

**Volume 2. Issue 3. 2009**

July-September

Chhatrapati Shivaji Maharaj  
Vastu Sangrahalaya, Mumbai

(formerly Prince of Wales Museum of Western India)



*“The Museum of Western India is  
an Indian composition.*

*The real reason why it is so, is because  
it was instructed that the design  
should be Indian in character...”*

*George Wittet*

# The Museum

NEWSLETTER - every quarter

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Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India)  
A magnificent view of the building with the glistening dome after the exterior cleaning and conservation



Sabyasachi Mukherjee  
Director, CSMVS

## Greetings from the Museum!

We are happy to present Volume 2, Issue 3 (July – September, 2009) of the Museum Newsletter – every quarter.

The past quarter was eventful in terms of academic and educational activities and also for successful completion of certain projects under the Museum Modernization Plan. Please see pages 9 to 11 for the status of our special projects in visual format.

Overtime the concept of the museum has seen tremendous changes, as also the ideas and principles involved in museum practice. The museum exhibitions have become an effective and scientific medium of expression and communication. A museum is not merely a store house of antiquities which establishes a link between the past and the present, but an important centre of culture and education that touches all aspects of human life. Such changes are inevitable in the context of the Global museum movement.

Over the years, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum of Western India), Mumbai has achieved several of its goals with a combination of indigenous skills and foreign expertise in the context of changing times; it has always aimed at being a centre of education and not merely a showcase of antiquities. The Museum began its modernization program 8 years ago to keep pace with the changing needs and trends of the 21st century. This implied upgrading the Museum to its modern standard to make it as inviting and enjoyable as any major museum of the world. Today, the Museum is moving towards a high impact visitor friendly, audience – centered institution, valued by community, artists, other institutions, and government.

We are happy to present here our activities of the past quarter under a separate Recap Section and also a progress report highlighting our special projects under the title 'Transformation'. This presents an overview and visual record of all our activities.

We hope this issue of the Newsletter proves informative too.

We look forward to your valuable suggestions.

Thank you.

## Conservation of the David Sassoon Painting - A fairy tale



*(before conservation)*



*(during conservation)*



*(after conservation)*

David Sassoon, the Merchant Prince of Bombay, seemed weighed down and tired as his dusty, lifesize, early twentieth century portrait, created with oil paints on canvas, arrived at the Museum Art Conservation Centre of the CSMVS. The painted canvas, soft at some places and hard at others, with cuts and tears, a gaping hole and many large blisters, sagged under its own weight that was made even heavier by a thick canvas that had previously been (lined) stuck behind the painting with an adhesive of wax and resin.

As for the image, it looked dull under the varnish that had darkened considerably to a brownish hue. David Sassoon's image was surrounded with a dark coat of paint that hid all background details of the painting. The paint layer at various places was fractured and peeling off as small flakes of paint. The edges of the canvas were in bits and pieces and ready to fall, just waiting for the removal of the rusted nails that were holding the canvas to its stretcher. The huge frame itself was in a sorry state. Despite this, hope sparkled in the beautiful eyes of David Sassoon and in the hearts of the Managing Committee of the David Sassoon Library that had requested the CSMVS to conserve their painting.

The Art Conservators-Restorers and their support teams at the CSMVS documented the damages and then de-framed the painting very gently. The most important part of the painting is also its most fragile layer, the image. The first task was to gently consolidate the flaking paint layers otherwise they could inadvertently be lost forever. Once the painting was safe to handle, it was turned face down, the additional lining canvas was carefully removed and then so was the wax-resin adhesive in a patience-testing, long drawn and slow process.



*Loss of the canvas*



*Flaking paint layers*



*Removal of wax - resin residue*



*Solvent cleaning in progress*

## CURATOR'S CORNER



Repairs to the frame



Filling up of paint losses



Lining on a suction table



Retouching in progress

The next step was to hold in place the various tears on the weakened canvas. A heat-melt synthetic adhesive, that can easily be removed, arrested the tears with the help of specially designed patches. The numerous nail holes and canvas losses, some measuring as small as 3 mm in diameter, were filled up one by one with similar textured cloth to bring the entire canvas assembly to one uniform thickness.

