

Volume 4. Issue 3. 2011
July - September

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



Rivers run to the sea, creepers have
clung to trees, lightning meets the
clouds, peacocks make happy sounds
announcing the meeting of the earth
and the sky.

---Keshavdas

The Museum

NEWSLETTER - every quarter



The Museum Shop

(Supported by Ministry of Culture, Government of India)

from the Director's Desk

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Greetings from the Museum !

We are delighted to present Volume 4, Issue 3 (July - September 2011) of the Museum Newsletter – every Quarter.

The past quarter began with the inauguration of the exhibition 'Treasures of Ancient China', jointly organized by the Archaeological Survey of India and the State Administration of Cultural Heritage of China. It showcased about 95 selected antiquities in different art forms ranging from Neolithic period to the Qing dynasty. The exhibition was well received by students, scholars and a large number of local visitors. To make this exhibition more meaningful and entertaining, a series of cultural, educational and academic activities were conducted at the Museum's new Visitor's Centre.

It is a matter of pride for the people of Mumbai that the Jehangir Nicholson Collection has finally found residence in a new display gallery within the precincts of CSMVS. This will later be followed by a program of curated exhibitions.

After setting up the Museum shop in the new Visitor's Centre, thanks to Museum staff for their hard work, I took little time off to participate in the international workshop entitled "Urbanization or Emigration: The Role of Culture in Indian and German Medium Sized Cities in transition" at the Dresden State Museum, Germany, from 9th to 11th June 2011. The points discussed during the workshop were; Are cultural institutions and cultural offerings meeting the needs of the changing population? Can the construction of a location feature, such as a tourist attraction, help curtail the migration of people from a particular place? What is the potential for culture institutes to participate in urban development? What are the requirements for museum participation in urban development within Indian cities? And

what would be the consequences for the role of cultural institutions? These issues indicate very explicitly that museums play an important role in the cultural, social and economic development of society, and museums are making sincere efforts to fulfil this function as its social and cultural responsibility.

The next workshop I had to participate on my return from Dresden was Asia Society's Advisory Committee of the Indo-US Commission on Museums and Culture in New Delhi from 25th to 27th June 2011. The objective of the Commission was to develop and support collaborative projects among Indian and American institutions, enhance mutual cultural understanding and strengthen the role of arts in the US-India relationship.

The above workshops and the latest thinking in the museum profession all over the world give us enough indication that we redefine the role of museum in contemporary society as well as the changing world from the view point of Museum of Tomorrow and acknowledge the need to disseminate knowledge, expertise and resources through professional and virtual networks in addition to the circulation of material objects.

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



Sabyasachi Mukherjee
Director, CSMVS

A multi-media, multi screen project



Every city has a story, and Mumbai has a history more dramatic than most: Just seven nondescript islands on the west coast of India that were `rediscovered' about two centuries ago.

Today Mumbai is a thriving metropolis, and has grown from `Urbs Primus in Indis," the First City in India, to one of the world's major cities.

We live in Mumbai, we visit Mumbai, we love it, we hate it, but how much do we really know about it? Why is it called a City of Gold, a melting pot, a financial capital, a cosmopolitan city?

The Museum, as part of its modernization program, has a new treat for its many visitors: The Mumbai Experience, an audio-visual installation that will reflect, in microcosm, the magic of Mumbai. The show is lively and exciting, an education and an entertainment.

The installation is spearheaded by Sabyasachi Mukherjee, the Museum Director, and executed by Joseph St. Anne, the Creative Director. The multi-projector-multi-channel show will be presented in Marathi, Hindi and English at fixed intervals several times daily in the New Visitor's Centre which has a seating capacity of 200. The opening date will be announced shortly.

Supported by Ministry of Culture, Government of India.

New Museum Shop



The Museum now boasts of a souvenir shop in a range of different hues. Overlooking the green expanse of the Museum gardens, this airy, lavish, 1400 sq feet space is a shoppers' haven for souvenir collectors and art lovers.

From exquisite Pashmina stoles to beautifully woven dhurries, from fine contemporary miniature paintings to decorative palm leaf etchings, from vibrant ceramic pottery to brilliant bidri decorative and silver and tribal jewellery, the Shop offers an array of unusual and interesting gift items to choose from. These decorative objects have been sourced from artisans all over India from Rajasthan to Orissa and from Maharashtra to Kolkatta. Some fine products from NGOs such as Kadam Haat and Earthbags are also on display. The shop will offer a permanent platform for traditional art craftsmen and NGOs to display their crafts.

