
 British, Oil on canvas  
 Signed, dated 1913 A.D.  
 Sir Ratan Tata Collection  
 Painting : 136 x 136 cms.  
 (Acc. No. 22.4651)



This is an allegorical painting where the representation of an abstract idea is expressed by using specific objects, human figures, and symbols. Here, the female nude symbolizes ideal beauty. We see a soldier wrapped with a spellbound look; an artist kissing her hand with respect; a poet with a raised hand holding a book, probably indicating some verses written in praise; and a gentleman looking at her with interest: all expressions to convey admiration for beauty. The fruits and silverware are gifts which indicate adoration. Rapid brushwork, bright colours and stark contrast between the figures in the foreground and background is a characteristic feature of this painting.

William Strang (1859-1921 A.D.) was born at Dumbarton and moved to London when he was sixteen. There he studied art at the Slade School for six years. By the mid-1890s, he had an international reputation as an artist. At first he concentrated on imaginary allegorical scenes in a pseudo-Venetian manner influenced by his friends, Ricketts and Shannon. Strang produced a number of paintings, portraits, nude figures in landscapes, and groups of peasant families, which were exhibited at the Royal Academy, the International Society and several German exhibitions. He was one of the original members of the Royal Society of Painter-Etchers and his work was a part of their first exhibition in 1881.



**JAMSETJI N. TATA**  
(1839-1904 A.D.)

Edwin Ward (1860-1933 A.D.)

British, Oil on canvas

Signed, dated 1889 A.D.

Sir D. J. Tata Collection

Painting: 159.4 x 135.2 cms.

(Acc. No. 33.72)

Jamsetji Tata, the founder of the well-known industrial House of Tatas, was born to a priestly Parsi family in 1839. He was married at the age of five to Heerabai Cursetji Daboo. When he was thirteen he came to Bombay and a year later, he joined the Elphinstone Institute (just across from this Museum.)

In the course of his illustrious career Jamsetji established the Central India Spinning, Weaving and Manufacturing Co. in 1874. It was later named Empress Mills. He laid foundation for the Iron and Steel Industry at Jamshedpur. He proposed the use of hydraulic energy, a vision carried forward by his son Dorab who completed the Tata Hydro-Electric Supply Co. in 1920. Jamsetji Tata also gave the city its first grand hotel, the Taj, in 1903.

In this portrait, Jamsetji is shown wearing a Parsi prayer cap and woven grey embroidered robe. He sits at ease in a cane chair. Bright light with deep shadows create a dramatic effect. Jamsetji Tata was of 50 years old when he sat for this portrait by Edwin Ward.

Edwin Ward was a British painter, born in Nottinghamshire. He studied at the Nottinghamshire School of Art and came to London at the age of nineteen. His period of greatest creativity was from 1883-1927 A.D. Among his clients were Lord Randolph Churchill and Sir Henry Irving. Edwin Ward was elected to the Royal Society of Portrait painters in 1891 and some of his works can be viewed at the Castle Museum in Nottingham.





## THE EPIPHANY OR ADORATION OF THE MAGI

Attributed to Bonifacio Veronese (1487-1553 A.D.)

Italian, Oil on Canvas

Sir D. J. Tata Collection

*Painting: 130.8 x 202 cms.*

*(Acc. No. 33.41)*

The studio of Bonifacio Veronese, the High Renaissance painter was extraordinarily prolific and continued to produce excellent works even after his death. 'The Adoration of The Magi' attributed to him may not be from his own hand but is certainly of very high quality.

This painting depicts the Magi (Casper, Melchior and the Moorish King - Balthasar.) We see here, the three wise men from the East in the act of adoring the Christ Child. They bring him presents of gold (symbolizing kingship,) frankincense (divinity) and myrrh (death). The jagged mountains and twilight sky provide a setting to the event, as do the approach of people in the background, all moving towards the Baby Christ.

Bonifacio Veronese was born in Verona, Italy (1487-1553 A.D.) but all his recorded activity was in Venice. He was influenced by Giorgione, Titian and Palma Vecchio.



