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**unlimited**

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| Incredible India |
Every year millions visit Maharashtra but none as unique as the Turtles.

What started as Marine Turtle Protection and Conservation Project six years ago has become a yearly celebration called Turtle Festival at Velas Beach in Maharashtra’s Ratnagiri District. Over 35,000 hatchlings, mostly of the Olive Ridley species, have been successfully released into the sea from 631 nests across 36 villages around Velas. Supported by Sahyadri Nisarg Mitra, Forest Department, Velas Gram Panchayat, Kasav Mitra Mandal and scores of nature lovers.

With over 2,000 destinations in Maharashtra, unique stories unfold at every destination. How many have you discovered?

Destination: Velas Beach in Ratnagiri, Maharashtra
In this issue

**Mumbai Special**

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Cover photographs: Samir Madhani, Sachin Naik
Story of Mumbai - 1
If you thought that the sprawling metropolis Mumbai was always this gigantic, vibrant, high tech city of today, you could not be more mistaken. Read on to discover what M K Dhavlikar has to say about when and where did it all begin.

"Islands of Bombay and Salsette with the surrounding Countryside" by J.S. Barth, 1803. In this painting, all major forts, fortresses etc. in Bombay and Salsette Island are shown. Courtesy and © British Library Board [P 1449]
Mumbai (former Bombay), the dream city of millions and the gateway to India, is the principal seaport and the financial capital of India. But nobody can imagine what this place was a couple of centuries ago. Back then, the Island City consisted of seven islands—the Heptanesia of Ptolemy—that were just swamps, full of mud. With sparse population of Kolis (fishermen), Bhandaris (Toddy tappers) and robbers, life was miserable. There was mud everywhere one stepped and feet had to be washed at the appropriately named Pydhonie. Life was unsafe and no British officer was prepared to be posted here.

Man appeared in Mumbai half a million years ago and has left behind his stone tools which have been found at Kandivali. The Bible refers to trade with Ophir (Sopara) some three thousand years ago which can be substantiated by linguistic evidence. Sopara (Shurparaka) which is a suburb of Mumbai was the principal seaport of India and frequently figures in Buddhist literature as also in the accounts of Classical writers. It was sacred because the Buddha is supposed to have been born here as Bodhisattva and hence was known as Sopara Bodhisattva. Purna, a trader of Sopara, travelled to Sravasti, listened to Buddha’s sermons and became a Buddhist. He built a sandalwood monastery at Sopara. Buddhism thus reached Maharashtra as early as it reached North India. Considering Sopara’s association with the Buddha and its commercial importance, Ashoka (272–32 BCE) installed his edicts at Sopara and built a stupa here. It was later enlarged in the time of Yajnashri Satakarni (170–99 CE).

Mumbai has had a chequered history. After the Satavahanas, the Traikutakas ruled over the Konkan with their capital at Puri (present day Gharapuri, the island of Elephanta). They were soon subjugated by the Kalachuris of Central India who also had their administrative centre at Gharapuri if such an imposing monument like the main cave at Elephanta is any indication. Puri or Gharapuri was a harbour and an international trading centre, renowned enough for the Chalukyas of Badami to capture it. The Aihole inscription of Pulakeshin II (609–42 CE) describes it as “the Goddess Lakshmi” of the Western Sea, the goddess of wealth and prosperity. The Shilaharas (800–1200 CE), however, shifted their capital to Thane (Shristhanaka). This was the time when the Arabs, Jews and other foreigners started coming to Mumbai and settled there. After Allauddin’s conquests in the Deccan, the Muslims ruled here but sold the islands to the Portuguese who in turn, gave it as a part of the dowry of the Portuguese princess Catherine Braganza who married the British king Charles II in 1665 CE. The British then sold it to the East India Company for a paltry sum.

The British were hardcore traders and recognized the commercial importance of the island as the only natural harbour. But the main problem was that the seven islands, referred to as Heptanesia by Roman writers, were separated by narrow creeks. More particularly, the central part would be flooded daily during the high tide making a large part swampy and muddy. It was therefore decided to fuse the islands together in order to make them habitable. In 1727, an attempt was made by Captain Elias Bates to fuse the gap between Mahalakshmi and Worli but it was broken by the strong waves. Later when William Hornby became the Governor in 1771, the work was again taken up and the breach was closed at great cost. It is known as Hornby Vellard. The central area then became habitable and the city began to develop fast. Land became available for settlement and agriculture and the population increased so fast in a short period of time that from a sleepy village Mumbai rapidly became a metropolis.

Another factor which contributed to the phenomenal growth of Mumbai is that it is a natural harbour. Even Kolkata and Chennai are riverine ports. C. D. Deshpande, an eminent geographer states, “The early ports of Western India are situated on narrow and shallow creeks. Refuge from the monsoon problems was sought by selecting a site behind a sand bar far back into the estuarine waters. Many of them like Surat were improved to accommodate larger ships, but most of them fell into disuse because of the natural limitations of the site. By such natural process of selection throughout the centuries Bombay was discovered in the 17th century when the sailors were ready to handle ships of larger dimensions drawing a deeper draught and requiring greater anchorage and berthing facilities. With a spacious harbour that covers an area of 120 sq. miles of sea surface, and a depth of over five fathoms in the main road, Bombay fulfills all the needs of modern navigation. Antonio de Mello de Castro, Viceroy of Goa, wrote to the king of Portugal in 1662: “The best port Your Majesty possesses is in India.” As early as in 1634 the Portuguese realized the potentialities of Bombay. It was with gen-

Man appeared in Mumbai half a million years ago and has left behind his stone tools which have been found at Kandivali. The Bible refers to trade with Ophir (Sopara) some three thousand years ago which can be substantiated by linguistic evidence.
uine reluctance that the local authorities surrendered the island to the English in 1662.

Mumbai was a trade centre from an early period when Sopara, Kalyan and Chaul flourished during the Mauryan and the Satavahana times (300 BCE–300 CE). But in the post-Satavahana era, Puri or Gharapuri rose into prominence. It has been described in the Meguti temple inscription at Aihole of the Chalukyan monarch Pulakeshin II (606–45 CE) as the “Goddess of the Western sea.” This appellation perfectly fits Mumbai which is truly the goddess of prosperity of the Western sea.

Padmashri Prof. M. K. Dhavalikar is a world renowned archaeologist and Ex- Director of the Deccan College, Post Graduate & Research Institute, Pune
Story of Mumbai - 2
Even though Mumbai is now a melting pot of several cultures, communities as also the seat of economic progress, it was not always so. The group of seven islands was once ruled by royal dynasties that fought wars on land and sea even as the natives left the region and migrants set up their homes here. **Suraj Pandit** narrates the story of how Mumbai came into being.

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**Tracing its Lineage**

Suraj Pandit  |  Photographs © Gazetteer of Bombay City and Islands, Government of Maharashtra, Mumbai; Suraj Pandit, Siddarth Kale, Manjiri Bhalerao
The story of Mumbai begins somewhere around 60 to 70 million years ago. The mighty Himalaya was yet to be born and great dinosaurs were on the verge of extinction. A series of volcanic eruptions led to the birth of the Deccan plateau and also of this group of islands on the western coast of India. They remained untouched for millions of years and numerous species evolved and in their turn, became extinct. In one of the glacial periods, when the sea level was low, during the Middle Paleolithic age, a few members of the species homo sapiens walked down to this piece of land to populate the islands, at least for some time, and left their signs in the form of stone tools. However, the shadows of time dissolved the memories and the land was forgotten.

The recently discovered evidence of habitation on this land is in the form of microliths reported from numerous sites on Mumbai Islands, including its modern suburbs, in the 1930s and 50s. They were the creations of migrants to Mumbai in 6th–5th century BCE. They have left no clues of their nativity and roots. These early settlers and their progeny witnessed and contributed to the rise of the urban centres in this region. Over the centuries then, all strategic locations like Sopara (Shurparaka), Kalyana (Kaliyana), Elephanta and Chaul (Chemula) evolved into commercial centres.

However, none of them was actually on the group of islands which was to form the economic capital of modern India, Mumbai and her suburbs. These non-food producing, densely populated, commercial centres expanded their catchment and surplus producing villages on this island, which were to evolve into a new city in the future. The northern part of Mumbai (suburbs) was a strategic location for Sopara. The Satavahanas and Kshatrapas, whenever they fought for the port, must have used Mumbai very strategically. Unfortunately, the urban growth of modern Mumbai has left no evidence of the same. Monks from the Buddhist monasteries at Sopara and Kalyan sought shelter in the forest and the hilly terrain of this region in search of serenity and peace, as has been revealed from the excavations of early caves at Kanheri.

**The Satavahanas**

From the 1st century BCE to early 3rd century CE, Mumbai was under the direct or indirect control of the Satavahanas, except for a few intervening conquests of the Kshatrapas of Gujarat. Kings like Gautamiputra Satakarni, Yajnashri Satakarni of the Satavahana family and Rudra of the Kshatra family ruled over the territory. This was politically and militarily a strategic location. Nevertheless, its economic dominance was never denied. This must have been why several of the later Satavahana and post-Satavahana rulers, major or minor, extended donations to the Buddhist monasteries in Mumbai.

This was the beginning of a new chapter in the history of Mumbai wherein religion contributed to the development of urbanisation. Myths were woven around the region and sanctity was assigned. Even before the fall of the Satavahanas, Mumbai became a ‘tirtha’ - a sacred place - and the process of urbanisation was accelerated. For the next one thousand years, Mumbai was not just a city, but a sacred city which was also an administrative headquarters. A narration in the Puravadana states that Buddha had visited a hill in Mumbai where sage Musala used to reside. Musala embraced Buddhism after hearing a sermon by Buddha that was intended to convert him and his followers.

**The Traikutakas**

The fall of the Satavahana Empire led to political chaos and coincided with the end of the Indo-Roman trade. In the changing socio-economic scenario, the Vakatakas in Eastern Maharashtra and the Kshatrapa, Abhira and Traikutaka kings in North Konkan and Western Maharashtra re-established political stability. The Traikutakas, who were the feudatories and successors of the Abhiras,
took charge of Mumbai at the dawn of the 5th century CE. They strengthened their inland trade and provided security to trade centres and routes. The Guptas in the north and the Vakatakas in the Deccan had a larger economic policy. The Traikutakas constructively contributed to the same.

The trade routes coming from Central Asia, Ganga-Yamuna Valley, Sindhu Valley, Amaravati, Nagarjunikonda and Paithan of the Satavahana period were re-activated. Even the expansionist policy of the Vakataka contributed to the economic prosperity of the region in late 5th century. This was the most active phase in the history of Mumbai till that point. The northern traders and new faiths travelled down old trade routes. During the mid-6th century, when the Kalachuris and then the Mauryans of Konkan ruled over this region, there was immense support for the Buddhist monasteries at Kanheri, Magathane, Mahakali and Shaiva centres at Jogeshvari, Mandapeshvara and Elephanta. The Buddhist monasteries in Mumbai, for the first time, witnessed Pashupata centres in their vicinity. They shared resources and their peaceful co-existence and direct-indirect interactions formed a rich religious and philosophical foundation of Mumbai. Now Mumbai was not just a Buddhist educational and monastic establishment but also a centre of the activities of the Shaivas and the Shaktas.

Mauryas and Chalukyas
The Aihole eulogy of Pulakeshi II, the Chalukya king of Badami, narrates the conquest of North Konkan. "In the Konkanas the impetuous waves of the forces directed by Him speedily swept away the rising wavelets of pools - the Mauryas. When, radiant like the destroyer of Pura, He besieged Puri, the fortune of the western sea, with hundreds of ships in appearance like arrays of rutting elephants, the sky, dark blue as a young lotus and covered with tiers of massive clouds, resembled the sea, and the sea was like the sky". The regional power of the Mauryas of the Konkan was overthrown by the Chalukyas in the first half of the 7th century CE. Scholars believe that Puri, as stated in this inscription, is Elephanta Island. Though this may be so, it is quite possible that the capital ‘Puri’ was located on Mumbai (Salsette) Island. However, neither of these hypotheses can be proved due to the absence of substantial evidence.

The Rashtrakutas
A major dynasty that came to power after the Chalukyas was that of the Rashtrakutas. They are known to us for the revival of maritime trade. The Rashtrakutas not only strengthened their economy by trade with the Arabs but also built a very strong army of horsemen. This is probably why the Rashtrakutas gave special attention to their coastal towns and port cities. It is most probably the period when in the north of Mumbai a small township called Ghodbunder emerged as one of the important ports. Later, Portuguese and British occupation in this region brought about drastic changes in the landscape and geomorphology and this might be one of the reasons, along with the urban impact, that we do not find any evidence for the pre-Portuguese habitat remains in Mumbai.

The Shilaharas
The Shilaharas, who were the feudatories of the Rashtrakutas, succeeded them in this region. This was the ‘golden age’ in the history of Mumbai. The capital of the Shilahara kings was at Srithanaka, modern Thane, a city located in the north eastern corner of Salsette Island. Thane has been described as one of the most beautiful cities in the Prakrit literature of that period. A major portion of the revenue generated on this island during
The Shilahara period was from agricultural activities, salt making, forest products and stone mining. Moreover, the cult of Brahma and Shiva was very popular at this time. Numerous remains of such dedicated temples have been reported from in and around Mumbai. Ambarnath and Lonad are the best known ones but there are a few lesser known ones from Devi Pada (Borivali), Marol Police Camp (Andheri) and Thane.

The Bimbas

It is interesting to know that the island was not under the control of the Shilaharas of Thane all the time. A local political power arose and declared independence in early 11th century CE. Till then the Shilahara rule remained uninterrupted. An interesting account of this rule is given in ‘Bimbakhyana’ with the city having the honour of being the subject matter of the first known Marathi ‘Bakhar’. These historical memories were preserved in an oral tradition and codified in the 15th - 16th century CE. The local family ruled over this region and its head was known as Bimba. He laid down the foundation of a new capital at Mahikavati, modern Mahim in Mumbai. The island had two important political capitals viz. Thane and Mahim, located on two extreme corners. Both were naturally protected by the sea, forests and a hilly terrain.

In the third generation of this regional dynasty, a king was born and named Pratapa Bimba. He shifted his capital to Pratapapura, a new settlement laid by him, from Mahim. Pratapapur was surrounded by hills from three sides and one of them was a sacred Buddhist settlement known as Mahakala. This marked the period of decline of Buddhism in Mumbai. Mahakal then came to be known as Mahakali. During this period and the following centuries, Jainism dominated the region before the arrival of the Christians. Sopara is one of the sacred places of pilgrimage among Jains even today. Jain literature makes a mention of these places in its list of ‘tirthas’ and Banganga and Walkeshvara in South Mumbai were assigned sanctity for the first time.

The Yadavas

It is believed that there was a battle between the Shilaharas and the Yadavas after which the former lost their power. There are remains of hero stones at Ekasar, which scholars opine are remnants of the post-battle memorials. They might not be of the same battle, but surely of some major naval war. There are panels of large war vessels in these hero stones and such representations clearly indicate that the naval history of Mumbai goes back at least to the Shilahara period. Meanwhile, though the Yadavas brought an end to the Golden Age in this region, the local kings not only fought with the Yadavas but also with the post-Yadava Mohammedan rul-
ers from the Deccan, Gujarat and Delhi.

Interestingly, the history of the Indian Navy tells us that the dominance of the local fishing community has always been a constant factor. The Yadavas were brought to an end by the Khiljis who were succeeded by the Tughlaks. Both tried their best to control this region. Meanwhile, a local Koli king of the Nakhva family revolted against the central power. He fought against the Tughlaks, the Sultans of Gujarat and the local king of Alibag for independence. Three inscriptions of the king have been reported from the Mumbai region, first from Amboli, second from Powai and the third from Dombivali. The kolis and the agriculturists ruled over this region for around half a century. Mumbai was then handed over to the Sultans of Gujarat.

**The Sultans of Gujarat**

After the establishment of the Gujarat Sultanate in 1391, Thane and Mahim remained only as provincial administrative headquarters. The Bahamanis and the Sultans of Delhi also contributed their share to the history of this region. The political instability of the region led to deurbanisation and with an abundance of villages that witnessed regular religious clashes, there was a downfall in the region’s material culture. No progressive change was adopted by the people and though the Sultans were the official rulers, the charge of administration was given to the local officials.
The trade routes coming from Central Asia, Ganga-Yamuna Valley, Sindhu Valley, Amaravati, Ngarjunikonda and Paithan of the Satavahana period were re-activated. Even the expansionist policy of the Vakataka contributed to the economic prosperity of the region in late 5th century. This was the most active phase in the history of Mumbai till that point.
Portuguese, British and Modern Mumbai

In 1508, Portuguese explorer Francisco de Almeida’s ship sailed into the deep natural harbour of the island. He saw the abandoned fertile land with plenty of resources and in 1526 the Portuguese established their first factory at Vasai (Bassein). In 1528-29, the Mahim Fort was seized and the Treaty of Bassein was signed on December 23, 1534. According to the treaty, the seven islands of Mumbai and Bassein were offered to the Portuguese. This agitated the locals and led to a period of mass migrations from and to the city. The exit of the natives and the arrival of new people into the city was to begin a new chapter in the history of Mumbai. And that is how modern Mumbai came into being. This was not just an interaction with the Europeans but an interface of two cultures. On May 8, 1661, Mumbai was handed over to the British rulers as dowry in a matrimonial alliance. In due course the British East India Company was to create a new environment for the progress of the city, ultimately leading to it becoming the financial capital of the country.
He came, He saw, He conquered

Jagannath Shankarshet

Photo courtesy: Bhai Daji Lad Museum, Mumbai
Jagannath, or Nana as he came to be called later, was born on February 10, 1803 in a village called Murbad in Thane district. Shankarshet, a respectable businessman, was his father and Bhawanibai his mother. At that time, when schools were few and far, excellent arrangements were made for his education at home and he was tutored by renowned teachers such as Jagannath Shastri Kramawanta for Sanskrit and Robert Murphy for English. As he grew older, Jagannath displayed an extraordinary acumen for administration and that led him to make friends with like-minded people such as Jamshetji Jijibhai, Framji Cowasji, Dr Bhau Daji, and others. Nana would often be given the task of preparing detailed plans which were then forwarded for implementation to the governor, and most of these plans indeed were carried out.

**Justice Of Peace**

The Mumbai of Nana’s times was illiterate and fatalistic. Unlike the present day, very few people were scientifically bent or business-oriented. In this despairing atmosphere Nana Shankarshet started undertaking social projects from 1822 onwards. During this period, according to the British Act of 1812, jury members in courts of law were all Europeans, thereby increasing the possibility of misuse of power against the natives. Nana, angered by this biased approach and supported by his trusted colleagues like Framji Cowasji, made an effective appeal on the basis of which a resolution was passed in the British Parliament in 1828 that recommended the inclusion of Indian jury members. As a result, in 1834, 13 Indians were included in the jury panel of 31 members and Nana was one amongst them. In fact, he was also appointed as one of the two Justice of Peace magistrates. Nana was then only 31 years old.