Book lovers can pore through coffee table books on destinations and catalogues from Marg publications and BNHS as well as pick up DVDs on yoga, Sufi or Hindustani classical melodies or even educational DVDs produced by the Museum on Indian Sculpture and Natural History. There is also a dedicated Mumbai corner selling Mumbai T-shirts, bags and mugs as well as a children's corner where children can explore the world of books. Wooden toys, colourful stationery, do-it-yourself bead, shell and miniature kits, will keep them engrossed.

Malhar

श्रावणात घननिळा बरसला, रिमझिम रेशीम धारा,
उलगडला पानातून अवचित हिरवा मोर पिसारा!

*(In the month of Shravan, a dark-blue cloud
drizzled in silky streams,
...and amazingly, the trees unfurled their foliage
like the green plumage of peacock!)*

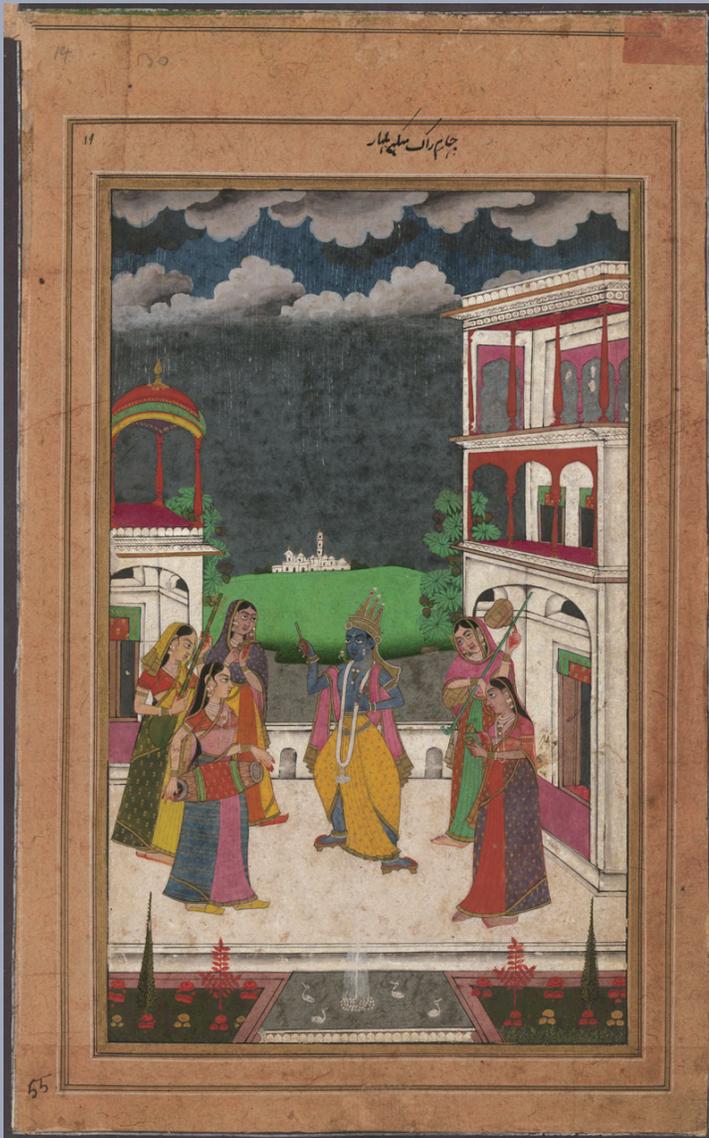
These lines by the famous Marathi poet Mangesh Padgaonkar describe the picturesque state of nature during the monsoon; and indeed, this natural phenomenon has the capability to conjure up passion, excitement, bliss, and a strong desire of creation in our mind. In India, the history of performed and performing arts has examples where the monsoon has inspired man to compose musical melodies and paintings based on these melodies called *Ragamala* paintings. In this article, I have mainly dealt with the *Ragamala* paintings based on *Raga Malhar* and some of its types. However, before actually touching the topic, I shall deal with the concept of *Raga* in Indian music.