## FEEDING THE PARROT

Pestonji Bomanji (1851-1938 A.D.)  
Bombay School, Oil on canvas  
Signed, dated 1882 A.D.

*Painting: 76.5 x 61 cms.*

*(Acc. No. 23.4673)*

Pestonji Bomanji is known for his intimate portrayals of the daily and religious life of the Parsis. In many of his works his models are family: brother, wife and children appear in different roles. The lady feeding the parrot in this painting is his wife Jilobai in traditional homely attire. The child clinging to her could be his daughter. It is afternoon, a time of leisure for the housewife.

This painting was done at Ajanta, when Bomanji was working on a project of copying the murals. Some images from Ajanta can be seen in the background, indicative of provenance and Bomanji's preoccupation at the time. The images are rendered meticulously and they record the details in subdued colours. The painting's treatment is naturalistic.

Pestonji Bomanji was born in 1851 and he joined the newly opened Sir J. J. School of Art in 1864. Initially he studied sculpture under Lockwood Kipling, father of renowned English writer Rudyard Kipling. He then studied painting under John Griffith. Bomanji was the first portrait painter of the Bombay School. In 1905, he painted oil portraits of King George V and Queen Mary (The then Prince and Princess of Wales) for publication in the Times of India Album. He was a recipient of the Viceroy's Gold Medal in 1879 and 1893.

# ARMS AND ARMOUR GALLERY

Second Floor ( Main Building )



Weapons have played a decisive role in the history of mankind. They were used for offence as well as defense.

Bronze and copper daggers, arrow-heads and lances are seen in the Indus Valley Civilization as early as the 3rd millennium B.C. With the discovery of iron 2500 years ago, things changed dramatically. Specific types of weapons were made for a specific types of combat. The gallery will give you an idea of different varieties of thrusting weapons, projectiles and shields of 17<sup>th</sup> - 19<sup>th</sup> Century. It also displays some finely made swords by famous sword-makers and a fine selection of matchlock guns.



View of the Arms & Armour Gallery



Horse-headed Hilt, Jade, Delhi, Early 17<sup>th</sup> Century A.D.

## PERSONAL ARMOUR OF EMPEROR AKBAR

Steel with gold damascene

1581 A.D.

Helmet : (Ht: 29.9× Dia: 20.2 cms)

Breastplate : (Ht: 42.2× Dia: 37.3 cms)

Armguards : (L: 32.6× Dia: 11 cms)

Sir Ratan Tata Collection

(Acc. Nos. 22.4028, 22.4054, 22.4007, 22.4122)



The cuirass was common during the Mughal period and seems to have been more popular than the coat-of-mail. It is made of two pieces, a breastplate and a backplate. This breastplate was probably moulded to the shape of Emperor Akbar's torso. The backplate, which was attached with hinges, is missing. Notice the high neck collar, intended to protect the throat. This is an uncommon feature in Indian armour.

The quality of the steel, the high water mark and the distinct damascened work indicate that the armour was manufactured with great care. Emperor Akbar personally supervised the production of his arms. In his memoirs, Akbar mentions in great detail the process and the tests he carried out to select his armour.

The helmet is decorated with delicate gold damascene and has a spike at the apex. The two arm guards are decorated in *koftgari* along the edges.

The breastplate has a decoration along the sides and on the lower rim. In the centre are inscriptions from the Koran in fine Nastaliq script. The inscription near the collar reads:

“The personal garment of the  
emperor of lofty fortune, Akbar.  
Year A. H. 989 = A. D. 1581.”