The cleaning of the darkened brown varnish from the image of David Sassoon revealed the true mauves, reds, whites and creams of his robes, his skin, and his eyes shone forth with a fairy-like light as that of a visionary and gentle soul of steely resolve. The removal of the overpaint from the background areas revealed completely the shapes and colours of a pillar, the backdrop curtain, the books, and the footstool on the floor, all hidden earlier in a bid by previous restorers to quickly camouflage the hundreds of pinhead sized paint losses and canvas repairs in certain areas. A number of oversized patches and repairs were removed, and as these were over very small damages underneath, more and more portions of the original painting came forth adding to the smiles shared by the conservators.

The canvas was weak, heavy and held together by the very thin conservation patches, and therefore it was decided to line the painting with a thin and strong canvas that could take the 'stretching load' off the original painted canvas. The conservation team prepared the lining cloth and the adhesive to 'cold line' the painting. After a few procedure rehearsals, the multipurpose vacuum table at the conservation centre was switched on. A gradual low pressure suction was developed, the adhesive lined canvas was placed on the table and the original canvas was placed on it in turn, face up, ensuring that no air bubbles remained betwixt the canvas layers. A single, large, synthetic, non-permeable sheet was placed on this assembly, and the vacuum was gently and progressively increased, then held steady and finally gradually decreased until the assembly was in tandem with atmospheric pressure, and the painting successfully lined.

The hundreds of small losses were then filled up and levelled and a protective coat was applied on the painting. Meanwhile, the frame had been repaired. The painting was then pressure tacked on a new stretcher and the filled up areas were retouched a hue that matched the immediate surrounding areas. After a few weeks of observation, the painting was framed and as soon as that was done, almost as if David Sassoon longed to leave this art hospital and go back home, the painting was taken back to the freshly renovated Sassoon Library and Reading Room and installed high up on a wall from where he can survey all who pass through the portals and all those who sit and read.

The painting is there now, a glowing tribute to a dignified gentleman, who will continue to live many hundred years more in our hearts and minds and on that canvas too. We sometimes go there, up the Library steps, and look up at the portrait. All those months of working together, bringing back to life a glorious image damaged over time, seem like a dream. Quite a fairy tale, and what a happy ending.



**Anupam Sah**

Chief Conservator-Restorer,  
CSMVS, Museum Art Conservation Centre

The CSMVS announces its Art Conservation-Restoration Services  
for Private and Institutional Art Collections.

**For queries, Please Contact: [tmccmumbai@gmail.com](mailto:tmccmumbai@gmail.com)**

# MUSEUM EVENTS AND ACTIVITIES

## Recap

April

### Heritage Management and Conservation Workshop

Organised in collaboration with the Board of Studies in Ancient Indian History, Culture & Archaeology, University of Mumbai; St. Xavier's College; Sathaye College and the Museum Society of Bombay at the Convocation Hall, University of Mumbai & Seminar Hall, CSMVS - the Museum on 17th & 18th April 2009



In the Convocation Hall, University of Mumbai



### In the Museum



# MUSEUM EVENTS AND ACTIVITIES



## ▲ **Binding Threads: Contemporary Ikat Practice**

A Lecture by Wendy Weiss was organised in collaboration with United States-Indian Educational Foundation, Mumbai at the Seminar Room on 23rd April 2009

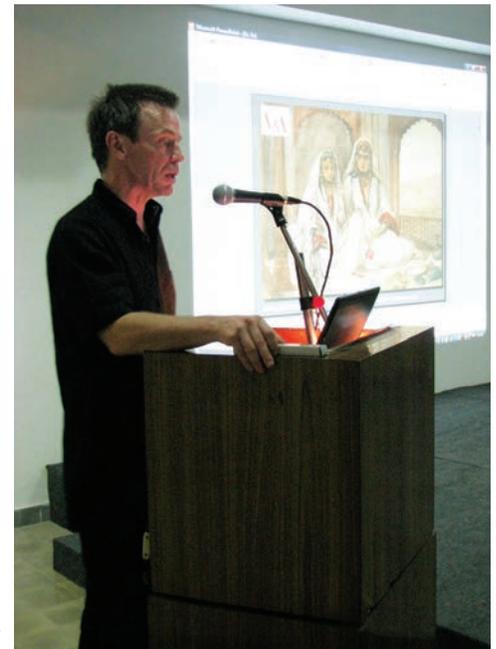
## Recap

May



## ▶ **11th Karl J. Khandalavala Memorial Lecture**

Lecture by Dr. Kirit Mankodi (Consultant, Project for Indian Cultural Studies, Franco-Indian Pharmaceuticals Pvt. Ltd. Mumbai) on “ The Surrogate Shrine: the Case of Bhim ki Chauri at Mukandara” Organised in collaboration with the Museum Society of Bombay at the Coomaraswamy Hall on 15th May 2009