Music, in India, was considered to have originated from divinity equipped with the capability of evoking a *rasa* (certain state of one's mind or mood) in the listener and the musician. To capture and comprehend the divine qualities of music, its practitioners believed each melody to have a sound-form as well as a personified or deified form. In reverence for the latter form, *dhyanas* (the prayers) were contrived which were passed on to the *shishya* from the *guru* (Ebling, 28). This *dhyana*, perhaps, became the basis of *Ragamala* in later period (Anand Krishna). The term '*Raga*' was for the first time used by Matanga in his *Brihaddeshi* between 5th and 7th century A.D. and defined it as "a system which has a peculiar (or meaningful) arrangement, and is embellished by the colour (*varna*) of musical notes (*swaras*) and thus entertains (*ranjate*) a person's heart" and also equated certain musical notes with divine forms. The term *Raga* has a number of meanings in Sanskrit, but in terms of music, it connotes harmony and melody, as well as a musical mode. In the last sense, the *Ragas* attained prominence not only as musical form but also by way of pictorial representation. It is in this sense that *Raga* appears as an idiom in Indian music or as a member of a family in a musical system (*Raga Parivar*) and is visualised (*dhyana*) in painting. Narada in his *Sangeet Markand* (c.7th century A.D.), for the first time differentiated melodies into three classes viz. *Pullingi* (male) *Raga*, *Stri* (female) *Raga*, and *Napunsaka* (neuter) *Raga* (Gangoly, 71). The concept of *Ragini*, meaning at first as a female *Raga* and then wife of *Raga*, appeared for the first time in Narada's *Pancham Sara Samhita*, probably written between 7th and 11th centuries, but existed only in a later copy belonging to 15th century (Gangoly, App. 4). The idea of sons i.e. *Raga Putra* evolved from

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the necessity of accommodating additional melodies in systems which were composed of *Ragas* and *Raginis* and its reference for the first time is met with the treatise *Ragamala* by Meshakarna (16th century). He conceived a family of six *Ragas*, each with five *Raginis* (wives) and eight *Ragaputras* (Ebling, 28). Looking at the 84 folios consisted by few large *Ragamala* painting albums from Rajasthan and Bundelkhand (17th and 18th century) manifests that there was an addition of *Ragaputris* (daughters) and *Putravadhus* (daughters-in-laws) (Ebling,30). The *Ragamalas* facilitated memorisation and classification for musicians who associated an individual *Raga* with the deity to whom the *Ragas* were dedicated. Fascinated by the deification of *Ragas*, poets then contrived situations involving the characters of deities which latter served as an iconography facilitating the painters to visualise the theme of a particular *Raga*.

Figure 1
Megha Malhar
Deccani, Hyderabad, Tempera
Mid 18th Century A.D. / Early 19th Century A.D.
33.2 x 21 cms with border,
28 x 17.5 cms. without border (Acc. No. 22.3341)



In Hindustani classical music, traditionally all the *Ragas* are supposed to be rendered during a fixed time in a day while certain *Ragas* related to six *Ritus* (seasons) such as *Vasant* (spring), *Grishma* (summer), *Varsha* (monsoon), *Sharada* (autumn), *Hemanta* (pre-winter) and *Shishira* (winter) can be sung during any time in a day. Thus *Raga Malhar* with its various types like *Chanchalasa Malhar*, *Charju Ki Malhar*, *Dhooliya Malhar*, *Gaud Malhar*, *Jayant Malhar*, *Kafi Malhar*, *Megh Malhar*, *Mirabai Ki Malhar*, *Miyam Malhar*, *Nat Malhar*, *Patadeep Malhar*, *Ramdasi Malhar*, *Rup Manjiri Malhar*, *Sur Malhar* are associated with monsoon and can be sung any time of the day. All these types of *Malhar* originate from the *Kafi Thath* (a mode), have recurrence of the pair of *Rishab* and *Pancham* (the second and fifth note the *Raga*); and the compositions in these *Ragas* constitutes the elements like *meends* (to glide from one note to another), *gamakas* (rendering of two or more adjacent notes with heavy and forceful oscillation of