It was Nana Shankarshet who carried further the mission of social and educational transformation which was initiated by Governor Mountstuart Elphinstone who tried his best for the overall progress of Indians prior to leaving for England in 1827. However, the path to development was never easy. Nana had to work hard for close to two decades to usher in the...
Nana and his colleagues like Jamshedji, Framji, and Wadia strove hard for at least 10 years to bring railways to India. To make this happen, the Great Eastern Railway Company was established. Nana was one of the eight members of the company. The movement had to pass through various hurdles. Finally the government consented to lay railway tracks. For this purpose, experts, technicians and engineers arrived from England with huge machinery. It was Nana who provided them with adequate place in his palatial mansion. And in this way the first office of the Indian railways was housed in the premises of Nana's mansion.

required changes in the social and educational fields, helped all along by people with reformist ideas such as Balshastri Jambhekar, Dr Bhau Daji Lad, and Dadoba Panduranga.

A True Leader

The one thing Nana Shankarshet could not tolerate was injustice of any kind. In 1837, at Bhiwandi in Thane district there exploded a communal riot in which a temple was destroyed. Natural justice was denied to the aggrieved party even by the court. Nana convinced Robert Grant, then the governor, that something had gone wrong. The governor therefore appointed a special magistrate to enquire into the matter afresh. As a result, the culprits were finally brought to book. In another instance, when pilgrims were denied entry into Pandharpur due to an epidemic, Nana pleaded with the governor to allow them inside since they had arrived over long distances. Honouring Nana’s plea, the ban was lifted.

In yet another incident, Nana, at the governor’s request, had to play a mediator when the British police spoiled the sanctity of the Dwarakadhish Temple at Dwarka in Gujarat. Nana suggested that the government should initiate a fresh enquiry into the incident and pay due compensation. This was accepted unconditionally by the governor. The temple was purified and the deity was installed anew at the cost of the government.

The Philanthropist

Nana Shankarshet used to donate liberally for religious purposes as was the tradition of his family. He also had temples erected at various places, one of which is at Tardeo in Mumbai. The construction of roads to ease the woes of commuters was another of his various missions and according to a report in the Times of India dated September 7, 1863, he had a road made from his bungalow in Pune to the foot of the Parvati hill and also donated Rs 5,000 for a road near the Pune Railway Station. Also, in memory of his mother’s pilgrimage to Tryambakeshwar, a road was laid there at Nana’s instance.

Nana’s philanthropy was neither limited to any one community nor was restricted to any one nation. He used to rush to extend his help to calamity-affected people whether they were in India or outside. In 1846 he advocated in a meeting held in the Town Hall at Mumbai that Indians should help the people of Ireland who were then in a difficult situation. He himself donated a huge amount and made others extend monetary help to the tune of lakhs of rupees to those who had lost their family members in the Crimean War. The famine-affected people of North-Western India, the workers of Lancashire, the weavers of Madras, etc were the others who benefitted from Nana’s generosity.

Spearheading Educational Awakening

The history of Mumbai is closely related with the growth of Western education. Mumbai became a leading centre of higher education in the middle of the 19th century. The foundations for educational progress were laid by the benevolent Governor of Bombay Mount-stuart Elphintone (1819-27), who desired the participation of enlightened Indians in public administration. The overall control of education was vested with the Board of Education in 1840. Although the Board was under European domination, it did have Nana Shankarshet, Sir Jamshedji Jijibhai and other Indians as its members.

One of the institutions that came into being due to the efforts of Nana and others was the Grant Medical College that was opened on November 3, 1845. Similarly, the Government Law College, the first of its kind in India, was found in 1855 under the leadership of Nana Shankarshet. On the same lines, the foundation of the University of Bombay in 1857 not only formalized the educational structure in Mumbai but also gave birth to the intelligentsia. Nana and Dr Bhau Daji, as leaders of the Bombay Association which was formed to vent public grievances, also played a very active role in the foundation of the university. The establishment of the university very soon resulted in the realisation of Nana’s dream. The first four graduates - Mahadeo Ranade, R G Bhandarkar, B M Wagle, and V B Modak – went on to become distinguished persons of the times.

Nana was also instrumental in the formation of the Students Literary & Scientific Society in 1848 which decided in 1849 to open girls schools in all the eight divisions of Mumbai. Nana as usual took the lead and provided a
cottage near his mansion to house the proposed school. After tremendous efforts in 1849, three schools for Hindu girls and four for Parsi girls started functioning in different areas of Mumbai. This was followed by the opening of five schools for girls in Pune in 1852. The Jagannath Shankarshet Girls’ School at Girgaon in Mumbai has been running for the last 160 years.

It must be mentioned here that Nana was an ardent and staunch advocate of using the local language as the medium of instruction not only in schools and colleges but also in medical colleges. He along with his friends like Captain Jervis and others succeeded in this attempt. Healthcare, in fact, was a subject closest to his heart. Not only did he suggest to the government to open hospitals in Sashati, Thane and Wasai, he himself opened one such hospital in the name of his father and named it the Shankarshet Babulshet Charitable Hospital.

In 1852, in a meeting that was held in the Bombay Asiatic Society’s hall, Nana highlighted the pathetic condition of pregnant ladies who had to face difficulties in the absence of medical help and made an appeal to the gathering to come forward to provide financial help. Finally Nana succeeded in establishing the first maternity home. He was helped in this mission by Jamsetji Jijibhai who donated money and land for the purpose.

Nana’s popularity, prestige and position can be gauged through an event in 1852. There appeared an article in the ‘Telegraph & Courier’ requesting Nana and Jamsetji to take the lead in establishing an art school. In response, Jamsetji prepared a plan for such an institution and submitted it to the government with the promise of donating Rs 1 lakh for the initial expenses. When the school was established, a school committee was formed with Nana as one of its members. The J J School of Arts, in its turn literally shaped the look of Mumbai as we know it today by designing the imposing buildings of the Victoria Terminus as well as the Churchgate Railway Station, Prince of Wales Museum, etc.

Nana was known for his love of Sanskrit. As such, when it came to be known that the government was withdrawing it from the syllabus, Nana held vociferous discussions with the British authorities and Sanskrit scholars, which is how in 1867 the Poona Sanskrit College became the Deccan College. It was given the status of an institute in 1939 and re-named the Deccan College Post-Graduate and Research Institute.

A Man Of Many Spheres

Up to the beginning of the 19th century, some inhumane rituals such as the sati system were still practiced amongst the Hindus. Nana, who was then only 20 years old, decided to join the forces of opposition, which included Raja Ram Mohan Roy who ultimately was successful in getting it abolished. Nana also played a prominent part in giving shape to the Municipal Act of 1865 which forms an important landmark in the civic governance of Mumbai. This period of Nana’s life was a hectic one, considering his involvement with not only his family business of trading but also with several social and other projects.

During this time, Nana also became the founder-director of the Bombay Steam Navigation Company which had five ships for import and export operations. Meanwhile, as a patron of theatre, Nana became a member of a committee formed by Henry Fosset to look into the issue of creating facilities for drama groups and he unconditionally donated land for the construction of a theatre where in 1853, at Nana’s request, Vishnudas Bhave organised a performance of a play based on an episode from the Ramayana. And if all this wasn’t enough, he was also a member of the Great Eastern Railway Company that worked on introducing the railway network to India, which led to Asia’s first train travelling from Mumbai to Thane on April 16, 1853.

Even the beauty of nature was very much a part of Nana’s accomplishments. He was the founder member of the Agro-Horticultural Society that helped set up the Victoria Garden as well as the Victoria and Albert Museum. Mumbai till then did not have a single public garden. To say then that he pioneered the transformation of Mumbai would be an understatement. In fact, it’s difficult to believe that he could achieve all this and more on his own steam, driven all the time by his vision to create a great city. Nana Shankarshet died in 1865 and the loss was as much of the city’s as of the nation too.

Dr. G. B. Deglurkar is an expert on temple architecture and iconography. He is the President of the Deccan College Post Graduate and Research Institute, Pune.

A decision was taken in 1849 to open girls schools in all the eight divisions of Mumbai. Nana as usual took the lead and provided a cottage near his mansion to house the proposed school. The Jagannath Shankarshet Girls’ School at Girgaon in Mumbai has been running for the last 160 years.
A Confluence of Styles
The British rule in India contributed quite a lot to the way Mumbai’s buildings evolved, gradually moving from the neo-Gothic influence to what is now known as the new architectural fashion of high-rises and shopping malls, says Shraddha Bhatawadekar.
Mumbai boasts of several architectural masterpieces, ranging from caves, forts, churches, mosques, temples to neo-Gothic public buildings, Art Deco structures, mills and chawls. They are testimony to the transitions that the island city has witnessed and together portray the image of Mumbai as an important cosmopolitan, commercial centre.

The most enduring architecture in Mumbai, however, belongs to the British period. The

Architectural Styles

A definition of the architectural styles used in Mumbai:

**Neo-Gothic**: This is a style pertaining to or designating chiefly a form of architecture in which gothic motifs and forms are imitated.

**Indo-Saracenic**: An Indian style of architecture having pointed ends of arches with projections, cuppolas and “chatris” influenced by elements brought to India from Persia.

**Art Deco**: It is based on stylized geometric shapes such as stepped forms, chevrons, sunbursts and curves and was considered quite modern at the time. It is primarily known for its use of man-made materials such as chrome and stainless steel. Natural materials such as inlaid wood are also used and with its rich and vibrant colours, it is glamorous and distinctive.
British inherited the commercially insignificant but picturesque islands of Bombay from the Portuguese in 1660s. Early British activity was limited to the Bombay Castle, the fortified Portuguese Manor House on the main island of Bombay. The area around the Bombay Castle was subsequently fortified, with bastions and three massive gates, which became the centre of British activity. A dockyard was soon built within the secured walls of the fort. While the Bombay Castle is well preserved today with other buildings in the Naval Dockyard, the Bombay Fort lingers only in name apart from a remnant of the wall in a dilapidated form that survives in the premises of St. George’s Hospital.

The early development of Bombay as a port and a trade centre was confined within the limits of the fort walls. There were a few buildings of importance such as the Customs House, Town Hall and Mint. The Town Hall designed by Thomas Cowper in 1833 in neo-Classical style was the grandest of them all. In its heyday, it provided a platform for debates, discussions, convocations, etc. This imposing structure with its 30 grand steps and columned portico today houses the Central Library along with the Asiatic Society of Mumbai which has occupied the building ever since its construction.

The architectural activity in Mumbai received a major impetus following the demolition of the fort walls in the 1860s. The restricting of the land was based on an axial plan with Flora Fountain at the intersection of the axes with the conception of an esplanade outside the original fort as an open space and this defined the future course of development in the city.
The Neo-Gothic Influence

At this juncture, a new style of architecture made inroads in Bombay, which essentially shaped the image of Bombay as the ‘urbs prima in indis’ i.e. the ‘first city of India’ as envisioned by Bartle Frere, the then Governor of Bombay. It was the neo-Gothic style of architecture which, with its elaborate and ornate form, as well as its stylistic adaptation to suit local climate, location and purpose created ‘a rare charm’, as Christopher London describes it. The early experiments in neo-Gothic were the structures of Jamshetji Jijibhoy Hospital (original structure demolished) and the Grant Medical College which were completed in 1840s and the two churches - Church of St. John the Evangelist better known as Afghan Church at Colaba built in 1850s and St.
Thomas Cathedral at Horniman Circle built originally in 1718 but expanded in 1863 using a neo-Gothic style.

The appearance of a neo-Gothic style in Bombay coincided with the economic boom in the city and many secular public buildings sprang up within a short span of 40 years. Among them were educational institutes, courts, railway stations, markets, hospitals, etc. These structures were characterised by the use of a variety of stones and other choice material, and embellished by carvings of local flora and fauna and other sculptural schemes executed by the students of the J J School of Art. These grand edifices continue to dominate the cityscape even today and are an indispensable part of the urban fabric as well as the commercial life of Mumbai.

There are educational institutes such as the J J School of Art, Mumbai University, Elphinstone Technical Institute, Elphinstone College, St. Xavier’s College and other public buildings such as Crawford Market, Royal Alfred Sailor’s Home (now the Maharashtra Police Headquarters), Old Secretariat (now the City Civil & Sessions Court), Bombay High Court, Central Telegraph Office, etc which
still continue to be alive with activity even after 100 years.

The climax of the neo-Gothic style is seen in the Victoria Terminus (now the Chhatrapati Shivaji Terminus), the largest and the most impressive public building in Mumbai. Completed in 1887 at a cost of over Rs 16 lakhs, the station uses rich Gothic vocabulary and is embellished by a huge masonry octagonal dome surmounted by a statue of Progress, an architectural novelty conceived by the architect F W Stevens. His experiments with Indian design elements are evident in his later structures such as the Bombay Municipal Corporation building (now the Municipal Corporation of Greater Mumbai) and the headquarters of Bombay, Baroda and Central India Railway at Churchgate (now Western Railway), with their distinct domes and cupolas.

**Inroads by Indo-Saracenic**

By the turn of the century, neo-Gothic had evolved into a new architectural style known as Indo-Saracenic, which found its expression in buildings such as the Taj Mahal Hotel, one of the grandest hotels of the time as well as the General Post Office, the Prince of Wales Museum (now the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya), both with their central domes inspired from the Gol Gumbaz of Bijapur. An eclectic mix of British architectural paradigms and Indo-Islamic ornamentation, the Indo-Saracenic style continued to exert influence over the architecture of Mumbai for the next two decades. The Gateway of India,
the most monumental marker of Mumbai, designed by George Wittet in 1924 is a prime example of this Indo-Saracenic idiom.

While the Indo-Saracenic style was in fashion, George Wittet preferred to use the Renaissance style in the city as well. The Royal Institute of Science, the Court of Small Causes as well as buildings in Ballard Estate were designed by Wittet using the Renaissance style in the 1920s, thus adding another architectural dimension to this vibrant city.

Doing It in Art Deco

A distinct shift in architecture was seen in the early 1930s with the arrival of Art Deco in Mumbai, which also signaled the emergence of modernism. With the use of reinforced cement concrete as the construction material and preference for simple geometric forms, Art Deco quickly became popular as it enabled speedy construction and was adopted not only for building schemes at Backbay, Dadar, Matunga, Wadala, Sion, etc, but also for commercial buildings and even for recreational complexes such as the Cricket Club of India housing the Brabourne Stadium and cinema halls. The Art Deco movement was so profuse in Mumbai that today it forms one of the largest collections of Art Deco buildings in the world.

Apart from these very prominent styles, what emerged in Mumbai was a characteristic vernacular architecture, which derived elements from Indo-Islamic and Indo-European styles. Many temple complexes such as Babulnath, Mumbadevi, Mahalakshmi and Banganga developed over the 18th and 19th century depict these influences. Another unique architectural typology in Mumbai was the mill architecture, which dotted the middle city that came to be known as Girgaum. Once the nucleus of economic and social life of the people of Mumbai, the mills are today on the brink of disappearance and have given way to high rises and malls - the new architectural trend dominating the skyline.

Of Heritage Value

The architecture of Mumbai is well-recognised and appreciated. Elephanta is an acknowledged masterpiece of human creative genius. The Chhatrapati Shivaji Terminus has been inscribed as a UNESCO World Heritage Site for its highly impressive architectural and technological innovations. The Victorian and Art Deco ensemble of Mumbai on the edges of the Oval Maidan as a unique urban phe-
The phenomenon has received the attention of the international community following its inclusion into the tentative list of World Heritage Sites. Though exposed to the dynamic and complex forces of development and urbanisation, the historic structures of Mumbai are mostly well preserved, thanks to the Heritage Regulations of 1995, which have provided a mechanism to safeguard their values and attributes. It is to be hoped that these grand images of the past will continue to live in all their glory and narrate the stories of the past to inspire generations to come.
Some Important Heritage Buildings in Mumbai

1. Bombay Castle: Date: 1665, Location: off Shahid Bhagat Singh Marg
   Built on the remnants of the Manor House where the Instrument of Possession between Portuguese and the British was signed; one of the oldest British structures in Bombay and the first residence of the Governor of Bombay; under maintenance and management of the Indian Navy.

2. Naval Dockyard: Date: 1735, Location: along the eastern edge of Shahid Bhagat Singh Road
   Built by Lowji Wadia, a ship-builder who was invited by the British to Bombay from Surat; the well preserved dockyard is hidden behind the wall, which survives in its original form along with the Clock Tower.

3. Gateway of India: Date: 1924, Location: P.J. Ramchandani Marg
   Visual symbol of Mumbai; designed by George Wittet in Indo-Saracenic style to commemorate the visit of King George V along with his consort Mary, first British King to visit India.

4. Taj Mahal Hotel: Date: 1903-04, Location: P.J. Ramchandani Marg, opposite Gateway of India
   One of the grandest hotels of its time envisioned by Sir Jamshedji Tata; original plans prepared by Raosaheb Sitaram Khanderao Vaidya, completed by W.A. Chambers after his death; an eclectic mix of Indo-Islamic and Indo-European styles, the annex wing completed in 1972.

5. Chhatrapati Shivaji Maharaj Vastu Sangrahalaya
   Date: Opened in 1923, Location: Mahatma Gandhi Road
   Designed by George Wittet in Indo-Saracenic style, characterised by its dome inspired from the Gol Gumbaz in Bijapur; foundation stone laid by Prince of Wales in 1905, served as a military hospital during World War I-1914-18 before it was opened in 1923.

6. Mumbai University: Date: 1874-1878, Location: Bhauroa Patil Marg
   Convocation Hall completed in 1874 funded by Sir Cowasji Jehangir, a city Philanthropist; Library with Rajabai Tower built in 1878 from the funds donated by Premchand Roychand; the Clock tower named after his mother who was invited by the British to Bombay from Surat; the well preserved dockyard is hidden behind the wall, which survives in its original form along with the Clock Tower.

7. Bombay High Court: Date: 1878, Location: Bhauroa Patil Marg
   Designed by Colonel J.A. Fuller in Gothic style; said to have been inspired by a castle on river Rhine in Germany; blue basalt used as a primary stone for construction; two octagonal towers crowned by sculptures of Mercy and Justice; place where the historic trial of Bal Gangadhar Tilak took place wherein he asserted ‘Swaraj is my birth right and I shall have it!’

8. Flora Fountain: Date: 1869, Location: junction of M.G. Road and Dr. D.N. Road
   Stands at the site where Churchgate, one of the three gates of Bombay Fort once stood; fountain originally named after Sir Bartle Frere, the Governor of Bombay from 1862-67; area today named as Hutatma Chowk to commemorate the martyrdom during Sanyukta Maharashtra movement.

9. Chhatrapati Shivaji Terminus- UNESCO World Heritage Site: Date: 1887, Location: Dr. D.N. Road
   UNESCO World Heritage Site inscribed in 2004; headquarter of Central Railway; the place where the first railway in India started on 16th April 1853 by Great Indian Peninsula Railway; Largest and most ornate public building in Mumbai; Characterised by the use of buff coloured basalt stone as a primary construction material along with blue basalt, sandstone, limestone, granite, marble, etc. Completed in 1887 and named after Queen Empress Victoria; designed by F.W. Stevens.