### SHIELD OF EMPEROR AKBAR

Steel with gold damascene  
Mughal, Dated 1593 A.D.  
Sir Ratan Tata Collection  
Dia: 52 cms  
(Acc. No. 22.4112)

This magnificent shield belongs to Emperor Akbar. It bears the inscription 'Buland Ikbal Shahanshah Akbar Year A.H. 1002'

The decorations on the shield run in three circular bands around the effulgent sun in the centre with four damascened bosses around it. Between the upper and the left side boss there is an inscription placed in a star. The outer band around the centre has a bold meandering pattern. The next band has representations of the twelve Zodiac signs. The name of each sign is mentioned in the oval panel next to it. Interestingly the human figures of Gemini, Virgo and Aquarius are shown in European costume which has led scholars to ascribe a later date to this shield. However, it is possible that this foreign element could have been copied from European engravings that were presented to Akbar. Both Akbarnama and Ain-i-Akbari mention Akbar's great interest in Indian astrology. Besides, Akbar's faith in the sun is reflected in his new religion of Din-e-ilahi. The inscribed armour and shield are, till today, the only one of its kind.

## TYPES OF MARATHA ARMS



Around 1644, Shivaji Maharaj united the Maratha chiefs of the Maval, Konkan and Desh regions and established his supremacy. It was Shivaji's genius that laid the foundation of the Maratha military reputation.

The weapons used by the Marathas were determined by their strategy. Most of their early battles were guerrilla raids involving quick attack and swift withdrawal. The arms and equipment used were of a mixed character: from stones (to be flung with slings) to matchlocks.

The Marathas were excellent swordsmen and used both the long, straight-bladed swords as well as the Shamshirs with curved blades. The Khanda was a popular weapon. It had a straight blade, which broadens towards the tip. The Patta was a long straight sword, double edged and flexible. It had a long knuckle guard and was a favourite with many of the Maratha sardars.



A variety of daggers were used: the most common being the Katar (deeply forked blade), Khanjar (curved blade) and the Jamadhar (double-edged dagger with an 'H' shaped handle). A dagger, famous because of its association with Shivaji Maharaj, was the *Bichhwa* (a curving blade). He is said to have used a *Bichhwa* and *Waghnaikh* (tigerclaws) in his confrontation with his foe Afzal Khan.



### TALWAR (SWORD)

Steel Blade with Rock Crystal Hilt  
 Mughal, 17th Century A.D.  
 Sir Ratan Tata Collection  
 L : 86.6 cms  
 (Acc. No. 22.3776)

This sword has a hilt of rock crystal in the shape of a parrot (*Totaghati*). The eyes and the neckband of the parrot head are studded with rubies set in gold wire. Interestingly, the beak has been fashioned in gold with red enamel on it.

On the lower part of the hilt are six-petalled flowers set with pink and white stones in gold wire. Below the flowers, rows of light green stones are set in gold in the shape of leaves. This runs all around the lower edge of the hilt. The ricasso of the sword is decorated with floral designs with birds, elephants, tigers, etc. in gold damascene. The blade of the sword has watermarks indicating its superior quality. Such blades were subjected to a process of watering by dipping them alternately in acid and water till they acquired fine strength and water marks on them.

The carvings of hard stones like jade and crystal reached a high degree of perfection during the 16<sup>th</sup>–17<sup>th</sup> Century.



## TALWAR (SWORD)

Steel blade with  
enamelled hilt and scabbard  
Jaipur, Rajasthan  
19th Century A.D.  
Sir Ratan Tata Collection  
L : 89.2 cms  
(Acc. No. 22.3805)



This richly ornamented weapon of war was made with special care and imagination. It is almost a piece of jewellery, for the warrior who must have been a king or a very distinguished person.

The high-quality watered-steel blade is encased in an enamelled and bejewelled scabbard. The hilt has a tiger's head on the pommel and quillon with a crocodile's head at both ends. The eyes of the tiger are inlaid with cat's eyes whereas the eyes of the crocodile are inlaid with rubies.

The scabbard is decorated with fine enamelling - *Minakari*. On either side of the scabbard amongst the creeper design there are six medallions with landscapes, a river scene, trees, birds, etc. The hilt as well as scabbard have *jadav kundan* work with diamonds.





### TALWAR, SWORD

Steel blade, damascened hilt

Mysore

1732 A.D.

Sir Ratan Tata Collection

L: 97 cms, Blade: 84 x 3.5 cms

Hilt: 14.5 x 12.5 cms

(Acc. No.22.3752)

A tiger-headed hilt is popularly known as the Tipu-hilt. Tipu Sultan was known as the 'Tiger of Mysore' and used tiger emblems on weapons and other objects. Besides this, the tiger was also his royal insignia. Consequently, the hilts of swords and daggers were fashioned in the form of a tiger head.