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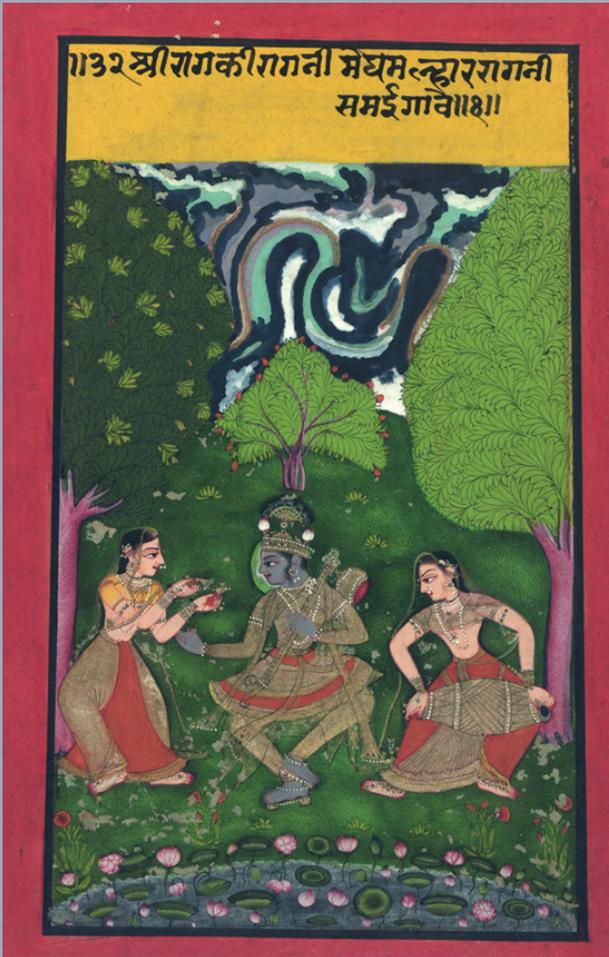


Figure 2
Ragamala Set: Ragini Meghamalhar
Rajsthani, Kotah,
Late 18th Century A.D.
28 x 17.8 cms.
(Acc. no. 55.78/2)

sound/voice between them) and *andolanas* (a slow shake on a note) and their chemistry creates an atmosphere which is full of surprise, admiration, awe, joy, energy. It is said to have the prominence of *Shringara Rasa* i.e. romantic mood with *Rati* (feeling of love) as its *sthayi bhava* (permanent mood). My personal experience is that the musical phrases of *Raga Malhar* has an enrapturing effect on the listener's mind.

Based on the exposition above, the *Ragamala* paintings can be perceived as a garland (*mala*) of *Ragas* depicting *Ragas'* respective personified form or presiding deified form conceived by traditional musicians and poets. These paintings were created in albums containing most often thirty-six or forty-two folios, organised in a system of 'families' consisting of a male *Raga* as its head and five or six *Raginis* (wives), sometimes many *Ragaputras* (sons) and *Ragaputris* (daughters) and even *Putravadhus* (daughters-in-laws). In a set of *Ragamala* paintings, each individual painting is named after a particular *Raga* and like an album; the paintings are arranged in an order similar to *Ragamalas* of ancient and medieval authorities of music. Taking inspirations from the iconographies contrived by the poets, the artists of *Ragamala*

paintings produced the visual versions that bore more human qualities than divine ones.

The first illustrations on *Ragamalas* came into existence probably between 1450 and 1550 receiving the advantage of an established tradition of miniature paintings in many parts of India amongst Jains, Hindus and Muslims (Ebling, 14). Along with the Hindu and Muslim noblemen, women were major consumers of *Ragamala* paintings. According to a custom in *Rajputs* of Rajasthan, along with sets of miniature paintings based on *Kamasutra*, *Koka Shatra*, a bride also received an album of *Ragamala* paintings as a wedding gift from her parents (Andhare, 81).

According to an iconographic formula of *Raga Megh Malhar*, the conventional representation is often as a male and sometimes as a *Ragini*. *Megh Malhar*, like *Raga Vasant*, is often represented as a dancer or the *Nayaka* attended by girls playing music. However, the difference is that the

CURATORS' CORNER

clouds darken the sky or that rain is pouring down to indicate the monsoon (Waldschmidt, 32). One of the two accompanying reproductions of *Ragamala* paintings from the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya depicts *Raga Megh Malhar* as a male (Figure 1) and the other depicts *Ragini Megh Malhar* (Figure 2). The iconography of both the paintings shows Krishna as the *Nayaka* dancing with the lady musicians with the clouded sky in the background.

There are certain limiting factors that do not prove the *Ragamala* paintings as the objective visual representation of the non-visual form of music. There is no correspondence between colours and the notes of the scale and that with the *Rasa* a certain painting is expected to reveal. The reason possibly could be that the painters of *Ragamala* paintings were skilful craftsmen working expertly on many themes but lacked the literary and musical knowledge of music (Ebling, 14).