10. Mahatma Phule Market: Date: 1869, Location: Dr. D.N. Road
    Enjoying a commanding position with its Gothic Clock Tower flanked by two wings; originally named after Arthur Crawford, the Municipal Commissioner of Bombay; one of the oldest markets in the city designed by William Emerson, the same architect who won renown for his design of Victoria Memorial in Calcutta; known for the sculptural schemes by Lockwood Kipling and fountains in the courtyard.

11. Elphinstone College: Date: 1888, Location: Mahatma Gandhi Road
    A resolution passed in 1828 to establish a College under Bombay Native Education Society, formally constituted in 1835; named after Mountstuart Elphinstone, the Governor who promoted the cause of education; a monumental building designed by Trubshaw and Khan Bahadur Muncherjee Murzban; houses Maharashtra State Archives in one of the wings.

12. J.J. School of Art Complex: Date: 1878-1907, Location: Dr. D.N. Road
    The building of School of Art built from the donations of Rs. One lakh from Sir Jamshedji Jijibhoy; Drawing Classes opened in 1857, pioneering role played by the School of Art in the sculptural themes in Victorian architecture in Bombay; the School of Architecture designed later by George Wittet, Rudyard Kipling, author of Jungle Book, was born here.

13. St. George's Hospital: Date: 1892, Location: P. D'Mello Road
    Designed by John Adams; constructed on the site of the Old Fort of St. George; a remnant of the old fort wall still surviving in the premises of the Hospital.

14. Sir J.J. Hospital: Date: original structure 1840s, Location: Sir Jamshedji Jijibhoy Road
    Important facts: one of the oldest hospital in Mumbai and Grant Medical College, the first medical college in Mumbai; early experiments in Neo-Gothic style of architecture; original structure of J.J. Hospital demolished; vaccine of plague developed here by Dr. Haffkine.

Shraddha Bhatavadekar is an archaeologist by training and has been working in the field of Heritage Management and Conservation in Mumbai.
Discovering the city’s history through its caves
Though the caves of Mumbai may not have the same tourist attraction as those of Ajanta and Ellora, they provide a glimpse of the beginnings of rock-cut architecture in Mumbai as also a peek into the influence of Buddhism, says Suraj Pandit.
The caves of Mumbai are the only prominently visible material remains of its pre-Portuguese past. There are around 175 caves in the city, divided into five groups, mainly Buddhist and Hindu. The Buddhist cluster is formed by three groups viz. Kanheri, Mahakali and Magathane, while the other two groups - Jogeshvari and Mandapeshvara, reflect Hinduism. Elephanta, which is not far from Mumbai, is an integrated part of the same cave cluster in the region. Interestingly, each one had a specific role to play in history, as outlined below.

Jivadani
The goddess of Jivadani is presently enshrined in one of the caves in the group which has been chronologically assigned to the Satavahana period. Their sacred nature, however, is not verifiable by antiquity or any architectural features in the cave, and thus they could be regarded as one of the checkposts of the ancient port of Shurparaka, i.e. modern Sopara. These are very simple excavations, resembling open rooms excavated in rock, with and without water cisterns. The journey of cave architecture begins from this point. The cave excavation activity then shifted to the islands adjacent to Bassein Creek, and continued for the next 1,000 years. These islands now form a major part of the suburbs of Mumbai, namely Salsette (Sashti) and Elephanta (Gharapuri). The Buddhist caves can be broadly divided into two categories viz., chaityagrighas and viharas. Chaityagrighas or chaityas were worship halls and viharas were the residential areas for Buddhist monks and nuns. Caves in Mumbai provide us with a window to the variations in the art and architecture of chaityas as well as viharas.

Kanheri
Kanheri was a forest monastery in the beginning and natural caves in this forest were used as shelter during the monsoons by the monks, wandering in the region to spread Buddhist teachings. This was also a place of meditation and isolation for them and the natural caves were modified and brought under usage by early dwellers in the 1st century BCE. Kanheri, known as Krishnagiri or Kanhagiri in inscriptions and ancient literature since the rock was black, was a major monastic settlement in India’s western region, which continued at least up to the 13th century CE. It slowly evolved into an educational centre, subsequently as a pilgrim centre and a Vajrayana Buddhist centre. Kanheri is located in the Sanjay Gandhi National Park and helps us reconstruct the life of cave dwellers who renounced the world and embraced the yellow robe. There are around 129 Buddhist caves. The main chaitya at the site can be dated to 2nd century CE. The last cave i.e. Cave 1 was excavated at the site in 6th century CE. Though a few cells were added in the late Rashtrakuta period (9th cen-

Standing Buddha, Kanheri

Chaitya, Cave 3, Kanheri
Kanheri is also known for its well-designed water management system and masterpieces of sculptural art. The earliest images of the Buddha, in Cave 3, believed to be one of the earliest images in south India can be stylistically dated to the 2nd century CE. Most of the other sculptures can be dated to the late 5th and early 6th century CE. Other than this, there are around 22-23 feet high Buddha figures in Cave 3, the eleven-headed Avalokiteshvara in Cave 41 and the Līti panel of Bodhisattva Avalokiteshvara in Caves 2, 41 and 90, where he is shown helping his devotees to solve various problems. Numerous panels of Buddha, Bodhisattvas and Buddhist narratives also can be seen in Caves 50, 67, 89 and 90. Not less than 100 inscriptions are reported from the site, the most noteworthy being of donors in Cave 3 and three Pahalavi and two Japanese inscriptions in Cave 90.

Inscriptions, art and architectural traditions from Kanheri tell us the story of the sustained patronage the site received. Donors were not just local but came from far-off places like Central Asia, the North West Frontier Region, East India (present Bihar, Bengal and Bangladesh), Nagarjunakonda, Dharmikota (Andhra Pradesh), Paithan (Maharashtra) and from local commercial centres like Kalyan, Sopara and Chaul. Patronage came from all classes of society. There are references to various kings like Yajnashri Satakarni, Madhari Putra Shakasena and traders as well as trade guilds. An inscription in Cave 5 suggests the matrimonial alliance between Satavahanas and Kshatrapas, both being patrons of the site.
Kanheri was a major educational and religious centre. There are remains of not less than 64 memorial stupas of various acharyas who lived and preached at Kanheri. Buddhist philosophers and teachers like Dignaga and Achala contributed to the development of this monastery. Acharya Atisha Dipankara had learnt his early lessons in Vajrayana Buddhism in the monastery at Krishnagiri. Chinese monk traveler Xuanzang (Hiuen Tsang) had visited the monastery in 7th century CE and is reported to have carried a wooden image of Bodhisattva Avalokiteshvara to China along with numerous Sanskrit Buddhist manuscripts. Before its decline, Kanheri also emerged as a seat of administration, which is proved by the remains of a citadel on the top of the hill.

Magathane
Magathane, hardly 6 kms to the west of Kanheri, is a group of three small Buddhist caves now in a very dilapidated state. An inscription traced to the 2nd century CE from Kanheri records the donation of agricultural land from this village. Though these caves are in a bad state of preservation, the beautiful Makara decoration in the main cave is worth mentioning. These caves and sculptures can be stylistically dated to 6th century CE. There was a fragment of a 6th century inscription, found here on a loose boulder, written in the Brahmi script, mentioning the sacred Buddhist creed ‘ye dharma hetuprabhava’. A huge water tank was excavated at the entrance of these caves, now silted up with debris. Unfortunately the site is neither protected nor preserved and will soon lose its existence to the rising urban sprawl of the city.

Mahakali
To the south of Kanheri there is a cluster of 19 caves, locally known as Mahakali Caves but previously known and recorded in the texts as Kondivate after the name of the neighbouring village. The chaitya cave here is quite interesting with its double-chambered arrangement. To some extent this follows the plan of the cave of Lomash Rishi, which is believed to be the earliest dated man-made cave in India. The main chaitya in 1st century CE marks the beginning of cave excavation activity which continued here up to mid-6th century CE. Later, caves and sculptural art from Mahakali followed the art style of Kanheri to a great extent. This site remained under the occupation of the Buddhist monks at least till 11th century CE. However, it was abandoned.
by them before the arrival of the Portuguese and was occupied by the Hindus for some time.

**Jogeshvari**

Not far from the caves at Mahakali, to the west a group of two small caves and a large Hindu cave is located at Jogeshvari. These are one of the earliest Pashupata caves in Mumbai and are in a very bad state of preservation. The main cave, with the Shivalinga shrine which is worshipped as mother goddess Yogeshvari or Jogeshvari, can be dated to the second quarter of 6th century CE. The central shrine is of the sarvatobhadra type with an entrance from all four sides and is decorated with sculptures and decorative forms.

There are two entrances to the main cave, one from the east and the other from the west. The eastern entrance is supposed to be the main entrance of this cave, though today access is provided from the western passage. The eastern entrance has pillared verandas. The first out of these consists of two galleries. One has the sculptures of seven mother goddesses and the other has one of Ganesha. The other two sculptures in this gallery of Ganesha are damaged beyond any possibility of identification. There are panels of Ravanagnah Murti and a dancing Shiva above the entrances. Beautiful sculptural friezes are noticed in all the panels in the cave.

There are larger-than-life sized doorkeepers in the second verandah, which is an entrance of the mandapa i.e. the main cave. Just above the door, there are three panels. One is that of the marriage of Shiva-Parvati and the other is of Shiva-Parvati playing a game of dice while the third panel in the centre depicts a seated Lakulisha with his disciples. The pillared mandapa is wide and spacious. The southern porch of the cave is elaborately carved and a beautiful depiction of Mahishasura Mardini.
The main chaitya in 1st century CE marks the beginning of cave excavation activity which continued here up to mid-6th century CE. Later, caves and sculptural art from Mahakali followed the art style of Kanheri to a great extent.

Mandapeshvara

The last chapter in the history of cave architecture on this island is dominated by a Shiva cave at Borivali, known as Mandapeshvara. This cave was excavated after Jogeshvari in the 6th century itself. Most of the architectural features and sculptures were destroyed by the Portuguese when they occupied the region in 16th century CE. Till then the shrine was an active place of worship. The sanctity of the same was restored in the 18th century, when Maratha Hindu rulers, under the command of Chimaji Appa, defeated the Portuguese in the famous battle of Vasai (1739 CE).

Only two sculptural panels have remained intact, though a little damaged, in this cave. One is of Lakulisha in the left chamber near is seen. There are two smaller caves in the complex. Both are Shiva temples and seem to be made for personal use. All these caves can be stylistically dated to 6th century CE.
the main shrine and of a dancing Shiva in the left verandah of the hall, which is again a sculptural masterpiece. All the other sculptures have been converted into the Holy Cross. The remains of a Portuguese church above the cave, a huge stone wall in front of the cave and a small Marathi inscription at the entrance of the shrine are the only archaeological remains left to narrate the story of Portuguese and Maratha history.

Losing The Past

In the process of urbanisation we have already lost a few important sites like Padan (Kandivali) while Magathane is on the verge of disappearance. The lost site of Padan was located on the Western Express Highway near a hill locally known as Banganga. A part of the hill was destroyed during the British period for stone quarrying and the rest was taken away by the city in the process of its physical expansion. This is a site which was mentioned in Buddhist literature and it is said that a sage called Musala lived here and was converted to Buddhism by the Buddha on his visit to Sopara. This site played an important role in the cultural history of Mumbai. Though lost, it is still preserved in the memories of the local people and the writings of Pt. Bhagwanlal Indraji.

Buddhist caves in Mumbai may not have the aura of fame like Ajanta or Ellora but they too have witnessed the journey of cave architecture in every sense. Hindu caves in Mumbai are technically caves but conceptually temples. They mark the beginning of Indian cave architecture, the apogee of which can be seen at Ellora in the form of Kailash. The caves in Mumbai are silent witnesses to the birth and the fight for survival of the megapolis for two thousand years since the 1st century CE till the present day.
From Trams to Trains and Horses to Metros
Transport Systems
Then and Now

Neha Dhavale  |  Photographs © Sachin Naik

Given the rapidly increasing population of Mumbai, its internal transport network has undergone tremendous and fascinating changes over the years. As such, Neha Dhavale turns back the pages of the city’s history to check how the city’s commuting facilities have evolved over the decades.
A city is often known by the internal transport facility it offers to both, the locals as well as visitors. Mumbai is virtually synonymous with its vast network of buses and local trains, not to forget private taxis and auto-rickshaws. But while we often take such modes of commuting for granted, the history of a city, particularly that of Mumbai, reveals several interesting facets about how the first trains and buses came into being as also how certain facilities became outdated and extinct.

Mumbai’s boom was tied to rise of the British East India Company. Ruling one of its most prestigious territories in India – then known as the Bombay Presidency - the British started creating a city that is now home to millions and a source of living for millions more.
Transportation was therefore one of the first things that the British developed in this city on a priority basis. Be it the Indian railway network, the BEST tramways or the Victorian horse buggies, Bombay was the place where it all began.

**Horse Power**

The first of the several modes of transport that were to follow over the years were the Victoria horse buggies. Popularly called ‘Victorias’, these were the most common means of transport in the 1800s before the advent of the trams. In fact, they continued even in the post-independence period. Having been a major tourist attraction in Bombay for the last few decades, Victorias are now entering the pages of history as animal activists have opposed the use of horses.

**Riding the Railway**

People soon realised that the horse buggies could not cater to the growing needs of the city and its people. The rulers therefore looked towards their parent country for a solution, which is how the initial means of transport in Bombay came to be modeled on the lines of London. However, this means of transportation was no sudden development. Rather, the plan of introducing the railway in India had been initiated a decade before it actually took place. But the need for rapid means of transport and the movement of goods finally led to the birth of the Great Indian Peninsular Railway (GIP) in 1853 and the Bombay, Baroda & Central India Railway (BB&CI) in 1864.

The first train in India ran on April 16, 1853 from Bori Bunder (later known as Victoria Terminus) to Thane at 3.35 pm. It had three locomotives: Sultan, Sindh and Sahib. The day this line was opened was declared a public holiday and thousands gathered out of curiosity to witness the event. The fruits of the GIP Railway were evident soon enough and therefore plans were made to establish the Bombay, Baroda & Central India Railway (BB&CI), now known as the Western Railways. Robert Maitland Brereton, a British engineer, was responsible for the expansion of railways in India post-1857.

The company was incorporated by an Act of Parliament in 1855. The western coast of India was now linked to Bombay and other parts of India. Another contract was signed in 1859 to start a line from Utran in Gujarat to Bombay. The line was officially opened on November 28, 1864. The terminus at Grant Road Station, however, did not cater to the needs of people who lived further south. In 1873, it was brought further down to a new terminal called Colaba Station. Later, Churchgate Station became the terminal point for the suburban line.

In 1880, the Indian railway network had a route mileage of about 9,000 miles radiating inwards from three main port cities - Bombay, Madras and Calcutta. In 1915, the Port Trust railway line running between Ballard Pier and Wadala was opened. In 1930, the Bombay Central terminus was constructed.
The electrification of BB&CI Railway took place in 1928. The first train ran between Mahalaxmi and Andheri on January 5, 1928.

The electric multiple unit (EMU) commuter trains ran up to Virar on the Western Railway side and up to Karjat and Kasara on the GIP railway line. On the eve of India’s independence, the country had about 42 railway systems connecting different parts of the country. In 2003 - the 150th year of the railway system in India - the Indian rail network covered up to 63,122 kilometres. Today, the suburban railway network has reached 465 route kilometres and operates on a 1,500 V DC / 25,000 V AC power supply system.

Similar developments took place in the road transport of Bombay.

Adding the Trams

In order to serve the thousands of people who commuted daily, the British proposed a plan in 1864 to set up the tramways in Bombay. As such, the Bombay Tramway Company was set up in 1873 after which the Bombay Tramways Act was passed in 1874. The contract was given to Stern and Kitteredge. Initially, there were two types of horse-drawn trams - trams using one horse and those using two horses. These trams were first started with a modest fleet of 20 cars and 200 horses. The first tram made its run from Parel to Colaba on May 9, 1874.

There were two routes on which trams plied - from Colaba to Pydhonie near Kalbadevi Road via Crawford Market and the other from Bori Bunder (Victoria Terminus) to Pydhonie. Later they expanded into other areas and one route went from the Prince of Wales Museum to Sassoon Dock (south-west) and the other from the Bombay Museum to Wadi Bunder. Other trams operated in areas like Lalbaug, Jacob Circle and Opera House.

The trams were received with a warm welcome as they provided transport facility at low fares within the city. By the time the horse trams were stopped, there were almost 1,360 horses used by the trams. In 1899, the Bombay Municipality allowed electric trams. In 1905, The Bombay Electric Supply and Tramways Company Limited (BEST) bought the Bombay Tramways Company and electric trams were introduced in the city from May 7, 1907. From the 1920s, double-decker trams were introduced. The fare from Sassoon Dock to Dadar during that period was 9 paise.

As the trains and motor buses increased, trams seemed to be a slower means of transport and were soon becoming outdated. The last tram ran on March 31, 1964, as crowds gathered to bid goodbye to the beloved trams which served Bombay for almost a century. Recently, workers from a flyover site near Dadar unearthed an original tramway track with the company seal. Unfortunately, most of the old metal was given away as scrap.

Taking the Bus

Motor buses were introduced in Bombay in 1926. The first bus ran between Afghan Church and Crawford Market on July 15, 1926. In 1937, double-decker buses were introduced to manage the growing populace.
of the city. In 1947, there were 242 buses in operation plying on 23 routes. Today, there are more than 400 routes with 4,680 buses and 4,50,000 daily passengers. After Bombay was officially changed to Mumbai, the BEST became the ‘Brihanmumbai Electric Supply & Transport’ undertaking. Mumbai’s red double-decker buses are now as much of a city landmark as its monuments.

**Partners in Progress**

Today, in Mumbai, which is the country’s financial capital, the efficiency of its public transport is what has contributed a lot to the city’s success. According to a study in 2008, railways and buses make up for about 88 per cent of passenger traffic. Such enormous pressure has often led to problems faced by transport authorities. However, given the undying spirit of the city when it comes to facing challenges, new ways and means are always being sought to keep the city moving.

And while the private taxi and autorickshaw network is another lifeline for the commuters, the city’s planners are already moving into the next generation of transport facilities with the metro system and the iconic sea-link. Just like the demanding city it caters to, transportation in Mumbai too, is constantly on the go.

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Gateway of India Counter Tel.No. 2284 1877.
Guardians of History
Mayur Thakare recounts the history of how the defense system of the erstwhile Bombay and Salsette islands came into being, pointing out the significant aspects of some of the city’s forts and bastions.
Glamour, money, power and fame. The mega-city of Mumbai in a nutshell. It is the city that never sleeps. It is also the city that provides space for millions who move there with not much more than their dreams and aspirations. It is also a city of paradoxes, where teeming millions live in miniscule houses but also where billionaires come to build modern-day palaces.