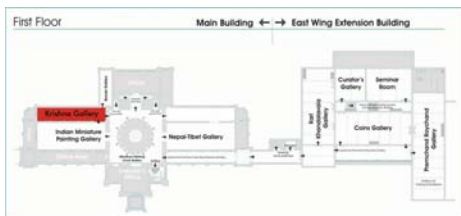
This sword has a tiger-headed damascened hilt with a creeper design on the grip. Even the quillon, knuckle guard and the chowk of the hilt has a tiger head.

The inscription in Arabic, reads :  
A.H.1145 = 1732 A.D.



# KRISHNA GALLERY

First Floor ( Main Building )



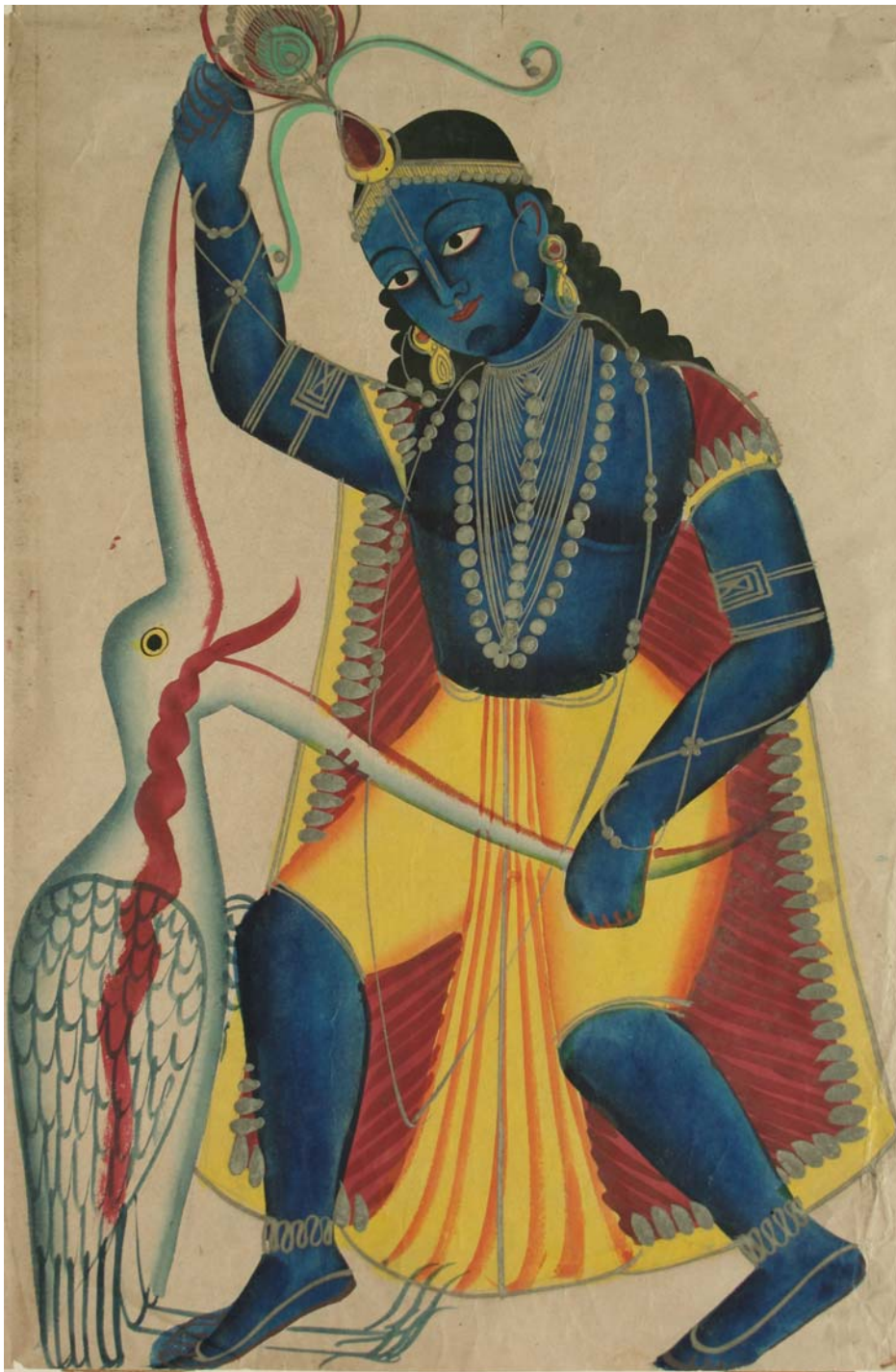
There is hardly any being, historical or mythological who has so completely pervaded the cultural life of India, as has Krishna - the blue God. This is evident not only from the inexhaustible literature on Krishna *bhakti*, but even from an equally infinite canvas of art.