References :

1. Andhare, Shridhar. *Chronology of Mewar Paintings*, Agam Kala Prakashan, Delhi, 1987 .
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3. Gangoly, O. P. *Ragas and Raginis*, Vol. 1, Nalanda Publications, Bombay, (reprinted) 1948.
4. Krishna, Anand. *Rāgamālā Paintings*, Lalit Kala Series Portfolio No. 3, Lalit Kala Akademi, New Delhi, 1968.
5. Waldshmidt, Ernst. *Ein zweiter Beitrag zur Rāgamālā – Ikonographie*, Nr. 2, Vandenhoeck & Ruprecht in Göttingeu, August-September 1972.



Dr. Prasanna Mangrulkar
Assistant Curator (Education)

Conservation Centre Report

The CSMVS Museum Art Conservation Centre was involved in a host of activities related to art conservation - restoration, research and training.

Special Project



Conservation of the Sword of Damocles, Oil painting (1804) on canvas by Antoine Dubost.

The CSMVS, Mumbai and the Courtauld Institute of Art, London are collaborating to conserve the 'Sword of Damocles', an oil painting on canvas by Antoine Dubost. The objective of the collaboration is to document the process as a 'good practice model' in the field of conservation-restoration of oil paintings. CSMVS will provide positions for two Post Graduate interns from the Courtauld for the project.

The Principal Advisors to the project, Mr. Sabyasachi Mukherjee, Director CSMVS, Dr. Deborah Swallow, Director of the Courtauld, Dr. Aviva Burnstock, Head of Conservation and Technology, the Courtauld, and Mr. Paul Ackroyd, Senior Paintings Restorer at the National Gallery, London visited the CSMVS Conservation Centre to plan and discuss the proposed conservation project with the project leader, Mr. Anupam Sah, Head of Art Conservation, Research and Training, CSMVS MACC.



Fact-finding mission to Germany:

Goethe Institut / Max Muller Bhavan India in collaboration with its German partners Staatliche Museen Preußischer Kulturbesitz (SMPK) in Berlin and Staatliche Kunstsammlungen, Dresden (SDK) organized a fact-finding trip to Germany comprising of a seven member delegation from India to identify areas of cooperation in the field of art conservation and related fields. The CSMVS was represented by its head of conservation, research and training.

MUSEUM EVENTS AND ACTIVITIES

Recap April



Museum Lawn, April 7 - June 6, 2011

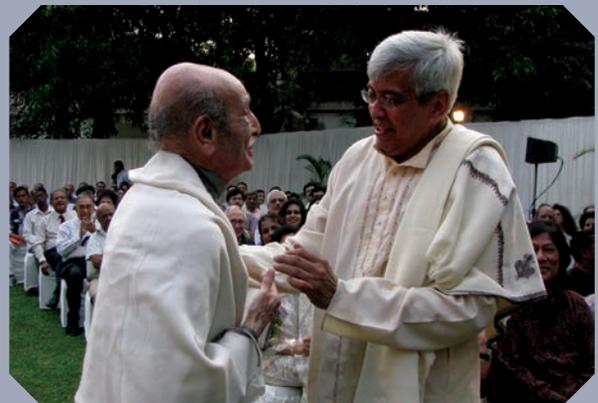
Inauguration of Exhibition on 'Treasures of Ancient China'

The exhibition was organized in collaboration with Archaeological Survey of India ; Ministry of Culture, Government of India; State Administration and Cultural Heritage, China and Art Exhibition, China.



MUSEUM EVENTS AND ACTIVITIES

Recap
April



**Felicitation to Sabavala, Museum Lawn
Inauguration of Jehangir Nicholson Memorial Gallery
by Prof. Partha Mitter, April 11, 2011.**

MUSEUM EVENTS AND ACTIVITIES

Recap April



Coomaraswamy Hall, April 10- May 5, 2011

Exhibition “Glimpses of Glory”

Organized in collaboration with Amar Chitrakatha Media and J.S.W. Foundation



Museum Campus, April 12- May 21 2011

‘Summer Fun’ a module of art and craft activities for children to coincide with the ‘Treasures of Ancient China’ exhibition.

Supported by Hemendra Kothari Foundation, Dehejia Endowment for Krishna Art and Gulestan and Rustom Billimoria Charity Trust.