The glittering present often pushes the past into the shadows. Mumbai also has a diverse culture and a long and rich history. Let us travel across the centuries and find out how the city was protected by the different people that occupied it.

**A City of Parts**

Most people know that Mumbai was a group of seven islands viz. Colaba, Old Woman’s Island, Bombay, Mazgaon, Varli, Mahim and Parel – and remained so until the 18th century. As this region was strategically important with the sea on its western side, and the inland region on its east, many dynasties struggled and shed blood to control it. To retain control, a strong defense is a must, for which fortified settlements, forts, watchtowers and outposts are necessary. This explains the abundance of such structures in and around Mumbai.
Not much precise information and material evidence is available about the defensive arrangement of the former Salsette and Bombay islands during the early historical period. According to ancient references, the city of Surparaka (present Sopara/Nalasopara) is mentioned as the principal seat of the king with 18 gates. There are some references about the fierce battles fought on sea and land during the historical and medieval period despite an ongoing debate among researchers about the actual location of these battles. However, the giant hero stones at Eksar, Borivali evoke the breathtaking naval and land battles fought between Someshvara, the last Shilahara king, and the Deogiri Yadava king, Naresh Mahadeo, in 1265 CE for gaining supremacy over this region.

As to how the defense for Bombay Island and Salsette Island was organised, and how different political dynasties managed to hold their sway on Bombay and Salsette during the early historical and early mediaeval periods is not known in great detail. Shreds of evidence, however, are available in the form of Portuguese inscription, Bandra fort.
of numerous coins, inscriptions, sculptures, land grants, hero stones and through structural and monumental legacies.

During the periods of various rulers, Thane, Mahim and Vasai gained importance in terms of prominent political power equations along with Kalyan. Since there are no surviving fortifications, we can only make assumptions about them based on references to them.

**Portuguese Influence**

On December 23, 1534 an important treaty deciding the fate of Bombay Island and Salsette Island was signed aboard the ship San Mateos between the Portuguese and Muzaffarid dynasties of Gujarat, further confirmed by a treaty of peace and commerce signed between the same parties on October 25, 1535. With this treaty, the Portuguese became the supreme rulers and owners of Salsette and Bombay. With serene landscapes comprising rice fields, a somewhat hilly terrain, sandy beaches, abundant greenery, large salt pans and most importantly its natural harbours, Bombay and Salsette must have looked at their best during this time which tempted the Portuguese to call Bombay ‘a ilha da boa vida’ (the island of good life) and Bombay Harbor as ‘buom bahia’ (good bay). During the Portuguese rule, this entire region used to come under the Provincia da Norte (Province of the North) with its capital at Bacaim (present-day Vasai).

Subsequently, the Portuguese dotted the entire landscape with beautiful and big churches, monasteries, orphanages, cathedrals, splendid mansions and villas as well as a web of intricate defensive structures spread throughout the Salsette, Bombay, Elephanta and Karanja islands. Besieged by multiple attacks from the Muzaffarid dynasty of Gujarat, Mughals, Adilshahi, Nizamshahi, Arabs, Marathas, regional Koli kings, English, Dutch, French and sea pirates during most of their ruling time spanning around 205 years, the Portuguese had to adopt an elaborate defense to ward off such invaders.

**Protecting The Property**

It is not surprising to find that most of the existing defensive structures in this region owe their origin to the Portuguese period. The respective owners of the villages and estates had to ensure protection of their rented
terrace by building defensive structures like watchtowers, outposts or fortified mansions. Religious structures like churches and convents didn’t lag behind either as most of them were fortified and supplied with ammunition too. In 1664, the celebrated English traveller Dr John Fryer mentioned a fortified convent at Bandora (present-day Bandra) that had seven guns for its defense and was well-stocked with arms and ammunition.

It is said that while winning over the Portuguese possessions, it were these tiny looking military structures like outposts, watchtowers, bastions and fortified mansions which kept the rival Marathas engaged for a long time rather than the big forts! The opulent and ferocious fort at Vasai, the doughty fort at Ghodbandar, the sturdy fort at Versova on Madh Island (now under the Indian Air Force), the stout fort at Thane (now Central Prison, Thane), the tough fort at Bandra (only some portions survived after being demolished by the Portuguese in 1739), the hard fort at Belapur backed by dozens of watchtowers like those at Arna-la, Firangpada, Belapur in district Thane, and the innumerable small fortresses, outposts and fortified mansions at Mandavi, Kharbao, Kambe, Gaimukh, Nagale Bandar, Parsik, Jeevdhan and Aagashi (the last three extinct now) made this
land almost impregnable from enemy attacks.

The Elephanta Island had a watchtower (no more traceable) for defense and the Karanja Island was equipped with two forts, one on the land (at present not traceable) and the other on the top of Dronagiri hill in the 16th century which is now under the prohibited limits of ONGC, the remains of which along with the church of N S da Penha (Our Lady of Penha) and a large water reservoir survive till today. The Portuguese fort at Vasai, a city hailed by them as ‘a Corte do Norte’ (the chief city of the north), is one of the best specimens of Indo-European defensive architecture with its foundation being laid on January 20, 1536 by Captain Garcia de Sa on the order of the Portuguese governor Nuno da Cunha.

Provided with 10 bastions originally named after Christian saints, this giant fort at its peak had three convents, six churches and one cathedral in addition to numerous public and private buildings such as the original St Sebastian Fort, Misericordia, senate house, town hall, factory and the residences of the captain and governor. The Versova Fort at Madh Island is another major fort with six bastions which must have been built during the 16th century and during a later period repaired and strengthened by the Marathas and British, as has been mentioned by the Italian traveller Gemelie Carerie in 1695. Another important construction for a fort at Thane was taken up by the Portuguese in 1730 after a scathing report on the shoddy and corrupt defense management of the province of the north by Andre Ribero Coutinho, the factor of Bacaim (Vasai) in 1728.

March of the Marathas

In 1737, still unfinished, this giant fort fell into the hands of the Marathas under the command of Chimaji Appa during the Portuguese-Maratha battle that lasted from 1737-1739. Though Salsette Island was defended by a good number of forts and outposts, it seems that Bombay was guarded only with fortified manor houses and watchtowers, the most well-known being the manor house or ‘quinta’ of the famous Portuguese physician and botanist, Garcia da Orta, the owner of Bombay Island from 1554 to 1570. Interestingly, all the Portuguese military and civil establishments withstood the onslaught of the Portuguese-Maratha war that finally led to the Marathas gaining control of this region up to 1774.

The Marathas too contributed to the defense of Salsette Island by constructing a new fort at Arnala Island and completing the half-built Thane Fort in 1737 besides adding and strengthening the fort at Ghodbandar in 1738. During the war campaign the Marathas built a small fort on a hillock at Giriz near Vasai in 1739 and named it Vajragad. In the same fashion, they captured the Dharavi hill (present Chauk, Utan) on the opposite side of the Vasai Fort with the Vasai creek in between to fortify the same amidst their long confrontation with the Portuguese. It is evident that all the surviving defensive structures in Salsette and Karanja islands are immortalized by this famed Portuguese-Maratha battle.

Meanwhile, the city of Kalyan had its town fortified by the Mughals in 1694 and later a small fort on its north-west called Durgadi was built by the Marathas during the Peshwa rule in Kalyan from 1720 – 1780 CE since the control of this town swayed between the Nizamshahi, Adilshahi, Mughals and the Marathas during the late medieval period.

Bolstered by the British

Along with the Portuguese who left an indelible mark of their reign over Salsette and Bombay, it was the British who added to it. The British officially got the possession of Bombay Island as a part of the nuptial treaty of Prince Charles II and Catherine of Braganza, a Portuguese princess, in 1661. Finding the place unaffordable for its aimed goals, the British Crown finally leased Bombay Island and its harbour to the East India Company in 1668 on a yearly rent of 10 pounds in gold. Initially mainly concerned with trade affairs,
the English company ultimately moved in to play a major role in regional and national politics in the 18th century and therefore to make Bombay city and the island’s defense system capable of withstanding the forces of formidable foes like the Mughals, Marathas, Siddis, Portuguese, Dutch, French, Danes, Spanish and most importantly, of pirates.

The British took elaborate measures and spun a net of defensive structures all around the former seven islands of Bombay. These structures still stand today, defying the march of time and changed circumstances. The British made additions, repairs and strengthened the former manor house of Garcia da Orta, then in ruins, named it Bombay Castle and raised fortifications around it by 1673 and in the first quarter of the 18th century. They also built major forts at Sion and Mahim as early as in 1673, followed by forts at Sewri, a watchtower at Sion, the Varli Fort in the last quarter of the 17th century along with new additions to the forts of Mazgaon, Riwa and Dongari at Butcher’s Island in the first half of the 18th century, not to forget that the St George Fort was constructed anew in 1770.

Several additions and repairs were made to these structures during the centuries of British rule with some of these forts like the one at Mazgaon having been destroyed by Siddi Yakut Khan in a fit of rage in 1689 during the Mughal invasion on Bombay. By 1775, the British valiantly took the Salsette, Karanja and Hog (present Nhava-Shehva) islands under their control. Meanwhile, with their arch enemy Napoleon Bonaparte defeated in the battle of Waterloo in 1815 and the felling of their regional enemy, the Marathas, in 1818, no hefty opposition was left to challenge the British Empire’s might and thus the significant role of defensive structures came to a logical end.

The British took enough precautions either by demolishing such structures or placing garrisons to command and guard those for short durations till the local agitations were quelled. Gradually, these places turned into tourist attractions as reminders of the past with rumours about cursed hidden treasures, the ghost of a beheaded horse rider and so on adding to their vintage value. Many of such forts are now surrounded by shanties and some have been lost in the increasing influx of the concrete jungle. Yet, their crumbling walls tell fascinating stories to those who will care to listen.

**Acknowledgments**

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The Wonder of the New Millennium
Global Vipassana Pagoda

M A Deokar | Photographs © B Manoj

An architectural wonder that helps promote peace and harmony, the Global Vipassana Pagoda near Gora in Mumbai is a landmark monument that brings us closer to the philosophies and teachings of the great Buddha, says Prof M A Deokar.
Asia’s tallest stone structure rises majestically in the sky against the blue background of the Arabian Sea. Located in the southwest of Mumbai on the Essel Plateau near Gorai and covering an area of about 15.5 acres, the Global Vipassana Pagoda is a 21st century architectural wonder.

Surrounded by important ancient Buddhist heritage sites like Kanheri, Mahakali and others, it stands close to Sopara, the ancient harbour city of Shurparak or Supparaka blessed by the holy footprints of Buddha’s disciples, reminding us of the rich heritage of Buddhism in Mumbai.

Inspired by the great Vipassana meditation master Acharya S N Goenka, this glorious monument symbolizes humanity’s deep reverence to Gautama Buddha, his teaching (the Dhamma) and his followers (the Sangha). It also stands there as an expression of India’s heartfelt gratitude towards Emperor Ashoka and the chain of Buddhist masters starting from his teacher Moggaliputta Tissa up to the present day’s Burmese Vipassana masters like Ledi Sayadaw, Saya Thetgyi and Sayagi U Ba Khin for protecting, preserving and spreading the Buddha’s teachings in India and abroad. In order to appreciate Burma’s contribution in preserving the technique of Vipassana meditation in its pristine purity, the Global Vipassana Pagoda is built on the lines of the famous Shwedagon Pagoda of Yangon, where the hair relic of the Buddha is enshrined.

The word ‘Pagoda’ - meaning a Buddhist shrine - is a Portuguese mispronunciation of the word ‘Dagoba’. The Sinhalese word
‘Dagoba’ is a rendering of the Pali word ‘Dhatugabbha’ meaning a cell housing the relic of the Buddha. The Global Vipassana Pagoda houses genuine bone relics of Buddha. Some of these relics were found by the archaeology department of the imperial British government in the ruins of a ‘stupa’ in Bhattiprolu in southern India before the Second World War. They were then kept in the Museum of London and were returned to the Mahabodhi Society of India after the war. The Society presented them to Acharya
Goenka to place in the Global Vipassana Pagoda for the benefit of the countless faithful who come here to meditate. Another portion of the relics enshrined in the Pagoda was received from the prime minister of Sri Lanka.

The main dome of the Global Vipassana Pagoda was inaugurated on October 29, 2006. On the same day, the sacred bone relics of the Buddha were enshrined in the Pagoda on top of the first dome above the Dhamma Wheel. The final construction of the Global Vipassana Pagoda was completed in November 2008. The formal inauguration ceremony of the Pagoda took place on February 8, 2009 in the presence of the then President of India, dignitaries, guests, monks and thousands of Buddha’s followers.

It took almost 11 years and 3.87 million man days to complete this colossal monument, which was started in October 1997 with the laying down of the foundation stone. Its construction has been made possible by the generous donations received from various quarters in terms of land for the Pagoda, money and material.

The Structure

The Global Vipassana Pagoda is a three-storied huge hollow stone structure painted in a shining Thai golden paint. It is the world’s largest pillar-less dome especially designed for meditation. For this very reason, it is called the Vipassana Pagoda. Keeping in view the convenience of those who wish to meditate, the relics are enshrined in the centre
of the middle dome and a revolving stage is created in the centre of the main dome at the ground level so that meditation can be done around it while listening to the sermons. It has the capacity of accommodating over 8,000 meditating people at a time. Meanwhile, efforts are on to improve the acoustic design of the Pagoda in such a way that the echo disturbance can be kept at its minimum.

The Pagoda exhibits the excellence of ancient Indian architecture combined with modern construction technology. Many research organisations, including IIT Mumbai, were consulted for this purpose. It is a 325 foot i.e. 96.12 metre tall monument with an octagonal base. Externally it has a circular bell shape rising towards a pointed pinnacle adorned with a crystal that is covered by a steel umbrella and a Dhamma (flag of Dhamma) on the top. The interior of the Pagoda has three domes located over one another. The first dome at the ground level has an inner height of 86.29 feet i.e. 26.3 metres and 280 feet i.e. 85.15 metres in diameter with a total carpet area of 65,000 square feet.

The second dome housing the relics is 105.25 feet i.e. 32.081 metres in height and 105 feet i.e. 32 metres in diameter. The third, which is the topmost dome, has a height of 73 feet i.e. 22.19 metres and is 26.6 feet i.e. 8.13 metres in diameter. It is twice the size of the previously largest masonry structure, the Gol Gumbaz (130 feet in diameter i.e. 39.64 metres) in Bijapur in the southern Indian state of Karnataka. The circumambulatory path is 70 feet wide. About eight to ten thousand people can walk over it at any given time.

The foundation and the Pagoda up to the base level are built with black basalt stones. The average depth of the foundation is 30 feet with about 20 feet width. The construction of the inner dome and the outside serrations of the Pagoda are made up of the famous Jodhpur stone, weighing 2.5 million tonnes and brought from Rajasthan at a distance of around 1,200 kms. The stones are skillfully cut and manually fixed into the grooves using an interlocking system and cemented with lime mortar.

The initial plan was to build the Pagoda in RCC and mild steel. But since the aim of the
construction was to build a structure that could last for a thousand years or more, it was decided to use the basic stone interlocking system and lime mortar to ensure strength and longevity of the structure. The architect and temple consultant (late) Mr Chandubhai Sompura suggested and demonstrated this technique with the help of a model made of soap bars. Stones here are cut in such a way that each stone has grooves cut both in horizontal and vertical direction so that it holds and grips other stones in both directions. This unique interlocking system is so amazing that it can hold massive stones without any support.

The top key stone depicting the Dhamma Wheel suspended over our head at a height of 90 feet weighs almost 4 tonnes. Besides the main Pagoda there are two smaller Pagodas that are 60 feet high built on both sides in the north and south. The northern Pagoda has a meditation hall used for teaching Anapana meditation to the general public whereas the southern Pagoda contains 108 meditation cells. A grand Ashoka pillar with the Dhamma Wheel similar in shape and size to the original pillar in Sarnath has been constructed to the east of the Global Vipassana Pagoda.

The entrance to the west of the Pagoda is a replica of the Burma Gate at Dhammagiri Vipassana Centre at Igatpuri with two lion images on both its sides. An information centre and a bookstore are being constructed near this gate. The stairway at this side of the Pagoda rises straight up to the circumambulatory path above the basement. Climbing up the staircase one can see two pedestals on its each side with a huge bell from Burma weighing 11 tonnes installed on the left hand side and a gong set up on the right.

**The Facilities**

The Pagoda complex also houses a Vipassana centre called ‘Dhammapattana’ to the southwest of the main Pagoda at the basement level where 10 day long courses have been conducted regularly since October 2007. The centre is well-equipped with 100 air-conditioned rooms and a meditation hall. Recently a research centre devoted to the study of Pali language and Buddha’s teachings has been established near it. A 60-tonne Buddha statue in white marble located near the research centre provides a fitting ambience to this entire area.
From the north to the south and through the west there is a two-storied C-shaped basement area housing service facilities. On the first floor of the basement one can discover many facts about Vipassana and the inspiring life and teachings of Buddha in a wonderful exhibition gallery displaying 123 paintings. There is also an audio-visual centre and a gallery of wall mounts and photographs adjacent to a book and souvenir shop. Besides these, there is a library and two auditoriums under construction. Service facilities such as rest-rooms, offices, quarters and a food court are located on the ground floor of the basement area. A three-storied guesthouse is being built outside the Pagoda premises in the northwest direction.

**A Legacy**

The Global Vipassana Pagoda is a monument of peace and harmony spreading the message of Vipassana. Just as we now view with awe the ancient pyramids in Egypt, those in centuries to come will look back and wonder at the many architectural boundaries that were crossed in constructing the Global Pagoda - this monument of gratitude.

**How to get there**

- From the Western Express Highway, head north towards Dahisar/Borivali/Ahmedabad.
- Cross the Dahisar toll booth and keep going straight.
- When you reach the Mira-Bhayandar crossing, turn left towards Mira-Bhayandar. The crossing has a statue of Shivaji Maharaj positioned at the centre.
- Keep going straight till you reach the Golden Nest Circle. Take a left turn and stay on the main road.
- Keep going straight till you take a hard right turn at the end of the road. This point will come after Maxus Mall, which comes on your right. After this take a left at the T-point junction.
- Keep following directions to Essel World or the Global Vipassana Pagoda from this point forward.
- When you reach the Essel World parking lot, go ahead a few metres and take a right turn towards Essel World. Tell the guard at the security post that you want to go to the Pagoda.
- Keep going straight till you reach the helipad. At the Helipad, take a right turn to the Global Pagoda road through the Sanchi Arch.
- The Pagoda is about 42 kms from the domestic airport terminal in Mumbai.