## ▶ **Conservation for an exhibition**

(Conservation of paintings on paper selected for display by the V&A Museum, London for Indian Life and Landscapes exhibition at the CSMVS, Mumbai)  
Lecture by Mr. Mike Wheeler (Senior Paper Conservator, V&A Museum, London) at the Seminar Room on 19th May 2009

## MUSEUM EVENTS AND ACTIVITIES

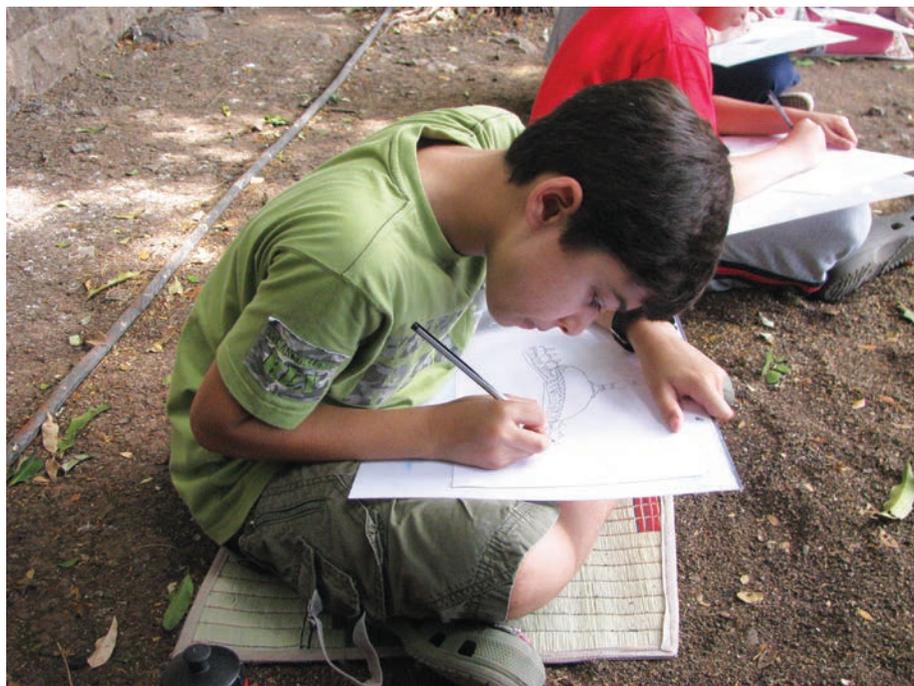


### **History in the Making !**

Summer Workshops for children between 8 to 13 years of age , organised in collaboration with Pomegranate Workshop in the corridor outside P. R. Gallery. On 18th, 19th, 20th May & 25th, 26th, 27th May 2009

# MUSEUM EVENTS AND ACTIVITIES

Views of different workshops carried out in the Museum campus



# TRANSFORMATION

Museum Building - Cleaning and Conservation



*Before*



*After*



*Before*



*After*



# TRANSFORMATION

## Entrance Porch



Before



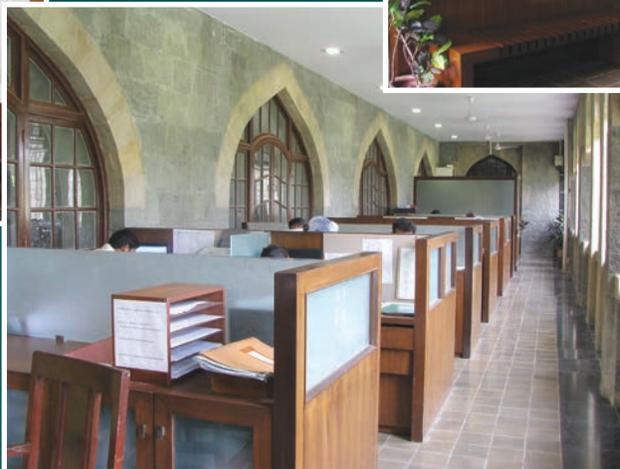
After



## Administration Office



Before



After



Conference Room

# TRANSFORMATION

## Toilet facilities for Public



## Projects in Progress

- 1 Children's Creative Centre
- 2 Electrical Rearrangement
- 3 Gallery space development  
- Miniature Painting gallery
- 4 Storage Space
- 5 Jehangir Nicholson Gallery
- 6 Rain-water Harvesting
- 7 Garden Beautification