MUSEUM EVENTS AND ACTIVITIES

Recap April



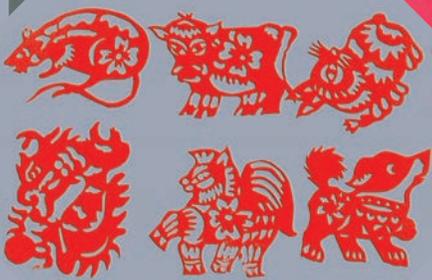
Seminar Hall, April 20, 2011
An Illustrated Talk for physically/ mentally challenged children and underprivileged children conducted by Mrs. Marina Dutta. Organized in collaboration with The Museum Society of Bombay

MUSEUM EVENTS AND ACTIVITIES

Recap
May



Seminar Hall, May 5, 2011
'Indian Art-An Inspirational Source for Buddhist Art of Central Asia' a lecture rendered by Dr. Chhaya Bhattacharya-Haesner



Museum Campus, May 18, 2011
Tatoos, Art & craft, Storytelling and Writing workshops organized on the occasion of International Museum Day.



MUSEUM EVENTS AND ACTIVITIES

Recap June



Museum Campus, June 3-5, 2011
Art and craft activities for children organized on the occasion of World Environment Day



Curators' Gallery, June 28 - July 12, 2011
Exhibition 'Vinayak Masoji-Shantiniketan and Beyond' curated by Dr. Manisha Patil.

Organized in commemoration of 150th birth anniversary of Rabindranath Tagore.



New Acquisitions



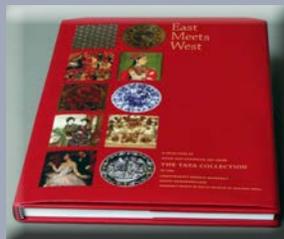
collection of Hair ornaments
purchased from Mrs. Veena Shroff

Saap-Seedhi (Snakes and ladders) Pata
Jain Cloth Painting, 18th century C.E.

The Museum Shop



Greeting card
Rs. 200/-



East Meets West catalogue
Rs. 1950/- Discount Price
Rs. 1365/-



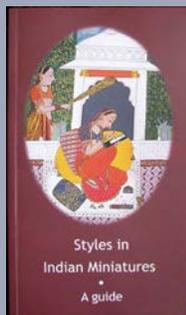
Mugs
(2 designs) Rs. 150/-each



Mug
single Rs. 175/-



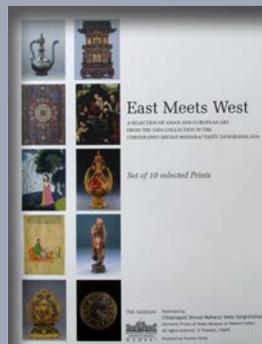
Paperweight
Rs. 65/- each



Styles in
Indian Miniatures
A guide
Rs. 75/-



Must See
Rs. 25/-



Set of 10 selected prints
Rs. 200/-



Key chains
Rs. 35/- each

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

Informative educational trails and kits are available for students, which help increase their interaction with the Museum.

Buy and Help us Preserve our National Heritage!

Forthcoming Events

- **Curators' Gallery, July 13-August 12, 2011**
An exhibition 'Sir Gilbert Scott's Architecture in Bombay' to be organized in collaboration with HSBC and Premchand Roychand & Sons on the occasion of 200th birth anniversary of the internationally renowned architect.
- **Seminar Hall, July 20, 2011**
Indian Art Appreciation Course
Lecture by Mr. Sabyasachi Mukherjee, Director and Ms. Vandana Prapanna, Senior Curator, CSMVS and Mr. Kirit Mankodi.
To be organized in collaboration with L. S. Raheja College of Arts and Commerce, Mumbai
- **Coomaraswamy Hall, August 26, 2011**
A classical music performance by Mrs. Manjusha Patil
- **September 26 & 27, 2011**
Coomaraswamy Memorial Lecture
Topic: 'Some Uncommon, Unique or Lesser Known Brahmanical Sculptures, and 'Tértha-paööa and Vyomapööa: the Unique Aspects of Brahmanical Iconography'.
Speaker: Dr. N. P. Joshi.
- **Curators' Gallery, September, 2011**
'Trist with Trees' an exhibition of photographic prints.
To be organized in collaboration with the Punjab Association, Mumbai.

Museum Library New Arrivals

- ▲ **A history of the world in 100 objects**
MacGregor Neil.
- ▲ **Images of Skanda kártikeya-murugan – an iconographic study**
Rangarajan, Haripriya.
- ▲ **Indian numismatics and its cultural aspects**
Bhattacharya, A.K.
- ▲ **Indian paintings in the Sarabhai Foundation**
Goswami, B.N.
- ▲ **Sanghol and the archaeology of Punjab**
Ray, Himanshu Prabha ed.
- ▲ **Something old, something new – Rabindranath Tagore 150th Birth anniversary volume**
Pal, Pratapaditya ed.
- ▲ **Treasures of ancient China**
Mitra Swati and Ghosh, Mallika eds.