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He came, He saw, He conquered

Jehangir Ratanji Dadabhoy Tata
Father of Civil Aviation in India and Visionary Extraordinaire

Radha Gosavi | Photographs © Tata Central Archives

Destiny makes a man. And sometimes, there are men who make their own destiny. One such was J.R.D. Jehangir Ratanji Dadabhoy Tata - popularly known as Jeh and then J.R.D – who has gone down in history as one of the most dynamic and magnetically powerful personalities in the Indian industry. He is today remembered not only as a business tycoon and an industrialist with great foresight but also as an able administrator, courageous pilot and a popular orator. He was a true ‘conqueror’ just as what his name Jehangir implied – and his conquests were not just in terms of wealth but also for the fact that he could win the hearts of people with ease. For around two generations and more, J.R.D epitomised a way of life and a culture of business that reflected deep caring and concern for the country and its people.

His father, Ratanji Dadabhoy Tata, was a cousin of Jamsetji Tata, the pioneer of Tata & Sons. Influenced by the vision of Jamsetji Tata, J.R.D always wanted to follow his footsteps. “Men of business are not often at home in the world of ideas. It was Jamsetji's distinction that he lived in both the worlds, the world of ideas and the world of action,” he once said. J.R.D was quite impressed by Jamsetji’s principles, especially Jamsetji’s philosophy of translating dreams into theory and thence into practice. J.R.D also believed in making his dreams and visions come true for the betterment of the people - especially the people of Bombay, the city where he lived and prospered in. Interestingly, J.R.D would have remained in France had it not been destiny that brought him to Bombay.

Born on July 29, 1904, J.R.D was the second son of R D Tata and Suzanne Tata, a French lady who was also called Sooni. His childhood and youth were very much different from any average Parsi boy because a major portion of it was spent in France. In fact, he was much better at speaking French than English. The mastery over the latter came only after he migrated to Bombay. With his initial schooling done in Paris, Bombay and Yokohama in Japan, J.R.D, right from his early days, developed a personality that was global in nature. So what brought him to Bombay? In his own words, it was his love for Bombay, which he found to be a very vibrant city.

It was in the year 1925 that J.R.D joined the family business, initially as an apprentice. He wanted to pursue an engineering degree from Cambridge University but this proposal was shot down by his father who believed that a college degree was not essential for a career in the Tata Company. J.R.D became the director of Tata Company in the following year and by 1938 the chairman of Tata Sons. He was
the fourth chairman of the company and just
34 years old at that time.

Till 1993, J.R.D headed the country’s largest industrial conglomerate. And what he did also took the country forward on the path of progress. For instance, it was J.R.D who gifted India with civil aviation in 1932 and then helped spread her wings abroad in 1948 by launching Air India International. He was credited by the ‘Daily Telegraph’ of London for making Air India one of the world’s most successful airlines. For 52 years he remained the chairman of the Tata Group that produced everything from steel and electric power to chemicals and automobiles. Apart from Air India, Tata Chemicals and TELCO became two of India’s top ten companies in both sales and assets. Under his leadership, the Tata Group’s assets worked out to Rs 10,000 crore (Rs 100 billion) in 1990 from Rs 62 crore (Rs 620 million) in 1939.
**Love For Flying**

From his childhood J.R.D was of an observant and inquisitive nature, especially when it came to cars and aeroplanes. Inspired by Louis Bleriot, the first person to fly across the English Channel, J.R.D had made up his mind to be a pilot. And given the fact that he was not the kind to give up on a dream, he became the first Indian pilot with the numerical figure one on his license. With help from an English officer, Neville Vinctent, he launched Tata Airlines as a division of Tata Sons. He not only launched the airlines but also piloted the inaugural flight from Karachi to Bombay, which gradually became the regular air service in India. This was indeed a boon to the people of Bombay. Later, Tata Airlines was renamed Air India International and in 1948, in a joint venture with the Indian government, he launched Air India’s first overseas route to London.

Although he was one of the pioneering aviators, he always looked at the aviation sector through the eyes of an industrialist. His vision was to realise two things – first, that air travel should become economically viable and a large-scale industry by giving it a mass market status and second, Air India should be able to participate effectively as a competitor by offering something unique to the air traveller. Air India’s symbol, the ever-bowing, smiling Maharaja is a testimony to this far-sighted philosophy.

**More Than Business**

Meanwhile, J.R.D’s achievements were beyond the realms of his ever-growing business empire. A philanthropist by heart, he successfully set up various institutions which proved to be beneficial to Bombay in particular. As a trustee of the Sir Dorabji Tata Trust, he launched the Tata Memorial Hospital, the Tata Institute of Social Sciences (TISS), the Tata Institute of Fundamental Research (TIFR) and the National Centre for the Performing Arts (NCPA).

Moreover, all these institutions were started with a lot of thought and with the core objective of contributing to the country’s march ahead. For instance, he wanted the Tata Memorial Hospital to not just cater to the treatment of the ailing but also be engaged in research and education. He was of the view that research in medicine was of as much importance as diagnosis and cure. To that effect, a seven-storied building was constructed at Parel in Bombay for the hospital. In 1941, while inaugurating the hospital, Sir Roger Lumley, the governor of Bombay, had said, “This hospital will become a spearhead for attack on cancer. It will also be one from which the knowledge of new methods of treatment and diagnosis will go out to doctors and hospitals throughout the country.”

The words of Sir Lumley proved to be true. Indeed, the hospital has continued to render immense service and benefits by way of advice, diagnosis, care and treatment to millions of citizens of Bombay and elsewhere in the country. J.R.D had a unique philosophy for his endeavours - ‘to find out a suitable person first and then build an institute rather than building an institute and searching for a suitable person.’ This philosophy he applied for creating a research institute. In 1945, he, along with India’s former scientist Dr Homi Bhabha, founded the Tata Institute of Fundamental Research (TIFR), a scientific research institute where Dr Bhabha was appointed its first director. The institute started functioning within the campus of the Indian Institute of Science, Bangalore and later moved to Colaba in Bombay. A good deal of competent talent which was built up through the TIFR has put India in the front rank of the scientifically advanced nations of the world.

**Artistic Pleasures**

Though a hard-core businessman, J.R.D also had a passion for art. He believed that human beings were incomplete without art and music. With the help of Dr Homi Bhabha’s brother, Jamshed Bhabha, he established the National Centre for Performing Arts (NCPA).

The idea was to build not only a prosperous society but also one that provided space for creative expression and fulfillment. He turned to the field of arts after having covered medicine, science and education because he felt that the great heritage of classical drama, music and dance in India was being rapidly lost to the advances of modern culture, primarily borrowed from the western world. The aim of the NCPA was to preserve and record this heritage and to promote a renaissance of the performing arts.
Bollywood
Up, Close and Enchanting
Touring Tinsel Town

Tania Kamath  |  Photographs © Samir Madhani

There's quite a chance that you may see Shah Rukh Khan enacting a romantic sequence or Kareena Kapoor doing the jig amidst a huge circle of dancers. There's also the possibility of getting to within hand-shaking distance of your favourite television actors. But what's more is that the Bollywood Tour will give you a ringside view of how films, television soaps and commercials are shot on the turf of Film City. Take a tour then with Tania Kamath, before you actually hop on to the bus.
India produces around a quarter of the world’s films, making it the largest film industry in the world. More than 1,000 films get made every year. Of these, 60 per cent films are made in Mumbai. And 30 per cent of these get filmed in Film City.

A couple of Buddhist monks sit at their balcony looking down on to a street celebrating a riotous Holi. Colourful mists descend as Indians and foreign nationals throw handfuls of ‘gulaal’ into the air. Savoury snacks like jalebis and samosas are displayed appetizingly on food carts. Stalls with artifacts, souvenirs, jewelry and knick-knacks line the street. Along the facades of guesthouses and hotels, people hover around, joining in the fray occasionally. A typical tourist street in India? No. An exact replica of it! The attention to detail makes you gasp. The lines on the bark of that large Banyan tree you are under, the thousands of leaves with their natural shades and veins are fake! But then, this is Film City – the land of make-believe.

If you are dying to get a peek of the ‘real’ behind the ‘reel’, hop on board the ‘Bollywood Tour’. The Maharashtra Tourism Development Corporation in collaboration with Film City hopes to soon launch this treat for cine-lovers. The Bollywood Tour is part of the mega redevelopment plan to turn Film City into a top-notch studio and tourist destination. Being on the tour will give you the much sought-after opportunity to see the action “behind-the-scenes”. Who knows, you just may witness cinematic history in the making.

What’s interesting is that the concept of Bollywood tours did not originate in India. In 2006, the Singapore Tourism Board had created a ‘KKrish’ tour. Britain’s Tourism Department has created a ‘Bollywood Map of Britain’ with locations from Hindi blockbusters, like the Waddesden Manor shown in ‘Kabhi Khushi Kabhie Gham’ and the café where love blooms in ‘Love Aaj Kal’. In
fact, the tourism boards of several countries, as for example Hong Kong, are gearing up to lure Bollywood fans.

And why not? We are a nation that celebrates our entertainment and madly loves our entertainers. On any given day, 1.5 crore (15 million) people take a break from their routine lives for three hours across 13,000 (and counting) theatres all over the country. Add to this the daily movie rental figures. We can’t help but get mesmerized by moviedom. Today, film viewers the world over acknowledge the ‘masala’ films of Bollywood as a genre by themselves and interest in Bollywood is steadily growing. Bollywood cinema gained international recognition when ‘Lagaan’ was nominated for the Oscars and ‘Devdas’ and ‘Rang De Basanti’ were nominated for BAFTA. Madame Tussauds displays wax sculptures of Bollywood superstars like Amitabh Bachan, Aishwarya Rai, Shahrukh Khan and Kareena Kapoor. Several international production houses have made forays into Bollywood and worldwide releases for Bollywood films have become the norm.

In 2011, at the Cannes Film Festival, Bollywood was celebrated by screening an 81-minute documentary – ‘Bollywood: The Greatest Love Story Ever Told’. Though Bollywood refers specifically to Hindi language films made in Mumbai, it is the most widely known brand of Indian cinema. India produces around a quarter of the world’s films, making it the largest film industry in the world. More than 1,000 films get made every year. Of these, 60 per cent films are made in Mumbai. And 30 per cent of these get filmed in Film City.

A Magical Kingdom

Sprawling over 521 acres, Film City is the largest studio complex of Bollywood. As you go around the 40 outdoor locations and 16 sound-proof, air-conditioned studios, you realise why more than 180 films, TV serials and ads get shot at Film City each year. It has every possible terrain – hills, bridges, lakes, winding roads, green expanses along with facilities like air-conditioned make-up rooms, dedicated power lines and water supply. On an average 30 – 35 productions are in progress daily, round the clock. Several Marathi, Bhojpuri, Tamil films too have been filmed here. The tagline – ‘Film City is the canvas where you can paint your dreams’ - therefore rings true. According to Mangesh Mohite, Joint Managing Director, Film City, “Once the ‘master plan’ is implemented by around
2016, Film City would have revamped facilities to actualize films from script to screen, bringing them on par with international studios."

Film City is even part of television history. ‘Mahabharat’, ‘Chanakya’, ‘Tamas’ and the path-breaking ‘Kaun Banega Crorepati’ have all been shot here. Several popular television soaps have had their sets standing here for a couple of years. You could get a ringside view into the world of ‘Uttaran’ or ‘Taarak Mehta Ka Ooltah Chashma’.

One can only look on incredulously when told that that little lake is where the lavish sets of ‘Devdas’ were created. Or that these grounds were where the Kasauli of ‘1942: A Love Story’, the Chandni Chowk of ‘Kabhi Khushi Kabhi Gham’, the haveli of ‘Hum Dil De Chuke Sanam’ stood. As you go past the helipad, you see in your mind’s eye the fight sequence of ‘Dhoom 2’ and the burning scene of ‘Om Shanti Om’. And you can’t help a feeling of déjà vu when you see the most featured temple in Hindi cinema - a simple switch of the idol to suit the occasion is all that is needed.

Also, experience an eerie feeling at the Bombay Natural History Society (BNHS) gate – the preferred spot for horror movies, burying murdered bodies or getting lost in the jungle. Tamil movie buffs will be delighted to see the location ‘Khandala Top’ where Rajnikanth rode with his mother on his bike in ‘Panaakkaran’. And perhaps you may recognise the bungalow from ‘Bodyguard’. Any of the roads that you are on could have been featured in fight scenes, scenes of driving in the countryside or cycling.

Throughout your Bollywood Tour, any thought you may have had of filmdom being frivolous is banished from your head. Every set bustles with crew members, countless conversations and camaraderie. Cups of tea and biscuits are served constantly. It seems chaotic to an outsider. But once the scene is set, the camera angles perfected, rehearsals done, a crew member hollers “silence”, the clapper loader announces the scene, the director calls out “action” and the shot is taken, you appreciate the complex coordination that is involved. After the shot, there is spontaneous cheering. The thrill of creating movie magic is infectious.

Value-Additions
Apart from a guided tour of the place in a bus, the plans include a mock shoot and amphitheatre to orient tourists to some of the technicalities of filmmaking. A ‘Monument Avenue’ with plaques of films shot at Film City is being designed. As you go around, you
may see the vanity vans of stars, catch some live shooting, or even ogle at actors up close. Talks are on with producers and actors to explore possibilities of the tourists interacting with the stars on campus without interrupting the shooting process. Walkways through film sets may be created with mirrors so that there is no disruption. Gardens, a children’s recreation center and food plazas will also developed.

One of the most exciting features being planned at the Film City is the Bollywood Museum. An ambitious project, the museum will have picture galleries, memorabilia like the cameras used by V Shantaram and Dadasaheb Phalke, audio-visuals, scripts, letters, sketches, technical devices, props and costumes from Indian cinema. The archives will house films from the silent era and talkies like ‘Raja Harishchandra’, ‘Alam Ara’, regional films, copies of landmark films, musical notations of famous film songs, audio-visuals of famous film shots and interviews with film personalities.

**Private Tours**

After all this, if your desire remains unfulfilled, you can opt for tours arranged by private operators. Most offer a pick-up and drop facility, a drive past stars’ homes, a visit to a film or TV serial set (only within Mumbai) and refreshments. Some include a visit to a post-production facility where you can get acquainted with dubbing or editing or special effects creation. The charges for these tours range from around USD 120 - 175 or Rs 3,500 – 8,500 per head for a day. For fans, viewing the homes of Shahrukh Khan, Salman Khan, Aishwarya Rai, Amitabh Bachchan and Re-
kha from the outside can be thrilling. The bits of ‘inside’ information that your guide regales you with adds to the delight. You may pass by some studios too – like Mehboob Studios, RK Studios or Filmistan.

Bollywood Tours, a pioneer in this field, customizes trips to suit the tourists’ interests if possible – visits to reality shows like ‘Big Boss’ or ‘Masterchef India’, dance shows like ‘Jhalak Dikhla Ja’, serials like ‘Sau Bhagyawati’ can be organised. One of the stops on their route is the UTV ‘Walk of the Stars’. Here, you can see tiles with hand imprints of stars like Shabana Azmi, Sridevi, Ranbir Kapoor and autographs of Meena Kumari, Nargis, Sunil Dutt and others from yesteryears. You could strike a pose with the sculptures of Shammi Kapoor and Raj Kapoor. You can visit the projection room of a heritage cinema hall if you opt for it. Language seems to be no problem as they have translators who speak Spanish, French, German, etc.

If luck is on your side, you could chat with the stars or peek into their make-up rooms or like some tourists did, get invited to an after-shoot party with the actors. However, those hoping for a glimpse of their cine idols need to be patient. As Kundan, my animated guide from Bollywood Tours puts it, “It’s like...
going on a safari. We guarantee that we will take you to a location. Then it’s your destiny whether you spot a lion, a tiger, a leopard, or maybe nothing.”

Whatever your experience may be, at the end of the day, one thing’s sure – that you thoroughly enjoy being a voyeur of this phenomenon called Bollywood.

Film City Tourism Plans:
- Library
- Bollywood museum
- 5-star hotel
- Convention center
- Rest house
- BNHS nature trails
- Food plazas

Film City Facts:
- Established in 1977
- Managed by Maharashtra Film, Stage and Cultural Development Corporation (MFSCDC)
- Located at Goregaon, Mumbai
- Renamed Dadasaheb Phalke Chitranagari in 2001

Private Tour Operators:
- www.bollywoodtours.in
- www.bollywoodtourism.com
- www.bollywoodtourpackage.com
A Beautiful Bounty of Flora and Fauna

The Sanjay Gandhi National Park

Sunil Limaye, Ranjan Desai | Photographs © Prashant Masurkar, Sunjoy Monga, Jagdish Wakale, Sunil Limaye, Raju Bandekar, Vinayak Parab, Samarth Parab
The Sanjay Gandhi National Park on the periphery of Mumbai offers to the tourists, naturalists, bird-watchers and environment researchers a fascinating treasure of wildlife and innumerable plants and trees, say Sunil Limaye and Ranjan Desai.
The Sanjay Gandhi National Park is a tropical wilderness within the limits of Mumbai. A protected area of almost 104 sq kms, the park is fringed by a burgeoning population of more than 12 million people and is possibly India’s most visited and least understood nature reserve. The park is home to just under a quarter of India’s avifauna – along with many kinds of mammals, of which the most renowned is the elusive leopard. As many as 150 species of butterflies and nearly 8,000 species of insects are found here. It has a floral extravagance of nearly 800 species of flowering plants - from humble herbs and woody climbers to towering teak trees and two types of bamboos.

Recently, noted naturalist Sanjay Monga witnessed two birds - the Oriental Hobby and the Oriental Hawk Eagle - for the first time in the history of the park, indicating the richness of this habitat with its capacity to support a varied wildlife. The Indian Kino tree i.e. *Pterocarpus marsupium* and Wild Hog Plum i.e. *Spondias acuminata* are the two important indigenous trees of this park. The park is also home to many endangered species. The vertebrate fauna of the park comprises of 42 species of mammals, 274 species of birds that include migratory, land and water birds, 38 species of reptiles and nine species of amphibians.

One of the rarest mammalian species glimpsed here is the Rusty Spotted cat (*Felis rubiginosa*). Of the mammals belonging to eight natural orders and 17 families seen in the park, eight species are of an endangered status. These include the leopard, the Rusty Spotted cat, the Jungle cat, the small Indian Civet cat, the Common Palm Civet cat, the jackal, the Four-Horned antelope and the Mouse deer.

The avifauna belongs to 18 different orders and 47 families. The park is visited by over 80 species of migrant birds, both from the Himalayas and Central Asia and birds like Sparrow Hawks, European Kestrels, Black-Breasted Quails, Marsh Sandpipers and Stone Curlews are found here. The Sanjay Gandhi National Park is home to five endangered birds. They are the Peafowl Osprey or the fish-eating eagle, White Bellied Sea Eagle as also hawks and the larger falcons. It is also home to reptiles belonging to three natural orders and 14 families, of which seven species are endangered. The Marsh Crocodile or Mugger, Rock Python, Indian Cobra, Russel’s Viper, Krait and the Saw-Scaled Viper are the ones most commonly seen here.
The Bassein Creek, Tulsi Lake, Vihar Lake and other water sources in and around the park have an abundant variety of fish and 25 species, including the Mumbai Duck, Golden Anchovy, Hekru, Marine Catfish, Murre, Singala, Catla, Rohu, Vadas, etc. At dawn or dusk, the thrilling possibility arises of an encounter with the stealthy leopard and the langur troop, several species of birds such as the Grey Jungle Fowl, Red Spur Fowl, Greater Racket-Tailed Drongo, Indian Grey Hornbill, Emerald Dove, Black-Hooded Oriole, Puff-Throated Babbler and the White-Eyed Buzzard, on any of the nature trails like Shilonda, Malad or Gaimukh. The diversity of the park never fails to amaze even wildlife experts.