# NEW ACQUISITIONS

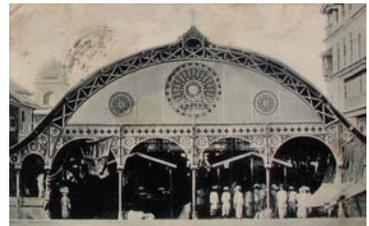
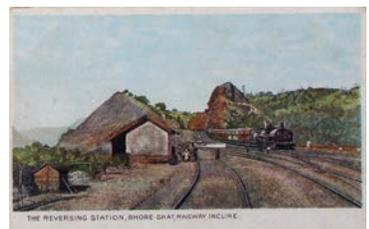


**Baluchar Sari**, Early 20th Century C.E.

Specially made for Smt. Gyanadanandidevi, wife of Shri Satendranath Tagore (elder brother of Shri Rabindranath Tagore), the first I.C.S. Officer in India, an author, painter and champion of women's emancipation.

**Set of Postcards**, 20th Century C.E.

Gift by Dr. Pratapaditya Pal and Ms. Chitra Pal, 2009



## Forthcoming

### July, August, September

**Harappa Civilization - A Photographic exhibition**  
at the Curator's Gallery from Wednesday, 15th July to  
Sunday, 30th August 2009

**Malhar ke Prakaar**

A Vocal performance by Dr. Ram Deshpande, to be organised in  
collaboration with The Museum Society of Bombay in the  
Coomaraswamy Hall on Friday, 17th July 2009 at 6 .00 p.m.

**Werner Herzog - Film has to be Physical**

A Photographic exhibition and Film screenings to be organised in  
collaboration with Goethe-Institut Max Mueller Bhavan, Mumbai  
from Tuesday, 4th - Sunday, 16th August 2009 at the Premchand  
Roychand Gallery.

**Art and Craft Workshops** in collaboration with Paramparik  
Karigar from Wednesday, 23rd September - 7th October 2009  
On Miniature Ptgs., Patachitra, Solapith, Chikankari, Pipli (Aplique) etc.

**Leather- Puppet Performance** by S. Sreeramulu

To be organised in collaboration with The Museum Society of Bom-  
bay at the Seminar Hall. September 2009 (Date to be confirmed)

**Treasures of Ancient China**

In collaboration with the Archaeological Survey of India in the  
Premchand Roychand Gallery. (Date to be confirmed)

## Museum Library

- **Aesthetic theories and forms in Indian tradition**  
*Vatsyayan Kapila and Chattopadhyaya, D. P. Eds.*
- **Art and Visual culture in India – 1857-2007**  
*Sinha Gayatri, Ed.*
- **Indian Temple Sculpture**  
*Guy, John*
- **Kanha-Priya – romantic moments in poetry and painting**  
*Dehejia Harsha and Sharma Vijay*
- **Manners, customs and dress during Middle Ages  
and Renaissance**  
*Lacroix, Paul*
- **Pashmina – The Kashmir Shawl and beyond**  
*Rizvi, Janet and Ahmed, Monisha, Eds.*
- **Recent researches in Indian Art and Iconography –  
Dr. C. P. Sinha Felicitation Volume**  
*Sahai, Bhagwant & others eds.*
- **Reflections of Indian consciousness**  
*Nath Amarendra*
- **Rhythms of India – The art of Nandalal Bose**  
*Quintanilla, Sonya Rhie*
- **The Lingaraja temple of Bhubaneswar**  
*Bahera, K. S.*
- **The Saga of Indian Canons**  
*Balasubramaniam, R.*

## MUSEUM COLLECTION

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

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

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

# MUSEUM SOCIETY OF BOMBAY

The Museum Society of Bombay, in the second quarter of 2009, held the following programmes for its members:

## APRIL

### Friday 17th and Saturday 18th April

An important two-day workshop on “Heritage Management and Conservation” was held at the Convocation Hall, University of Mumbai, Fort Campus; and at the Seminar Room in the CSMVS the following day. The objective of the workshop was to create awareness about the basic principles of preserving tangible and intangible heritage. The programme was jointly organized by the Board of Studies in Ancient Indian History, Culture and Archaeology, University of Mumbai, in collaboration with Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai; Dept. of Ancient Indian Culture; St. Xavier’s College; Museum Society of Bombay, and Dept. of Ancient Indian Culture, Sathaye College, Mumbai.

## MAY

The events of **MAY** centered on outreach programmes for children.