MUSEUM COLLECTION

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

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

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

Museum Society of Bombay

The Museum Society of Bombay, in the Third quarter of 2011, held the following programmes for its members:

April

On Wednesday, the 20th, Marina Dutta conducted an interactive slide presentation: "The Mulberry Tree", to coincide with the exhibition, "Treasures of Ancient China". The participants included 30 children and teachers from ADAPT/The Spastic Society of Bombay, 25 children and 2 teachers from LTMG School for the Deaf and 35 children and 2 teachers from the National Sponsorship Council.



The children enjoyed a variety of such as marching like soldiers, dancing and story-telling - while they interestingly and humourously identified themselves with some of the exhibits on display. This was followed by a visit to the exhibition, which was an enjoyable learning experience.

It was evident that the participants found the programme very interesting and the CSMVS a truly friendly place. The children and the teachers were treated to a packed Chinese lunch and candies. The programme was supported by the CSMVS and The MSB.

May

On Tuesday, the 10th, Marina Dutta conducted a Summer Camp for St. Paul's High School, Parel. The Mulberry Tree", was repeated for 32 children, teachers and the Principal who enthusiastically took part in all the activities. This was followed by a visit to the galleries, which was a most interesting and enjoyable experience.

The participants were treated at the Cafeteria to a Chinese delight, including a summer milk shake. This programme was supported by Mohneesh Hinduja, Ishaan Dutta (USA) and Naomi Guzder.

On Saturday, the 21st, Marina Dutta repeated "The Mulberry Tree", as an outreach programme for 125 children of Antar Bharati Balgram, Lonavala. Mrs. Arti Mehta and her husband, Mr. Dhananjay Mehta brought along six village children to the programme.



At an afternoon session, the children learnt to make Chinese lanterns. It was wonderful to see the excitement of the children while they spontaneously decorated the room with their lanterns.

Interestingly, Mrs. Arti Mehta and Ms. Marina Dutta observed that the children at Balgram had made remarkable progress over the last three years during which they had been conducting various programmes. The children now speak in English and are showing a keen interest in the topics covered by the outreach programmes. A Chinese cuisine candies and bananas were served to the children, staff and foster mothers.



The generous support to this outreach programme was from : Master Divija Bharadia, Master Pranav Hinduja, Mrs. Khushmuna Wania, Ms. Radhika Dutta and Ms. Ayannah Chaudary. The MSB supported the village children. Ms. Dutta took along with her two of her 5-years old students, Atikesh Pujari and Karl Hansotia, accompanied by their parents, to arouse and stimulate the group. It was evident that this made a great difference to the programme.



June

On Thursday, the 2nd, the above programme was repeated for a group of 20 children, their parents and grandparents. This visit was different, as it was the children who did the talking, explaining and answering queries from their parents! The visit was followed by potluck Chinese Cuisine, which everyone enjoyed at Rampart Row.

On Monday, the 6th, Ms. Marina Dutta conducted an outreach programme in New Delhi for a group of twenty people - ranging in age from 11 to 80 - who were very interested in knowing more about the content of the exhibition. A lot of enthusiasm was generated, and to Marina it was a delightful experience, well-worth the effort. At the home of one of the participants, everyone tucked into delicious pot luck Chinese cuisine.

Forthcoming Programmes

The MSB, in collaboration with the Department of Ancient Indian Culture, St. Xavier's College, Mumbai, will be organising an inter-collegiate competition: "Heritage on Canvas 2011". The prize distribution function will be held on Thursday, 28th July, in the College Hall, when the prize-winning canvases will also be on display. The Chief Guest for this function will be Ms. Marijke Ann Van Drunen Littel, Consul General of The Netherlands.

Screening of the film "El Greco". "El Greco" unveils a colourful version of the titular 16th Century Spanish Renaissance painter's life story. - date in August, to be finalised.

Ganpati clay-modelling programme on Saturday, 3rd September.

On Monday, September 12, the Museum Society of Bombay will complete 48 years. A programme will be organised to celebrate the event.

Museum facilities

for Exhibitions, Seminars and Educational Activities



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



• **The Museum Gallery**
For contemporary art shows



• **Premchand Roychand Gallery**
For national and international travelling exhibitions



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



• **Curator's Gallery**
For temporary exhibitions and to showcase exhibitions conceptualised by curators



• **New Visitor's Centre**



• **Museum Activity Centre**
Activities meant for underprivileged children.