Krishna manifests before us a multifarious personality. He is a delightful child, slayer of fiery demons, lord of abundance, protector of cows and natural wealth, a romantic lover, a hero, a statesman and an instrumental force in the great war of Mahabharata where he emerges as an exponent of India's greatest philosophical doctrine - the 'Bhagavata Gita'.

The tale of Krishna is over 2500 years old and for centuries it has inspired poets, painters and artists. It has been recited, enacted and depicted countless times through art and literature.

This Gallery gives glimpses of the art objects inspired by the '*Krishna Lila*'

UNDER THE GALLERY REORGANISATION PROGRAMME A NEW GALLERY ON THE THEME OF KRISHNA ART HAS BEEN OPENED IN PLACE OF THE DECORATIVE ART GALLERY. SELECTED EXHIBITS OF INDIAN DECORATIVE ART HAVE BEEN DISPLAYED IN THE KRISHNA GALLERY AS WELL AS THE FIRST FLOOR CIRCLE GALLERY.



## KRISHNA KILLING BAKASURA

Kalighat, Bengal. 20th century A.D. (Acc. No. 78.4/1) Painting size: 40.5 x 22 cms.

## VISHNU AS NARAYANA

Pahari, Kangra.

c. 1790 A.D.

Painting size: 46.8 x 38.8 cms.

(Acc. No. 92.25)



The painting narrates an episode from Vishnu Purana, establishing Krishna as an incarnation of Vishnu.

According to the story, there was a time when the earth was overburdened with demons. One amongst them was demon Kalnemi who was reborn as Kansa, the king of Mathura. The earth then taking the form of a cow went to the gods. All of them, including Brahma and Indra then went to Vishnu for help. Vishnu assured the gods that he will descend on earth once again and destroy the demons. As promised he incarnated as Krishna and destroyed the demons.

According to the Vaishnava philosophy, the entire Universe is the manifestation of God. It believes that whenever there is need of a special function to be performed in order to sustain religious or spiritual values, God incarnates himself. These special manifestations are known as the *avatars* or incarnations. There are believed to be several incarnations of Vishnu, but the most commonly accepted viewpoint enumerates ten incarnations viz. Matsya (fish), Kurma (tortoise), Varaha (boar), Narasimha (man-lion), Vamana (dwarf), Parashurama, Rama, Krishna, Buddha and Kalki (man with horse, who is yet to come). The theory of incarnation is a rational embodiment of the evolutionary process of life understood by the Indian mind.

The painting depicts Vishnu and Lakshmi seated on the coils of multicephalous Ananta in the midst of Kshirasagara. Four-faced Brahma along with Indra and other gods are standing in the right corner with a white cow representing the earth. The milky ocean is depicted by aquatic animals floating on the waves. The green grassy area around the ocean suggests the earth.