The total number of insect species could possibly be in the range of 8,000 to 10,000. On a nature trail when children hold a grasshopper or a glistening beetle or come face to face with an Owl Moth as big as 12 cms, there is always a noticeable change in their perception of the so-called lowly insects.

The park abounds with spiders too in an incredible array of forms. Over 70 varieties have been located and there are many more. The best time for observing spiders is between end-July and mid-November. While it is the web-weaver or Orb Spider that people are familiar with, there are many that do not weave a web, preferring to hunt by ambush. The most widespread web-weaver is the Giant Wood Spider that emerges from its self-imposed hiding by early August, sometimes even sooner as well as the mesmerizing ‘trap door’ spider that will leave you spellbound when you see its amazing power to tap the small, unsuspecting insects as prey. The Spot Swordtail and Common Blue Bottle Butterfly frequent the damp surroundings, adding colour to the muted landscape in the summer. And apart from the poisonous snakes of the park, its Nagla region has the presence of a poisonous mangrove species called the Excoecaria agalocha.

**A Season for Birds**

The period just after the rains marks the beginning of the finest bird-watching period. Winter migrants from the Himalayas and beyond and a few local migrants from several hundred kilometers around the park begin arriving by early September. Among the earliest birds to arrive is the Long-Tailed Shrike. It mostly keeps to the scrub areas on the park’s periphery but some of them are visible around the Tulsi and Vihar lakes. October sees an avian influx, with over a 100 species of winter visitors spreading over the many kinds of terrain in and around the forest. Blue Rock Thrush, Common Stonechat, Black Redstart, Common Hoopoe, Blue Throat are some of the birds that one can see in the vicinity of Vihar Lake. Small bands of restless Wagtails frolic by the waterside, also frequented by the Pheasant-Tailed Jacana.

The Bronze-Winged Jacana, Purple Swamphen, Little Cormorant, Grey Heron, Purple Heron, Egrets, Sandpipers, Painted Storks, Asian Openbills and Black-Headed Ibises can sometimes be seen feeding in deep waters. Each winter there is a tremendous varia-
Vine snake

Jespa - the cub

Tiger
tion in the number of birds visiting the Vihar Lake. Water fowl come to the edge of the lake on winter mornings, their numbers fluctuating by the day. On some mornings there are hundreds of birds, a bevy of species while a few days later, hardly any can be seen. Perhaps the Tulsi and Vihar lakes are just fleeting stopovers for these migrating birds.

Predatory birds too frequent these lakes. The Oriental Honey-Buzzard flies overhead and the long-drawn, plaintive three-note whistle of a soaring Crested Serpent Eagle can be heard over a nearby hill. Black-Shouldered Kite, Brahminy Kite, Black Kite, Eurasian Marsh Harrier and an occasional Grey-Headed Fish Eagle fly low while the White-Bellied Sea Eagle and Booted Eagle soar high over the lakes. The Bassein Creek attracts sea eagles and an occasional Osprey. The Shaheen Falcon flies overhead to its feeding site on the rock above Kanheri. On a winter morning one can see the Laggar Falcon flapping its wings over the lakes. An Osprey pair spends much of the winter over the calm waters of the Tulsi Lake and indulges in raptor hunt that provides a timeless performance.

The Big Beasts

In the parched forests during the summer one can see a barking deer sprinting away at the sound of human footsteps or the Sambar stag glaring before bolting with an ear-splitting alarm cry. The elusive Four-Horned antelope can also be seen in and around the Tulsi Lake.

In a landscape abounding in withered stalks, it is confounding what these animals live on. Over the last few years the forest department has created several waterholes and for the last two summers these have regularly been filled up with external water supply to take care of the animals. Phanasache Pani, one of the waterholes below Kanheri, normally has regular water supply even at the height of summer and one can often observe fresh leopard pug marks and the diggings of Sambar and wild pigs in search of water.

Flora Fantasy

The pristine beauty of this park, situated inside a forest that is a part of the Western Ghats, lies in its flora. The forest is of mixed deciduous type, having both deciduous as well as evergreen species of plants living in harmony with the fauna. Over 200 plant species have been studied in the Borivali, Yevoor and Nagla regions of this park. Some of these need a special mention by virtue of
their beauty, utility and above all, their environmental and medicinal importance. The vegetation comprises trees, shrubs, herbs and climbers. While the tree and shrub population is observed throughout the year, the herbs show their presence during the monsoon and disappear after the rains recede.

Also, when the monsoon sets in or even before that when a few seasonal showers make their appearance in early June, the listless, leafy carpet begins to drip with water. The glorious pink-striped Trumpet Lilies sprout as if by magic but they barely last the first week of rain and disappear as quickly, followed by the gorgeous pink and white flowers of the Hill Turmeric. For the next four months, many flowering species add to the beauty of the park. Malabar Glory Lilies, Garden Balsams, Smithias, Sesame, Commelina and Costus are only some of them. In late September, several orchids burst forth on high plateaus when a gradual change in species composition takes place with a pageant of Garden Balsam and Sensitive Smithia and Silver-Spiked Cockscomb or Sesame.

Prominent among the trees is the king of timber trees, the Sag or Teakwood that is magnificent by its stature alone. It blooms during the monsoon when a creamy-white inflorescence crowns the tall tree. Bahava, also known as the Indian Laburnum, greets you by its light green foliage and beautiful lemon-coloured flowers hanging down in bunches like chandeliers. Its fruits appear soon in the shape of green rods which turn brown when ripe. The Palas has dark green foliage. It bursts into a bright orange-red bloom during the summer. The entire forest then appears as if on fire, which is why it is called the ‘Flame of the Forest’. The red-beaked flowers against dark green foliage attract comparison to a parrot and hence it is also known in Sanskrit as ‘Kinshuka’. A cousin of this species, the giant woody climber Liana, appears at certain places. It is known as a Palasvel. Ukshi, another giant woody climber growing profusely here, is an indicator of high ground water level.

Charoli, a dry fruit, is used for garnishing sweet dishes such as Shrikhand and Basundi and is obtained from the fruits of the trees that grow here in abundance. These have long leathery leaves. Asan, a tree with big, pointed thorns at the base, bears tiny, star-shaped flowers. Its wood has medicinal properties to treat diabetes. Koshimb or Kusum, also called the Lac, sports bright crimson new, tender foliage. It plays host to the Lac insect. Shirish, a majestic tree, has a large beautiful crown and bears beautiful, delicate bunches of flowers. Shisham or Rosewood, spotted at many places here, is an important timber tree. Apta and its cousin Kanchan, remarkable for its peculiar two-lobed leaves, reminds us of the Dassera festival when the leaves are symbolically exchanged as gold.

The scientific name of Bauhinia has its origin in the names of two botanist brothers, Caspar and John Bauhin. A prickly tree, Kantesavar,
known as the silk-cotton tree, is also found here. It sheds all its leaves and then offers a bloom of large, showy, bright crimson flowers. The silken fibres on its seeds help carry them to long distances. Hedu or Haldu, a sturdy, tall tree with beautiful foliage and mace-shaped, yellow groups of flowers, dots many places here. Another commercially important tree found here is the Moha whose flowers yield the ‘mahua’ liquor after fermentation. The oil from its seed is used by the tribal folk in food and in lamps since it gives a non-sooty flame. The Ain trees, scattered all over, bear ball-shaped, winged fruits locally used in rituals during the month of Shravana.

At some places the Beheda trees are seen bearing tender red leaves, mostly grouped at the end of short branches. The Kalamb is yet another tree with beautiful foliage and small yellow groups of flowers similar to Haldu. The Tetu tree attracts your attention by its very large, pinnate compound leaves. Its bell-shaped flowers open at dusk and are pollinated by bats. Its fruits are also huge in size and
Mr. Sunil Limaye is Chief Conservator of Forests and Director, Sanjay Gandhi National Park, Mumbai. Dr Ranjan Desai is a former Associate Professor of Botany, Elphinstone College, Mumbai.

Acknowledgment
Naturalist Mr Sanjay Monga.
ferns such as the Maiden-Hair Fern.

The rotting leaves and plant parts offer a rich medium for the growth of many fungi such as a variety of mushrooms along with Bracket Fungi and Shuttle Cock fungi, to name a few. These are responsible for the recycling of nutrients and soil fertility of the park. A true wonder of nature, the *Aeginetia indica*, a parasitic flowering plant growing on bamboo roots, appears above the ground only as a flowering carpet with pink flowers. A strong breeze often causes the branching bamboo known as *Kalak* to sway, thus creating a creaking sound. One feels then as if someone is murmuring!

The presence of epiphytes like orchids and lianas (woody climbers) in the park is an indication of the good health of the forest. The lichen - an association between fungus and algae - indicates that there is no air pollution in the park. A distressing feature, however, is the occasional occurrence of a European weed *Ranmodi* which has to be uprooted and burnt before it flowers or else it can spread like wild fire and harm the otherwise healthy forest. To put it in simple words, the Sanjay Gandhi National Park offers a window to nature with a difference.

**Tribal Padas in SGNP**

Mumbai must be the only metropolitan city in the world which has the tribal population living in the natural surroundings in the padas (hamlets). The Sanjay Gandhi National Park also known as the lungs of Mumbai is not just a habitat of Chitals, Leopards and other species, but it is also a natural home for the aboriginals in this region. There are about 43 padas in Sanjay Gandhi National Park. Warli, Kokana, Dhodiya, Mahadev Koli and Katkari are the major tribes who live in this forest. Their life is now touched by the urban lifestyle. To some extent they have preserved their ritual and art tradition. They worship their ancestors, nature and totems which are sometimes exhibited in the vicinity of their settlements. Though living in the heart of Mumbai, they are on the periphery of development. For their better future the park authorities are planning to resettle these families outside the SGNP to preserve their lifestyle and culture.

(By : Prachi Chaudhari - research scholar)
**Emergency Numbers**

Call the local police station if you anticipate a law and order situation or the Police Control Room at 100 as well as the local fire station or the Fire Brigade Control Room at 101. Most often, it is a situation of humans cornering a desperate leopard and the police can help disperse the crowds.

**Control Room:**

100, 022-22621855, 022-22621983, 022-22625020  
Borivali : 022-28906606, 022-28930145  
Aarey : 022-29272484, 022-29272494  
Dindoshi (Goregaon E) : 022-28786300, 022-24691205

In case of a leopard emergency (say a leopard surrounded by mob or a person attacked), call:

**Sanjay Gandhi National Park control room** : 022-28866449  
**Thane Forest division control room** : 022-25445459

In case you’re unable to reach any of the Control room numbers, please feel free to speak to our volunteers here:

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<td>Yogesh Band</td>
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</tr>
</tbody>
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Have we missed anything? Get in touch and tell us!  
Email us at: mumbaikarsforsgnp@gmail.com

**Tourist Information**

*Entrance Fees - per day (7.30 am to 6 pm)*  
Adult (12+) (without vehicle): Rs. 30/-  
Child (3 to 12 yrs): Rs. 15/-

*Vehicle - (additional to each individual person’s entrance fee)* per day:  
Two Wheeler: Rs. 25/-  
Car/Jeep: Rs. 100/-  
Bus/Truck: Rs. 150/-

*Morning Walkers (5 am to 8 am)*  
Senior Citizens: Rs. 12/- per year  
Others: Rs. 25/- per month / Rs. 100/- per year.

**Photography**

Still Photography (non-commercial): No Fee  
Still photography (commercial):  
Rs. 1000/- per day  
Video (commercial):  
Rs. 7500/- per day

**Access Restrictions**

No entry signs indicate restricted access to tourists around the public recreation zone within the park. Tourists may travel up to Kanheri Caves along the main road only and not either side of the road in the forest. Tourists are requested to leave the park by 6.30 pm

**Cycle Hire (Timings 7.30 am to 4.00 pm)**

Regular Cycles - Rs 20/- per hour (minimum hire 2 hours) Deposit: Rs. 200/- per bicycle.  
Geared Cycles - Rs. 30/- per hour (minimum hire 2 hours) Deposit: Rs. 300/- per bicycle.

Cloth bags are available at the cycle stands which can be carried to bring back plastic and other trash found in the Park. For every bag of plastic litter you collect a concession of Rs. 5/- will be provided on the rental charge.

**Accommodation**

4 Rest Houses and 2 Camp Sheds are available within the park.

Contact the park authorities for further information and booking.  
Email: sgnpmumbai@gmail.com

New tent houses available for nature lovers.

For further details contact:  
Range Forest Officer,  
Krishnagiri Upavan.  
Tel: 022-28860716

**Timings and charges**

**Lion and Tiger Safari**

Timings:  
Morning - 9 am to 12.30 pm  
Afternoon - 2 pm to 5.20 pm  
Open Tuesday to Sunday (Monday Closed)

Tickets:  
Adult: Rs 50/-  
Child: Rs 20/-  
Video Rs 500/- (per day)

Tickets available at Lion and Tiger Booking Office and Information Centre.

Safari Buses leave from outside the booking office. A minimum of 15 adult passengers required for bus departure (maximum 30 seater).
**Nature Information Centre (NIC) and Butterfly Garden**

Open daily - Guided Nature Walks and Slide Shows available for booking in advance.
Centre contains a walk through interpretation board area with ecological and environmental information on the National Park and the wider world.

**Boating Lake**
Timings Daily:
- Morning - 9 am to 12.30 pm
- Afternoon - 1.30 pm to 5.30 pm
Tickets:
- Two Seater Boat - Rs 30/- (over age 3)
- Duration - 15 minutes
- Four Seater Boat - Rs 60/-
- Duration - 20 minutes

**Children’s Play Area**
One near Boating Lake. Second at Lion and Tiger Safari Booking Office Site

**Plant Nursery**
Next to NIC
(Plants available for sale)

**Toy Train**
Timings:
- Morning - Every 30 minutes from 9 am to 12 pm
- Afternoon - Every 30 minutes from 1.30 pm to 5.30 pm
Tickets - Adult: Rs. 25/-
- Child: Rs. 10/-

A minimum of 20 passengers are required for train departure.
Trains run Tuesday to Sunday.
(Monday Closed).
Garden seating area is situated outside train station.

**Kanheri Caves**
Buses run from the Cycle Hire Tent site.
Mornings - 9 am to 12.30 pm
Afternoons - 2 pm to 5.30 pm
Costs:
- Adult: Rs 30/-
- Child : Rs 15/-
A minimum of 15 passengers required for bus departure.
Tickets for entry to caves (available at cave site)
Timings: Daily 9 am to 5 pm
Indian National: Rs. 5/-
Foreign Tourist: Rs. 100/-
Video: Rs. 25/-
Snack Shop on site.

**Deer Enclosure**
Small fenced in Deer Park Area near Toy Train.

**Gandhi Memorial**
Hilltop views – peaceful garden seating area.

**Information Centre**
To share information and create awareness among tourists, an information centre was created in 1979. Basic tourist information as well as information about the park is provided at this centre through a permanent exhibition and various small documentary films.

**Boating**
Boating in the stored water of the Sanjay Gandhi National Park is an added attraction that provides an opportunity to observe the aquatic life and water birds from a closer distance.

**Lion & Tiger Safaris**
There is a lion safari that was started in 1975 and a tiger safari begun in 1998 which are spread over an area of 12 hectares and 20 hectares respectively. The lion safari presently offers a chance to see two lions and a lioness as also three cubs named Jespa, Gopa and Shoba, now in their first year. The tiger safari brings you close to three Royal Bengal tigers and three white tigers.

**Shilonda Nature Trail**
This gives a glimpse of the amazing bio-diversity of the park. It is about 2.5 kilometres long and you can see here the Atlas Moth, various butterflies, Trap-Door Spider, Giant Wood Spider along with many species of reptiles and mammals. The monsoon is an especially great time to be on this trail with the Wild Turmeric emerging on the forest floor and the water beginning to flow into small nullahs.

**Souvenir Shop**
The souvenir shop is located at the entrance of the park. This shop sells various mementos, gift articles and forest or wildlife-related books for the tourists.
Along the Sea Shore
Beaches of Mumbai
Text & Photographs © Anand & Madhura Katti

Though Mumbai is an island city, the city’s high population has left little room for its beautiful beaches. Among the few popular stretches along the Arabian Sea are the Juhu beach and the Girgaum Chowpatty. In such a densely populated city, its beaches are a breath of fresh air, and their vibrant atmospheres bring together citizens of all ages.
Juhu Beach Mumbai

Juhu beach is the most popular beach of Mumbai. From being a narrow sand bar off the coast of Salsette island in the 19th century, Juhu metamorphosed into one of the most elite suburbs of Mumbai in the mid 20th century. Sprawling celebrity bungalows dot the beach and it was a favorite location for Hindi movie shoots especially in the 1970’s. Juvem, as named by Portuguese, was the earlier name of Juhu where the East Indians, Kulbis, Agris and Bhandaris resided.

Just near the beach, the Juhu aerodrome is where JRD Tata landed in 1932 inaugurating India’s first scheduled mail service. Today, the commercial airport lies a few kilometers away but Juhu beach still offers a spectacular sight of flights as they take off from the city, over the sea and far away into the horizon.

Juhu beach is on the must-see list of every tourist to Mumbai. One can get here from almost every point of the city by road and rail and it is close to other suburban places like Santacruz, Vile Parle and Andheri.

The beach is a welcome retreat for walkers & joggers at dawn and leisure seekers in the evening, who throng to the beach to get a respite from the city’s hectic lifestyle. It is known for its chaat food specialties like bhel puri, pav bhaji and pani puri and ice golas.

The ISKCON Krishna temple is a major attraction in Juhu. There are many multi-star hotels and some opulent shopping options available in the area.

Anand and Madhura Katti are travel and food writers and documentary film makers.
Chowpatty beach Mumbai

Chowpatty beach is another popular Mumbai beach. This was the location for many an important meeting of the freedom fighters during the struggle for India’s independence. Chowpatty is really Chau-pati (four channels or four creeks). Lying close to the Central Business Districts of Nariman Point and Churchgate and the old colonial quarters of South Mumbai, it is flanked by the trademark Marine Drive skyline on one side and the elite Malabar hill on the other.

A long walk along the beautiful promenade of Marine Drive and spending an hour or two through the breezy seashore makes it a pleasant getaway. Come evening, the beach transforms itself into a complete platform of entertainment. From pony rides to snake charmers and dancing monkeys to acrobats, there is something here for everybody.