Museum Memories



Dr. Salim Ali was working as Guide Lecturer in the Natural History Section between 16 November 1926 to 20 December 1927. He is seen here with the visually impaired students.

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

- Shri B. G. Deshmukh, Chairman
- Smt. K.F. Mehta
- Smt. Vimal Shah
- Shri Asad R. Rahmani
- Shri Eknath A. Kshirsagar
- Shri T. R. Doongaji
- Ms. Shirin K. Bharucha
- Dr. Kishore Gaikwad
- Shri Sameer K. Desai
- Shri Ashish R. Chemburkar
- Shri Yogesh Kamdar
- Prof. Vishwanath Sabale, Dean, Sir J. J. School of Art Collector of Mumbai
- Dr. D. Dayalan, Superintending Archaeologist, Aurangabad.
- Shri K. C. Nauriyal, Superintending Archaeologist, Vadodara.

The Curatorial Staff

- Sabyasachi Mukherjee, Director
- Manisha Nene, Senior Curator, Collection Management and Art Section
- Dilip Ranade, Exhibition Consultant
- Vandana Prapanna, Senior Curator, Miniature Painting and Numismatics
- Anupam Sah, Chief Art Conservation Consultant
- Renu Jathar, Assistant Curator, Art section
- Dr. Prasanna Mangrulkar, Assistant Curator
- Dr. Mrinalini Jamkhedkar, Assistant Curator
- Aparna Manave, Sr. Curatorial Assistant
- Shobha Kadam, Textile Conservator
- Manoj Chaudhari, Sr. Curatorial Assistant

MUSEUM INFORMATION FOR VISITORS

• Location and Parking

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya is located at 159-161 Mahatma Gandhi Road, Fort, Mumbai 400 023. The museum is a major landmark in the Kala Ghoda Art Precinct, along with the National Gallery of Modern Art (NGMA), the Jehangir Art Gallery and Regal Cinema.

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

• Transport

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

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

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

• Visiting Hours

Tuesday to Sunday - 10:15 a.m. to 6:00 p.m.

Mondays Closed

The Museum remains completely closed on following days:

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

• Admission (free for disabled visitors)

Type of Visitor	Amount
Visitors above 12 years of age	Rs. 30/-
College Students bearing their college identity card	Rs. 15/-
Child Visitors (between 5 and 12 years) and Students coming through schools	Rs. 05/-
International Visitors above 12 years of age (includes complimentary audio guide)	Rs. 300/-
International Students bearing school / college identity card	Rs. 15/-
International Child Visitors between 5 to 12 years of age	Rs. 05/-

Group concession available.

• Camera

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

Still Camera and Mobile phone - cameras – Rs. 200/-
Non-professional Video camera – Rs.1000/-

• Audio Guide

Available at the entrance

English/French/German/Japanese/Spanish :

Individual – Rs. 100/-

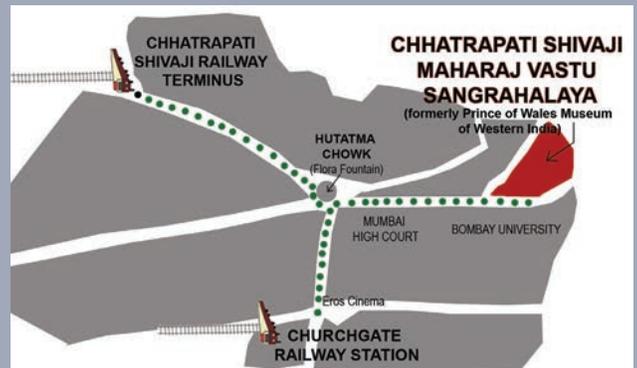
Family (2 adults & 2 children) – Rs. 300/-

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

International visitors – complimentary with the ticket.

• Facilities of wheel chair, ramp and elevator are available

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



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

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

Email: museum.society.bombay@gmail.com

Published by: Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India) 159-161, M.G. Road, Mumbai 400 023, India. Tel: 022-284 4484, Email: csmvsmumbai@gmail.com | csmvsm@hathway.com | powm@vsnl.com, Museum website: www.themuseummumbai.com, Printed at Jak Printers Pvt. Ltd.

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THE MUSEUM



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
छत्रपति शिवाजी महाराज वास्तु संग्राहालय

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