## KALIYAMARDANA

Bronze  
South India.  
17th century A.D.  
Ht: 57 cms.  
(Acc. No. 76.1)



A serpent named Kaliya once arrived in the river Yamuna and polluted the water with his poison, thus posing great danger to the people of Vrjaja. Krishna realising the danger wanted to quell the serpent. He went to the banks of the Yamuna and jumped into the water, caught the serpent - King and danced vigorously, placing his foot on his head. He trampled the serpent's head repeatedly till he fainted. Ultimately, Krishna let him free on request with a condition that he will go back to the sea from where he had originally come. Kaliya at once left Yamuna and went to the sea near Ramanak (probably near Dwarka on the western coast of Saurashtra). There is still a particular area of the sea near Dwarka which is known to be infested with snakes. Presence of so many snakes there has in fact discouraged invaders who wanted to conquer the city for the wealth of its temple, Jagat Mandir. The motif is quite popular and used in many decorative objects. However the theme as an independent metal sculpture has been popular only in South India where it originated during the Chola period.

## LILA HAVA - EXCHANGE OF CLOTHES

Pahari, Garhwal.

c. 1795 A.D.

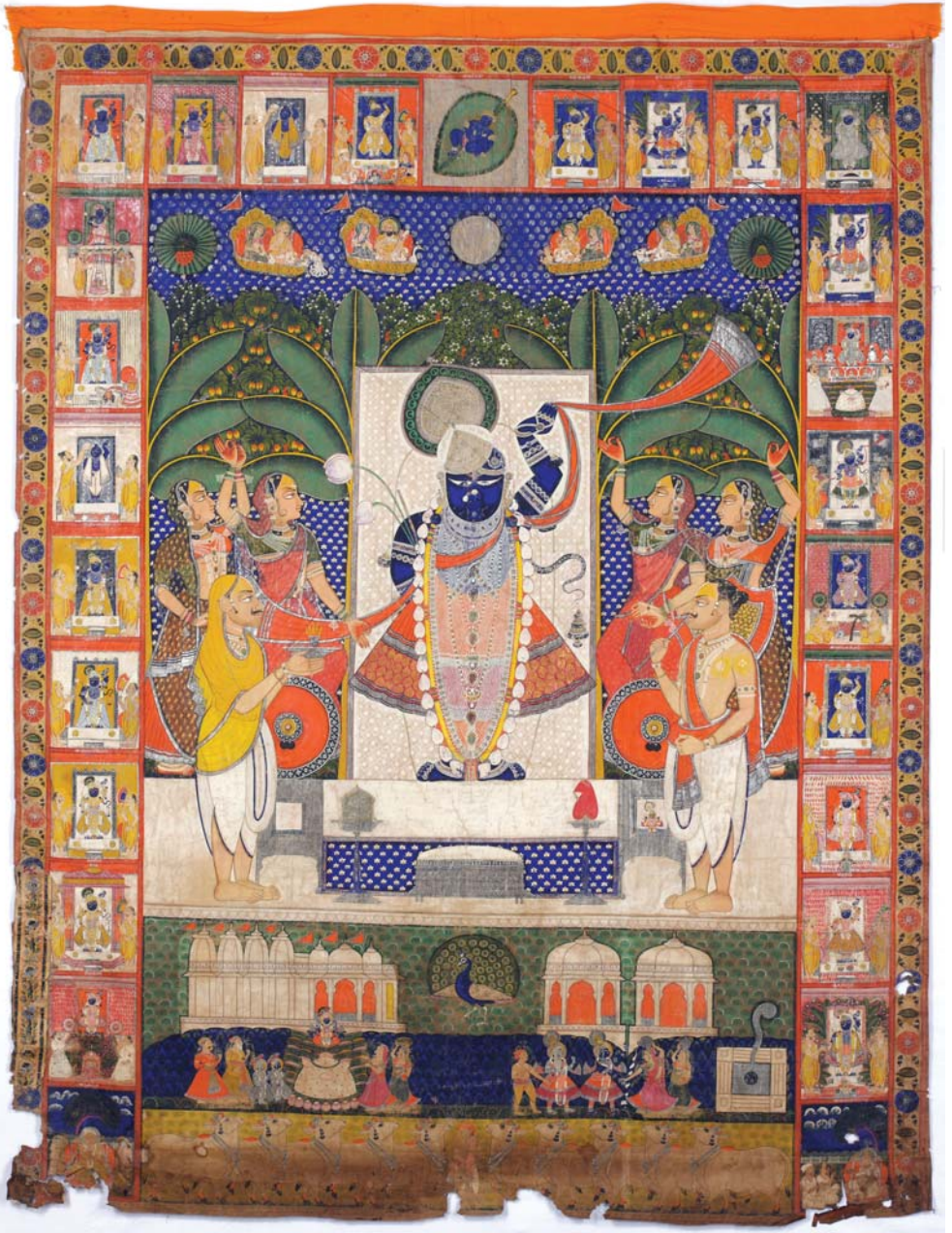
Painting size: 20.4 x 21.6 cms.