Chowpatty beach also known as Girgaum Chowpatty, wears vibrant colours during Ganesh visarjan, when thousands of people from across Mumbai bring Ganesh idols for immersion after ten days of worship during Ganesh Chaturthi. Mumbai’s popular snacks of vada pav, bhel puri, panipuri, ragda patties and kulfi are sold by vendors at the beach.

With Mumbai’s oldest skyscraper, the Air India building, the Trident Hotel, the revolving tower of the Ambassador hotel as well as the spectacular “queen’s necklace” on one side and the tall buildings of Malabar Hill tapering to Raj Bhavan, the official residence of the Governor of Maharashtra, on the other, Chowpatty offers a magnificent view of the Mumbai skyline.

Other beaches around Mumbai

Within a fifty kilometer radius are located many more stunningly picturesque beaches like Madh island which also boasts of an old Portuguese fort and Aksa one of the quietest of beaches. Marve and Manori are pleasant beaches for bathing and Gorai, a little further away is now the location of the Global Vipassana Pagoda.
Indian Money’s Past and Present

The RBI Monetary Museum

P V Radhakrishnan
Photographs © RBI Monetary Museum, Mumbai
The RBI Monetary Museum in Mumbai offers a fascinating glimpse into the world of money beginning from the time when emperors used gold coins to the current trend of e-money, says the museum’s curator P V Radhakrishnan.
The word money has a magical ring to it. Everyone wants it, and it has the power to dictate the fate of nations. As such, the RBI Monetary Museum, located in Mumbai, the country’s financial capital, is a valuable addition to the Reserve Bank of India’s economy and finance-related functions and commercial activities. It was inaugurated on November 18, 2004 by the then president of India, Dr APJ Abdul Kalam.

The RBI, which is the monetary authority of the country, is also the custodian of the country’s monetary heritage. It was in this context that the bank set up a museum to document, preserve and present India’s monetary heritage to the public. The RBI Monetary Museum represents the bank’s efforts to demystify and discover the mysteries of money. It was conceived as a part of the RBI’s educational and outreach programme - reaching out to the public and to the student community in particular.

The museum was put up in phases wherein the first phase was the virtual museum (www.museum.rbi.org.in) which was launched in 1998 as the first of its kind in India. The physical construction of the museum was taken up subsequently and was designed by a team from the National Institute of Design, Paldi, Ahmedabad who executed the ideas, the storyline and the content provided in the display tableaus. The concept of money as a social innovation has evolved from primitive barter through commodity money, coinage, currency notes to mere accounting entries which form the basis of electronic money.

Further, the museum provides a window of knowledge to understanding financial instruments such as ‘hundies’ and promissory notes, early paper money to notes issued by the Reserve Bank of India as the present issuer of money, what money does and how it impacts the common man together with a
peek into the world of foreign exchange and G-securities. Its storyline walks the visitor down the ages - how money has evolved from 'the concrete to the abstract' from metals to coins to notes and now to mere accounting units in the form of e-money. The museum has been divided into six sections.

A pictorial (caricature) depiction of the evolution of money and banking in India together with financial and economic curiosities down the ages has been showcased here through the exhibits (coins, notes, etc), photographs, visualisations as well as electronic gadgets. The museum has in place a permanent and itinerant display of representative collection of original coins, notes and financial instruments which take the visitors down 2,500 years.

Section 1
The first section named ‘Ideas, Concepts & Curiosities’ introduces the visitor to how the money originated and evolved and how it is transformed from the concrete to the abstract i.e. the age of the good old barter system to electronic money. Here, one can see exhibits of money ranging from the Neolithic ages to stored value / credit cards and the various shapes and sizes, nomenclatures, metals and their alloys, including some of the smallest coins in the world. It also talks about India’s biggest ‘nazrana’ coin that was issued during the reign of Mughal Emperor Jehangir (1605-1628 CE) which weighed around 11.66 kg or 1,000 tola and was usually given as a gift.

Section 2
The next section of the Indian coinage traces the evolution of coined money from the 6th century BCE to the present with exhibits of select coins along with a chronology of events and the timeline marking the important historical events. A well-defined six-zone structure on Indian coinage displayed chronologically begins with ancient punch-marked coins dating from the 6th century BCE to coins of the Mughal emperors, the princely states, European companies to the British and Republic Indian coinage and commemorative
coins. It is, in a way, the history of India portrayed through the pieces of gold, silver and copper and explains how a new ruler used to issue coins on the typology of an old crumbling empire.

The bilingual coin of Menander, the Western Kshatrapas coins dated to the Saka era, the large number of gold coins of the Gupta Empire, the ‘kalmia’ type of Suri and Mughal coinage, etc are the other attractive and important displays among the thousand or more pieces. This section also highlights how people started melting the nickel brass or aluminum bronze 20 paise coins issued in 1968-69 to make ornaments.

Section 3
As to how the transition did take place from coins to bank notes and how the concept of banking evolved are addressed in the third section. In other words, it traces the journey from coins to paper money and it shows how the concept of ‘promises to pay’ originated.

Section 4
This section, along with a tour of indigenous banking, ‘hundies’ and other financial instruments, gives a glimpse of the early bank notes in India which evolved in the late 18th to early 19th century down to the present. A representative collection of notes issued by the Government of India and the Reserve Bank of India are shown in flippers that can be rotated to see either side. The special lighting at the backdrop helps the visitors to observe various security features such as watermarks, etc.

Sections 5 & 6
The visitor in these sections is introduced briefly to how the demand and supply of currency is managed in the country. It also provides a glimpse of the security features of the bank notes. The function of the RBI

The RBI, which is the monetary authority of the country, is also the custodian of the country’s monetary heritage.
A silver Rupee of Sher Shah Suri
and a screen explaining trading transactions in foreign exchange with live quotes on foreign exchange, commodities and share prices, allows for an understanding of the current financial world. Visitors can not only see how the exchange rates of various currencies change but can also take imaginary positions in currency, sell or buy and make or lose money.

For students, the museum has interactive information kiosks and money games. The kiosks give comprehensive details with enlarged images about the displays and the games through which children can learn the various features and facts of currency notes and coins. While leaving, one can pick up brochures on the story of money in India, India’s contemporary currency, Indian coinage and precious signatures. The museum also furnishes information to the students and the curious who want to know more about Indian numismatics and the RBI. Any query on coins and currency notes posted on the RBI website is answered by the curator.

**Reaching Out**

The museum regularly takes part in special exhibitions organised by the coin societies and colleges. Interactive sessions are organised for the visiting school/college students on Indian numismatics, banking and finance. The museum also arranges quiz competitions, seminars and multimedia presentations on the story of the Indian paper money for students visiting the museum. It has earlier organised two thematic displays on various aspects like the notes issued by the RBI since 1935 and on coins of South India. To make the museum visit more interesting for the students of elementary schools, there is a proposal on the anvil to introduce activity sheets.
General Information
Address: RBI Monetary Museum,
Amar Building, Ground Floor,
Sir P M Road, Fort,
Mumbai – 400 001.
Telephone: 022-22614043 | (Cell)
09820793270
Fax: 022-22702820
Website: http:\\www.museum.rbi.org.in
Email: museum@rbi.org.in
Curator: Dr P V Radhakrishnan
Email: pradhakrishnan@rbi.org.in
Timings: 10.45 am to 5.15 pm. Closed on Monday and bank holidays.
Entry: Free for all
Other Facilities: Requests can also be made for Museum Guides for group tours. Visitors are provided with lockers to keep their valuables. There is an arrangement for drinking water and washrooms for the visitors. Parking slots for six cars or two buses available in the vicinity of the museum.

Special Attractions
The museum arranges quiz contests for school children in Mumbai to create awareness about the country’s rich monetary heritage among school children. The winners are given a memento and a participation certificate. A multimedia presentation on the ‘Story of Indian Paper Money’ can also be arranged for the visitors on request.

Notes Section
Dr. P.V.Radhakrishnan is the Curator of the Monetary Museum, Reserve Bank of India, Mumbai

Brochures & Mementos
The museum has four brochures containing useful information. While ‘The Story of Money in India’ comes with the ticket, it also has some mementoes for purchase such as:

1) India’s Contemporary Currency: Rs 5.
2) Indian Coinage: Rs 5.
3) Precious Signatures: Rs 5.

Dr. P. V. Radhakrishnan is the Curator of the Monetary Museum, Reserve Bank of India, Mumbai.
Apart from these, there are other museums and heritage galleries such as Heritage Gallery at Chhatrapati Shivaji Terminus, Alkesh Dinesh Modi Numismatic Museum on the Mumbai University campus at Kalina.

Museums of Mumbai

Shraddha Bhatawadekar, Rajendra Aklekar
Photograph © Sachin Naik

Contribution by Shraddha Bhatawadekar & Rajendra Aklekar

Museums in Mumbai offer visitors glimpses into the rich past, happening life, vibrant culture of the city that is Mumbai. The city has over 15 museums catering to varied subjects from archaeology, ancient art to natural history, science and technology, contemporary art even touching upon subjects such as leprosy, sex health, etc.

The Chhatrapati Shivaji Maharaj Vastu Sangrahalya
Location: Mahatma Gandhi Road
Formerly known as Prince of Wales Museum, this is one of the biggest museums in the city, dating back to 1905 when its foundation was laid by the then Prince of Wales. The museum houses a rich collection of artefacts ranging from sculptures and miniature paintings to coins including rare European and Far Eastern artefacts and paintings donated by the Tata family and others.

The Bombay Natural History Society
Location: Shahid Bhagat Singh Marg
The Bombay Natural History Society, established in 1883, has been working in the field of conservation of nature through scientific research. It has a very rare and prestigious collection of faunal biodiversity in India, which include bird, mammal, reptile, and amphibian specimens, which are very well preserved and open to researchers for scientific studies.

The National Gallery of Modern Art
Location: Mahatma Gandhi Road
The NGMA, Mumbai is housed in the characteristic structure of Cowasji Jehangir Hall which was designed by George Wittet in the second decade of the 20th century. The interior renovated beautifully to meet the needs of exhibition galleries, this museum of contemporary art is one of the popular venues for art exhibitions.

The RBI Motenary Museum
Location: Pherozshah Mehta Road, Fort
This museum brings forth the interesting history and development of the concept of money and exhibits currency in the form of paper, gold bars and other curiosities.

INS Vikrant
Location: Mumbai Harbour
INS Vikrant, a British-built aircraft carrier served the Indian Navy from 1957 to 1997. It has been preserved ever since and has been turned into a museum with rare photographs, machinery, systems and artefacts, which is occasionally opened by the Indian Navy to the public.

Ballard Bunder Museum
Location: Ballard Estate, close to Bombay Port Trust Memorial
The Gatehouse built in the 1920s in Ballard Estate has been restored and converted into a maritime museum and showcases rich naval history through its collection of artefacts, maps and photographs.

Museum of the Heras Institute of Indian History and Culture
Location: Mahapalika Marg
Named after Fr. Henry Heras, S.J., the Heras Institute at St. Xavier’s College has dedicated its research to Indian history and culture. The Museum holds many valuable antiquities such as sculptures, miniature paintings, maps, terracotta artefacts, etc. The museum serves researchers and students.

Antarang Museum
Location: Kamathipura
This Museum is dedicated to educating the young and old about the human body, sexuality and AIDS. Started under joint efforts of MCGM and Mumbai District AIDS Control Society, the museum aims at raising awareness regarding AIDS and other hazards. This is the only museum of its kind in South Asia.

Bhau Daji Lad Museum
Location: Veermata Jijabai Bhonsle Udyan, Dr Ambedkar Road, Byculla
Bhau Daji Lad Museum, formerly known as the City Museum has the distinction of being one of the oldest museums in the city. Formerly also known as the Victoria and Albert Museum, the museum is housed in a beautifully restored building within the premises of the Byculla Zoo. The museum through its rich display of photographs, maps, models dioramas and artefacts narrates the story of Mumbai and its growth and development. Housed in the gardens besides the museum is the historic sculpture of an elephant brought from the island of Elephanta, which has given the island its name.

Mani Bhavan
Location: Laburnum Road, Gamdevi
Mani Bhavan was Mahatma Gandhi’s residence from 1917 to 1934 and a base for the Indian Independence movement. It has been converted into a museum dedicated to Gandhi. This well-preserved house also displays old photographs of the Mahatma, his correspondence and also

Shraddha Bhatawadekar is an archaeologist by training and has been working in the field of Heritage Management and Conservation in Mumbai
Rajendra Aklekar is a Journalist and Museologist working in Mumbai
Mumbai Special

Museums

has a library with a great collection of books. The room in which he stayed has also been preserved along with his belongings.

The F.D. Alpaiwalla Museum
Location: NS Patkar Marg, Kemps Corner
This museum displays the art objects of Framji Dadabhai Alpaiwalla, an avid collector and shows the history of the Parsi community in Mumbai.

The Nehru Centre
Location: Worli
The Nehru Centre at Worli houses a permanent exposition called the ‘Discovery of India, which uncovers varied aspects of Indian culture and its journey across time through its fourteen galleries.

The Acworth Leprosy Museum
Location: Acworth Municipal Hospital for Leprosy, Wadala
This museum on leprosy is a joint project of Acworth Municipal Hospital for Leprosy and Acworth Leprosy Hospital Research Society. The museum revolves around eight modules such as the disease, its treatment, archival records, health education, etc.

The BEST Museum
Location: Anik Depot, Wadala
Located in Anik Depot, the BEST Museum is a treasure house, with rare photographs, models, an original ticketing machine, tramway benches and other artefacts, which depict an interesting story of the lifeline of Mumbaikars, the BEST. It shows the evolution of this integral mode of transport from the running of the first horse drawn tramways in 1874 to the coming of buses and is well worth a visit.

The Aai Museum
Location: The Orchid, near Chhatrapati Shivaji Domestic Airport, Vile Parle (E)
Two Aai (Mother) Museums, one at the Orchid Hotel, near the Mumbai domestic airport and the other at Jadhavgadh, Pune house the collection of artefacts acquired by the green hotelier Vithal Kamat.

Archdiocesan Heritage Museum
Location: Aarey Road, Goregaon (E)
The Archdiocese of Bombay has in its 125th year, established a museum displaying the heritage of the church, which includes statues, candle stands, chalices, among others.

Mobai Bhavan
Location: Manori, Malad (W)
This museum displays the life of the East Indians, the community that was amongst the early inhabitants of Mumbai. Initiated by Mobai Gaathan Panchayat, this museum gives visitors a glimpse into the traditional lifestyle and heritage of the East Indian community.
Religious Places
From temples to churches and mosques to Agiaries; Mumbai abounds in places of worship for people of all religions and believers in all faiths. Shraddha Bhatawadekar and Hetal Gada takes us to some of the oldest shrines around the city.

Shrines of Mumbai

Shraddha Bhatawadekar, Hetal Gada
Photographs © Samir Madhani, Sachin Naik, Hetal Gada
Mahalaxmi temple  
Date: 19th century  
Location: off Bhulabhai Desai Road at Breach Candy.  
Important facts: Legend has it that the Goddess disappeared during the Muhammedan rule. During the construction of the Great Breach, she appeared in the dreams of Ramji Shivji, a contractor and asked him to establish a shrine, after which the construction of the Great Breach was possible. The main temple has images of goddesses Mahalkshmi, Mahakali, Mahasaraswati; there are many temples in the complex.

Siddhivinayak Temple  
Date: original 19th century  
Location: Near Ravindra Natya Mandir, Prabhadevi  
Important facts: A temple dedicated to Ganapat, it was built in the early 19th century by Laxman Vithu Patil. It is now very popular and is worshipped by a large number of devotees especially every Tuesday and Thursday.

Mumbadevi Temple  
Date: original shrine dates back to 14th century, present structure from the 18th century  
Location: Mumbadevi Road and Sheikh Memon Street  
Important facts: Goddess from whom the city derives its name, Goddess of the kolis (fishermen). The shrine was originally located at the site close to the Victoria Terminus, and later moved in the 18th century to its present location.

Babulnath  
Date: original shrine dated to the 18th century, present temple built in the 19th century  
Location: Babulnath Marg  
Important facts: A temple dedicated to Shiva, the name was probably derived from babul (Acacia Arabica) trees in the vicinity. Originally said to have been built in the late 18th century, the temple in its present form belongs to the 19th century. Ghipuja in Shravan and Pithori Amavasya in Bhadrapada are two important occasions.

Banganga  
Date: origins date back to the Shilahara dynasty (9th-12th centuries); structures around the tank belong to the 18th-19th centuries  
Location: Walkeshwar Marg, Malabar Hill  
Important facts: One of the oldest pilgrimage sites in Mumbai, it is said to be the place where a Shiva temple was built by the Shilaharas, and destroyed later by the Portuguese. It has a stepped tank with Deepastambhas at the centre and temples around.
Temples are believed to have been built in the 18th century, Walkeshwar temple being the most important.

The Church of St. John the Evangelist (Afghan Church)

Date: 19th century
Location: Colaba

Important facts: Built as a memorial for soldiers who died in the Afghan war, it is among the early examples of Gothic architecture in Bombay. Known for its beautiful stained glass, the church is a masterpiece of British church architecture in India.

St. Michael’s Church (Mahim Church)

Date: original church dates back to 16th century, now renovated
Location: at the junction of L.J. Road and Mahim Causeway

Important facts: Popularly known as Mahim Church, the original church was built by the Portuguese in the 1540s and rebuilt several times.
times. Today it is still visited by many devotees specially for the Wednesday Novena which believers vouch brings about miracles in people’s lives.

Parsi Fire temples- Dady Sett’s Atesh Behram
Date: 1783
Location: Sitaram Poddar Marg, Girgaum

Important facts: Fire being considered sacred by the Parsi community it is worshipped in fire temples. While there are many Agiaries in Mumbai, the oldest is Dady Seth’s Atesh Behram in Girgaum. There are 16 types of fire in the Atesh Behram.

Portuguese Church
Date: original belonging to 16th century; rebuilt in the 1970s
Location: S.K. Bole Road, Dadar
Important facts: Our Lady of Salvation Church popularly known as Portuguese Church was built during the Portuguese period. It was rebuilt in the 1970s.

Haji Ali
Date: Early 19th century. Present day structure after the Trust was legally formed in 1916
Location: In the midst of the Arabian Sea, off Lalalajpatrai Marg

Important facts: The Haji Ali Dargah houses the tomb of Saint Pir Haji Ali Shah Bukhari as well as a mosque and is very popular among people of different faiths.

**Shri Adinath Bhagwan Jain Temple**  
**Date:** 1806  
**Location:** Kapad Bazaar, Mahim-West.

Important facts: The Shri Adinath Bhagwan Jain Temple, the oldest Jain temple in Mumbai is 206 years old. The idol of Mulnayak Vasupujya Swami is placed on the ground floor, the idol of Adinath Bhagwan is on the first floor and the idol of Parshvanath Bhagwan is on the second floor. It is said that this idol is more than 240 years old. The temple is made of marble; the floor has a floral design.