(Acc. No. 48.2)



*Lila Hava* is the playful love game of Radha and Krishna imagined by the Pushti Margi ashtachap poet Surdas.

The painting shows Radha and Krishna seated in the solitude of the forest enjoying the ecstasy of love. Radha fully immersed in the *shringara rasa* is wearing just a translucent *odhani*. The amorous play of the couple has reached its fulfilment and now Radha, whose inner soul is already united with her beloved is eager to change her outer appearance "you become Radha and I will become Madhava! " She has crowned herself with the *mukuta* of Madhava (Krishna) and now adoring Krishna. Their love drenched eyes are completely lost in each other. The artist seems to have understood the philosophy of the theme very well. The lush green forest with a few blossoms and a few chirping birds are the only witnesses to this divine drama. The bluish-grey background suggests the advent of dawn.





## PICHHWAI OF SHARAD PURNIMA - THE FULL MOON NIGHT

Painting on cloth  
Nathdvara, Rajasthan

19th century A.D.

Size: 124.6 x 160 cms  
(Acc. No.78.69)

Sharada Purnima is the most celebrated festival of Vallabha Sampradaya.

The *pichhwai* shows Shrinathji in the *haveli* decorated for the Sharad Purnima festival celebrated in the month of October - November. Shrinathji dressed up for the festival is standing in the company of gopis in a luxurious plantain grove under a silvery moon. Other deities riding in their celestial chariots are blessing the scene below.

Goswami Girdharji is offering *aarti* along with another priest. The typical paraphernalia with *jhari* (water pitcher), *pandan* (box for betel leaves) is seen in the front. Below, there is a scene of *annakuta* ceremony (the harvest offerings) and *daan lila* (demanding a kiss from the *gopis*). Twenty four *utsavas* or festivals that are celebrated in different seasons at the temple and portraits of Sri Gosainji and Mahaprabhuji are depicted along the edge.

At the bottom, a herd of cows can be seen. This typical *pichhwai* of Sharad Purnima, is displayed behind the image of Krishna, for several days prior to the actual full moon night when a *raas lila pichhwai* replaces this one.



## BACK-REST OF A THRONE

Ivory mounted on wood

Gujarat.

17th century A.D.

Ht: 25 cms.  
(Acc. No. 69.3)

The back - rest has designs of creepers representing forest with Krishna and cows in between. Perhaps it was a part of Vaishnava *baithaka*. Art of ivory carving has been in existence in India since very early times. Ivory objects were found at several of the Indus Valley sites, (3300 B.C. - 1800 B.C.). Since then, ivory as a medium was used for carving all kinds of objects. They include images, utilitarian objects like jewellery boxes, combs, paper cutters, frames as well as jewellery pieces. Very interestingly ivory was used for making furniture, like the backs of thrones, cots, chairs, doors, palanquins etc. It was even used for carving hilts of swords, daggers and gunpowder flasks.

Delhi, Agra, Lucknow, Ahmedabad, Murshidabad, Mysore and Vishakhapattanam were some of the centres of ivory craft. The craft is now almost at a standstill due to the ban on the trade of ivory to protect elephants. These days ivory carvers rework on old ivory or have attempted to substitute the natural ivory by a form of acrylic to which powdered ivory is added to achieve the yellowish effect.



Before  
Christian Era 0

1000 A.D.

17<sup>th</sup> Century A.D.

2000 A.D.

## Space for Visiting Exhibitions and Lectures

**Premchand Roychand Gallery:** The Museum entered the millennium with the opening of an international exhibition hall "Premchand Roychand Gallery". Equipped with modern amenities of climate control, the gallery allows the Museum to host international exhibitions showcasing priceless art objects.

**Curators Gallery & Children's Creative Area :** This small but climate control equipped gallery and the adjoining seminar hall allows curators and contemporary artists, collectors to share their vision with the visitors.

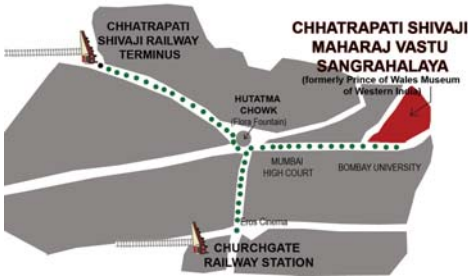
## Space for Cultural Activities & Exhibitions

Coomaraswamy Hall | Museum Lawns | Auditorium

Available for private organizations and NGO's on compensation basis for exhibitions, evening programmes and other activities to promote education and preservation of Indian art and culture. Allocation of space is strictly at the Museums' discretion.

For Bookings: Contact the Museum Office or email: [csmvsmumbai@gmail.com](mailto:csmvsmumbai@gmail.com)

## Location and Parking



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya is located at Kala Ghoda. 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 at Hutatma Chowk and Kala Ghoda.

## Visiting Hours

Monday to Sunday - 10.15 a.m. to 6.00 p.m.

**Museum will remain OPEN ON ALL DAYS Except the following days**  
26 January, 1 May, 15 August, 2 October, Public holidays coming on Mondays and on all Mondays between July to September.

## Transport

Buses from Chhatrapati Shivaji Terminus (CST) : 14, 69, 101, 130, Fort Ferri No. 2

Buses from Churchgate: 70, 106, 122, 123, 132, 137

## Entry tickets (subject to change)

Type of Visitor	Fees per head in INR		
	MUSEUM ENTRY	MUMBAI EXPERIENCE	COMBO
<b>INDIAN</b>			
Adult ( Above 12 years of age)	60	30	80
College Student ( with valid ID card)	25	20	40
Children ( 5 yrs to 12 yrs)	10	10	10
Student ( through school upto 10th Std)	10	10	15
Group ( 25 and more)	40	25	60
Senior Citizen ( with valid ID card)	40	25	60
Defence Personnel	40	25	60
<b>INTERNATIONAL</b>			
Adult ( Above 12 years of age)	300	50	350 + AudioGuide
Student ( through school upto 10th Std)	10	10	15
Children ( 5 yrs to 12 yrs )	10	10	15

**Entry Free** for physically challenged visitors. Facilities of wheel chair, ramp and elevator are available.

**Entry Free** for School children with valid ID card only on Tuesdays

### Photography

Cameras may be used for photography and video recording by obtaining a pass on payment of charges at the ticket counter or publication counter

**Only hand held equipment without flash and tripod is permitted.**

Mobile phone camera – Rs.40/-  
 Camera pass – Rs.200/-  
 Video pass – Rs.1000/-

### Audio-Guide

Available at the ticket counter and information desk, in English/Marathi/Hindi/ French/ German/Japanese/Spanish:

Indian Individual or International visitors below 12 years of age –  
*Rs. 40/- per head*

International Adult visitors –  
 complimentary with the ticket

## The Mumbai Experience

Did you know that Mumbai as we know today was a cluster of 7 islands? A Great Fire destroyed Fort in 1803 ! In late 1800s Mumbai earned £80 million by exporting cotton alone ! For such facts and more about Aamchi Mumbai watch the Mumbai Experience short film. An informative audio-visual presentation. Daily shows at the Auditorium, Visitors Centre.

SHOWTIMINGS: 11 am | 12 noon | 1pm | 2pm | 3pm | 4pm | 5pm  
 (Documentary duration: 20 minutes)