**Shri Godiji Parshvanath Bhagwan Jain Temple**  
**Date:** Early 19th century  
**Location:** Pydhoni, Mumbai-400003

Important facts: Shri Godiji Parshvanath Bhagwan Jain Temple is 200 years old and is considered to be one of the finest Jain temples in Mumbai. The flag of the temple was installed by Seth Motishah. This temple has nine shikharas. The entire temple is built of white marble and the ground floor is mirrored. This temple did not have electricity inside earlier and even today they burn lamps throughout the day which makes visiting it a unique place by itself.
The Jewel of Mumbai
A house with a history of more than 300 years will always have interesting tales woven around it. More so if it has been the residence of no less than the governor of Bombay. In fact, even though the nomenclature of the post has more or less remained the same, there have been several other changes over the years.
Panoramic view of Jal Bhushan

From Left to Right: Jal Laxan, Jal Pujan and Jal Chintan
The first four governors of Bombay, including Mr Humphrey Cooke who actually took charge of the island of ‘Bombaim’ on behalf of the British Crown, were royal servants. Later, for a period of about 200 years, the governor worked for the East India Company (1668 - 1857), following which he became a representative of the Queen of England and the Empress of India till 1948, reporting to the Viceroy and the Governor General of India.

When India gained freedom, the governor became a representative of the country’s president in the bilingual State of Bombay. This continued until 1960, when the state of Maharashtra came into being. During this long journey, the governors’ powers and functions changed with the economic and political vicissitudes of India. But naturally, all this affected not only the governor as a person but also his place of residence. Another interesting facet to this development is that Mumbai, as it is now known, was received by Mr Humphrey Cooke and his predecessor Mr Abraham Shipman from the Portuguese Viceroy. Later, the island was given on lease to the East India Company.

The East India Company was represented by Sir George Oxenden, whose headquarters at that time were in Surat. As was the practice at that time and also for the fact that the governor was also the chief of the military forces, Mr Cooke set up his office in Surat too. However, in 1687, during the governorship of Sir John Child, it was decided to shift operations to Bombay due to security reasons. As such, Bombay, which was hitherto important only because of its port and commerce, now became a seat of administration too. There were now three presidencies that the East India Company ruled over and Sir Child came to be known as the Governor of Bombay Presidency.

**Bombay Castle**

This shift of operations brought about vast changes in the governor’s residence too. The Manor House, as it was known, was fortified to ward off attacks by the Portuguese and the Mughals. Bombay was constantly under threat. For instance, between 1678 and 1682, Yakut Khan, the Siddi admiral of the Mughal Empire, landed at Sewri and torched Mahim. By February 15, 1689, Khan conquered almost
the whole island, and razed the Mazagon Fort in June 1690. After a payment made by the British to Aurangzeb, the ruler of the Mughal Empire, Yakut evacuated Bombay on June 8, 1690. The Manor now came to be known as the Bombay Castle and had a commanding view that strategically encompassed the port, its two bays and the town.

By 1700, Bombay Castle had been provided with a strong magazine, quarters for soldiers and tanks to supply fresh water for a 1000 people for 20 months. Later, this move, that had initiated fortifications, prompted another shift. It was deemed strategically inappropriate for the governor to live within the bulwarks. This was because all those who visited him at the garrison would be able to assess the strength and preparedness of the garrison. The search began for a new residence. As such, Mr John Spencer’s home in Apollo Street was purchased in 1757 so that it could be used as the new residence of the governor. It was aptly titled ‘New House’ and subsequently ‘Company House’. However, the governor did not reside here for long.

**Sans Pareil**

Bombay had begun to grow and the heart of the city was becoming congested. Governors had begun to prefer the climes at the occasional hot weather residence at Parel. Once a Jesuit monastery, the magnificent mansion at Parel was built on the ruins of the old Vaijanath Temple. A traveller, Carsten Neibur had suggested the villa at Parel be called ‘Sans Pareil’ (The Peerless) since nothing could compare with it in all of India. Mr W Hornby (1771-1784) was the first governor to take up residence at Parel. Melody and mellifluous voices filled the Durbar Hall. During these gala evenings, china and crystal would glitter under the chandeliers in the banquet hall. In 1804, diners raised their glasses at a banquet hosted by Governor Jonathan Duncan to toast the launch of ‘The Literary Society of Bombay’.

The house at Parel was attractive because of its spaciousness. In fact, to meet the increasing requirements, 43 more properties were acquired at a cost of Rs 14,000. This huge estate accommodated a mile-long approach road to the residence that had a well laid out park, stables for coaches and horses, a menagerie and expansive space for the daily
horse rides of the governor and his staff. The sprawling complex with a grand stairway, large rooms and balconies was substantially enlarged by Mountstuart Elphinstone (1779-1859) under his personal attention.

Elphinstone was a Scottish statesman and historian, associated with the government of British India and later became the Governor of Bombay, credited with the opening of several educational institutions accessible to the Indian population. Besides being a noted administrator, he wrote books on India and Afghanistan. The complex accommodated quarters for the staff and also a school. The son of a peer, he was a man of high tastes and imported three chandeliers to decorate the halls where the banquets and balls were hosted. Even the corridors were lit with chandeliers and the dining tables, glassware and silver cutlery were imported too.

Malabar Point
Meanwhile, in Parel, industrialization was creating noxious effects. The population had burgeoned. Pollutants fouled the air, creating conditions facilitating the spread of wind and water-borne diseases. The governor during this time was Sir James Fergusson whose wife died of cholera in this house in 1883. His successor, Governor Richard Temple, transferred his residence to Malabar Point and the Parel residence was converted into a plague hospital where thousands received treatment for the plague that struck Bombay in 1897-98. It was then that Dr Waldemar Haffkine began to gain prominence and developed the plague and cholera vaccines. Since 1925, this Government House has been known as ‘The Haffkine Institute’, in memory of the man who transformed a fortress into a citadel of science.

To continue, Malabar Point, an astounding geographical location, rises imperiously over land with the headland jutting into the panoramic harbour like a cape in the cerulean sea. In times past, the azure skies would forewarn of plunder as the sails of marauders, the
dreaded pirates of Malabar, appeared on the horizon. They would climb to the top to plan their raids. This summit by the shores heralded a view of the emerging city. Evoking their recurring piracy, the peak came to be known as Malabar Point. The conditions at Malabar Hill also found favour with the English given their love of hunting. The early residence and office was known as ‘Marine Villa’.

From this aesthetic bud, Raj Bhavan would bloom into a community of estates, adorning 49 acres of land, laced by beach and forest. Surrounded by sea on three sides, the Raj Bhavan complex at Malabar Hill has a mile long stretch of thick forests, a sandy beach and several lush lawns. It stands today, the epitome of magnificence and glory – the real Jewel of Mumbai.
Raj Bhavan Annexes

Jal Bhushan

Jal Bhushan, the focal point of the Raj Bhavan is the official residence of the Governor since 1885. It is a magnificent structure overlooking the vast expanse of the Arabian Sea and its many changing moods. French furniture, exquisite carpentry, intricate portraits and tableaux on the wood lend it elegance beyond compare.

Jal Lakshan

Jal Lakshan is the residence reserved for the visit of the President of India. This unassuming bungalow houses a collection of portraits of Maratha warriors as well as a valuable collection of Mughal miniatures. With Udaipur arches, Maratha architecture and George III period furniture, it is the ideal suite for the President to receive guests and visitors.

Jal Chintan

Once known as Point Bungalow, Jal Chintan is the official residence for the visiting prime minister of India. Perched upon a cliff that leads to the sea, the view from here is mesmerizing. From here could be seen a lone light of Prong’s Lighthouse, which for mariners meant they had arrived in the bay of Bombay.

Jal Vihar

With beautifully carved screens, vaulted ceilings crowned by mouldings of the Ashoka Lions of India and priceless Persian carpets inlaid with ancient motifs that evoke the Mughal era, the Jal Vihar is the only building with a colonial interior décor. It houses the ball room and the banquet hall where the governor hosts banquets for dignitaries and visiting heads of state.

Jal Sabhagraha

The venue for momentous occasions like swearing-in ceremonies is the Jal Sabhagraha, the tranquil and serene Durbar Hall of the Raj Bhavan. Constructed in 1911 this august hall is also used by the governor to felicitate litterateurs and artists.
Traditional Eateries of ‘Amchi’ Mumbai
Whether on a special food trail or simply hungry, Mumbai’s traditional eateries offer wholesome dishes that leave most craving for more... Anand and Madhura Katti explore the city for places that the foodies love to visit.
The city that never stops, naturally, caters for its busy citizens to eat on the go. Although it is home to some of the priciest restaurants in the country, Mumbai always offers wholesome food for anyone on a budget. While vada pav and pav bhaji are specialities of this busy city, Maharashtrian vegetarian snacks like sabudana vada, khichdi, dalimbi usal, kothimbir vadi, zunka bhakri, misal and thali peeth are best tasted at traditional restaurants at Dadar and Girgaum, that are home to quintessential Maharashtrian settlements. The cosmopolitan nature of Mumbai also means it has outstanding Irani cafes, Udupi restaurants, Gujarati, Marwari and Jain vegetarian meal restaurants and popular street food stalls selling bhel puri and pani puri.

It’s only natural for Mumbai, the capital of Maharashtra, to have restaurants serving authentic fare. Some of the most authentic eateries of the city were started during the pre-Independence era to cater to small-time traders who visited the city for business. In those days, eating out came out of necessity for those who travelled far away from home, rather than for leisure, and most looked for a quick bite that would keep the energy levels up till the return journey back home.

Maharashtrian Medley

Its almost a century since the Dakshini Brahmananche Swacha Uphargriha (a clean eatery of southern Brahmmins) was started by Narayan Rao Kane, a migrant from Konkan. It was later fondly referred to as ‘Mama Kane’ in memory of the man who ran this small eatery near the Dadar market. Now managed by his grandchildren Kamalakar, Ramkrishna and Mukund, Mama Kane continues to serve subtly flavoured Maharashtrian vegetarian delicacies along with recently added other Indian regional vegetarian cuisine. Mama Kane is almost synonymous with batata vada, the dish he first introduced in 1928.

The vada is a fried dumpling of spiced potato mixture coated with gram flour and the most popular snack of Mumbai. When served
along with _pav_ (leavened bread typically used to stuff the _vada_), it becomes the _vada pav_, a staple food of many Mumbaikars. The _pav_ bun slit in half, spread with garlic chutney (pound garlic, chilli, gram and salt mixture) and stuffed with hot _batata vada_, is a tasty and filling snack. It is sometimes called the Indian burger to compare with the internationally known dish. _Vada pav_ is available at restaurants and at street food outlets throughout the city. Keeping the fried _vada_ dry (devoid of oil) is Mama Kane’s specialty. The _vadas_ are quite big and two of these are enough to satiate the hunger. A _kokum sharbat_ (cool drink) served here is very soothing after a spicy meal. Mama Kane started the ‘rice plate’ (a complete _thali_ meal) in 1935.

_Sabudana khichdi_ is another typical Maharashtrian breakfast dish. Soaked _sabudana_ (sago or tapioca pearl) is spiced with tempered green chilies, curry leaves, mustard seeds and cumin and is topped with crushed roasted groundnuts. It is also a typical _upasi_ (fasting) snack consumed by those who are observing a weekly, fortnightly or monthly fast in Maharashtra.

_Upasi misal_ at Panshikar’s, next to Dadar station, is a mouthwatering dish, which makes fasting worth the while. The hot snack served in a small bowl has a perfectly spiced mixture of _sabudana_ and boiled peanuts. _Kharvas_, _piyush_ (thick flavoured milk) and _patties_ are the other favourites here. Further ahead, near Sena Bhavan, is Dattatreya, another iconic restaurant serving popular snacks and _thali_ meal.
Maharashtrians use gram flour with different ingredients to prepare a variety of fried snacks. In kothimbir vadi, it is cooked with chopped coriander leaves, crushed roasted groundnuts, ginger, cumin and chillies. Square cubes are steamed before deep frying. The best kothimbir vadi is served at Prakash near Shivaji Park. This busy restaurant has been serving sabudana vada, masala bhat (spiced rice) and puri bhaji along with other traditional Maharashtrian savouries since 1972.

Aaswad, serves kanda (onion) thali peeth (spiced Indian bread made from a variety of flours) and the simple and soothing varan bhat (lentils and rice). Especially recommended here is the upasi thali peeth and the sabudana vada. The pithla bhakri served here is a combination of jowar roti and gram flour curry. Typically, soft drinks are not served at traditional Maharashtrian eateries. Milk-based drinks of piyush, masala doodh and tak make a good combination with spicy snacks. Kokam sharbat is also a popular drink.

The Aram Milk Bar near Chhatrapati Shivaji Terminus has a fascinating story about its name. Kaustubh Tambe, its current owner, says: “My grandfather Shrirang Tambe bought the British Bar 73 years ago and converted it into a vegetarian restaurant. He retained the name ‘Bar’ and added ‘Milk’ to denote that the milk-based drinks were served here.” Kanda pohe (flattened rice soaked and spiced with onion and spices), upasi and Kolhapuri misals, sabudana vada and of course batata vada are extremely good here. A quick service window on the outside serves vada pav for people-on-the-go. Tambe informs us that two more Aram Milk Bars are being set up.
up and the one at Bazaar Gate, Fort Market is almost ready to be inaugurated. The other is planned to be opened at Vashi, Navi Mumbai.

Southern Specials

Cafe Mysore is the oldest restaurant in Mumbai for south Indian delicacies. Its legacy goes back to 1936 when a relative of the Maharaja of Mysore started the restaurant. Its current owner Naresh Nayak says, “It brought in Udupi restaurant culture to Mumbai when A Rama Nayak took over the restaurant in 1970.” The simple eatery also enjoys the patronage of renowned industrialists and serves rare neer dosa batter mixed in coconut milk and koto idli (idli steamed in fresh jackfruit leaf cups). Upma, sheera and coffee are regularly packed from here and delivered to celebrity homes. Many Udupi restaurants across the city remain all-time favourites with hungry Mumbaikars looking for a quick and cheap bite.

Iranian Icons

The Irani cafes are the iconic remains of SoBo (South Bombay), the old colonial quarters of Mumbai. These are spacious restaurants with old wood furniture and glass top tables with the menu visible from underneath. These are especially patronised by the Parsis living in the area. Unfortunately, the number of Irani cafes has now reduced to just two. Kyani & Co near Metro cinema theatre and Yazdani Restaurant at Fort Market continue to maintain the slow-paced tradition of Irani cafes. Kyani & Co was established in 1904 and is currently run by Aflatoon Shokri and Fily. Bun muska (buttered bread), khari, omlet pav, puffs, mawa cake, biryani, cookies and cakes served with chai are part of the typical menu here. Says Fily: “We have not increased the rates since a long time”. Kyani opens by 6.30 am to serve tea to early risers who are the restaurant’s regular clients. Yazdani specialises in a variety of breads and biscuits. Ginger biscuits and garlic and pepper breads are very popular. Mawa cake and khari are the typical favourites here.

And Much More

Many food stalls at the Juhu beach vie with each other to serve pav bhaji and sev puris to visitors. Ice golas with different flavours are popular both among adults and children. Sardar at Tardeo Circle serves one of the best pav bhajis in town. Also, Gujarati, Marwari, Jain and Sindhi restaurants in the city are known for their vegetarian meals. Purohit at Churchgate has been in existence since the 1930s. At one time their meals would be served in silver plates and although the receptacles have changed with times, their tasty Guajarati meals have retained their quality. Samrat Restaurant at Churchgate, Nanumal Bhojraj, Thakers Club and Joshi’s Friends Club at Kalbadevi, Bhagat Tarachand behind Mumba Devi Temple, Rajdhani at Crawford Market, Panchavati Gaurav near Bombay Hospital and Kailash Parbat at Colaba are good for sumptuous thali meals. Bhagat Tarachand and Rajdhani have many branches throughout the city.

In short, if it is traditional Maharashtrian vegetarian cuisine or a mix of various states that you seek in food items, Mumbai is the place to head to. The widespread offer is just too tempting to ignore.
Across
1. Mumbai was gifted to the British by the Portuguese as part of Catherine’s ___ to Charles (5)
2. “C” in CST, the station and airport (11)
3. Popular beach and western suburb (4)
4. Restaurant opposite Regal cinema which hosted former US President Bill Clinton (4,5)
5. Mumbai’s famous beach known for its street food (9)
6. Mumbai’s ___ Hospital and medical college near Mumbai Central Station (4)
7. Area home to the Mumbai University campus (6)
8. Mumbai’s planetarium is named after this great leader (5)
9. Ancient Greek name for Mumbai (10)
10. Mumbai’s ___ Art Gallery (8)
11. Famous Durgah near Mahalaxmi (4,3)
12. Mumbai’s ___ Area home to the Mumbai University campus (6)
13. Mumbai’s ___ Planetarium is named after this great leader (5)
14. Mumbai’s ___ Restaurant opposite Regal cinema which hosted former US President Bill Clinton (4,5)
15. Mumbai’s famous beach known for its street food (9)
16. Mumbai’s ___ Hospital and medical college near Mumbai Central Station (4)
17. Area home to the Mumbai University campus (6)
18. Mumbai’s ___ Planetarium is named after this great leader (5)
19. Mumbai’s ___ Art Gallery (8)
20. Famous Durgah near Mahalaxmi (4,3)
21. Indian Institute of Technology locale ? (5)
22. Major business area in South Mumbai (4)
23. Terminal for Western Railway local trains (10)
24. One of the three maidans in South Mumbai (4)
25. Last stop on the north-east sector of Mumbai’s Central Railway line (6)
26. One of the oldest churches in Mumbai (2,8)
27. Gateway of India was built to commemorate the landing of this British King (6,1)
28. Mumbai’s ___ Art Gallery (8)
29. Mumbai’s ___ Planetarium is named after this great leader (5)
30. Mumbai’s ___ Hospital and medical college near Mumbai Central Station (4)
31. Mumbai’s ___ Planetarium is named after this great leader (5)
32. Mumbai’s ___ Restaurant opposite Regal cinema which hosted former US President Bill Clinton (4,5)
33. Mumbai’s famous beach known for its street food (9)
34. Mumbai’s ___ Hospital and medical college near Mumbai Central Station (4)
35. Mumbai’s ___ Planetarium is named after this great leader (5)
36. Mumbai’s ___ Restaurant opposite Regal cinema which hosted former US President Bill Clinton (4,5)

Down
1. Mumbai’s famous D N Road (8)
2. ___ Ghoda: Venue of Mumbai’s famous annual arts festival (5)
3. Major station on both the Central and Western lines (5)
4. Current mayor of Mumbai (5,6)
5. ___ Hall : famous hall at King’s Circle ? (14)
6. Library on D.N. Road ? (1,1,5)
7. Caves across the sea from Mumbai (9)
8. Nursery for Mumbai’s budding cricketers (7,4)
9. Mumbai’s famous D N Road (8)
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