### Saturday 2nd May

The first day of a two-day workshop at Balgram, Lonavala, a slide presentation of vocabulary building and an illustrated talk on “India through the eyes of western artists between 17th to 20th centuries” was held. It laid emphasis on the pomp and grandeur of the Mughal Empire, Street vendors and mental mathematics.



Summer camp held for Holyname Cathedral, Colaba and St Paul’s High School, Parel on “India through the eyes of western artists”, in the Museum.

### Sunday 3rd May

The second day of the workshop. a creative writing and creative drawing session took place.

### Monday 4th May and Monday 11th May

A summer camp was held for the children of Holyname Cathedral, Colaba and St.Paul’s High School, Parel. The Museum was specially kept open for the children.

The camp work included an introductory talk on the architecture of the CSMVS, a talk on the life of the Buddha, with reference to the sculptures placed in the Sculpture Corridor of the Museum, a slide presentation of vocabulary building, an illustrated talk on “India through the eyes of western artists between 17th and 20th centuries”, with emphasis on the pomp and grandeur of the Mughal Empire and a visit to the Sculpture, Pre and Proto-History Galleries. We thank the sponsors for their gracious support in all our programmes. Rhea and Rohan Bansal from Florida, U.S.A., Marina Dutta, Sunil Chhabra, Monish Hinduja, Ishaan and Radhika Dutta

### Friday 15th May

The 11th Karl Khandalavala Memorial Lecture was delivered by Dr. Kirit Mankodi, eminent scholar and archaeologist. He spoke on “The Surrogate Shrine: The Case of Bhim Ki Chauri at Mukandara”. The Praful and Shilpa Shah Foundation supported this lecture.

### Friday 29th May

Members visited Sir Ratan Tata Gallery of European Paintings (17th to 20th centuries) at the Museum with Senior Curator, Shri Dilip

Ranade. This was a personal collection bequeathed to the then Prince of Wales Museum in 1922 and 1933, by Sir Ratan Tata and Sir Dorab Tata. The collection came from “The Museum Room” in York House, Twickenham, Middlesex where Sir Ratan had lived. This event was sponsored by Kavita and Vikram Devraj, Priya and Gaurav Bakshi.

## JUNE

### Monday 15th June

Another interesting programme presented jointly by The American Centre, Asia Society India Centre, Cymroza Art Gallery, and the Museum Society of Bombay was held at Cymroza Art Gallery. Sharmishta Ray, Indian artist, journalist and director of Bodhi Art, Mumbai, gave an audiovisual presentation and talked about “Diaspora Art: From Post-colonial To Globalisation”. She explained how there was no singular definition of “Diaspora Art”, referring to several artists such as Rina Banerjee, Chitra Ganesh, Jaishri Abichandani, Hasan Elahi and Gautam Kansara whom she categorised primarily into four types – ‘The Self in a New World’; ‘The Collective Sensibility and Issues of Representation’; ‘The New Generation post 9/11’; and ‘Globalisation of the Local and the Particularisation of Experience’. The talk was followed by a discussion with Ranjit Hoskote, poet and cultural theorist, who opened several avenues for an interactive response involving the audience.



Chairperson of the Museum Society of Bombay, Ms. Aarti Mehta addresses students of Holyname Cathedral, Parel

### Tuesday 16th June

Shri Shailesh Mahadevia gave an illustrated talk on “Shiva to Shikharā”, which essentially described the pilgrim’s journey to Lord Shiva’s shrine, passing by all the symbols associated with Him. The lecture was held at the Coomaraswamy Hall, CSMVS. Dr. Kunjalata and Narendra Shah sponsored the talk.

## Forthcoming Programmes

## JULY

**Thursday, 30th:** Lecture by Mr. Fausto Godoy, Consul-General of Brazil on “Perceptions of Art in the East and West”

## AUGUST

**Friday, 7th:** Book release of “Indian Water Culture in Ancient India” followed by a lecture on the same subject by Dr. Morwanshikar

**Saturday, 22nd:** Clay modelling workshop for the children - making Ganesh idols

**Saturday, 29th:** Puja and Visarjan from Museum Society’s premises to Gateway of India, followed by gathering of children and parents, and distribution of Prasad.

## SEPTEMBER (Dates will be declared later)

Dr. A.P. Jamkhedkar’s lecture on the occasion of the Museum Society’s 46th Birthday.

Dr. Mohsina Mukadam’s talk on “Maharashtrian Food habits of the Medieval period”

# MUSEUM FACILITIES

for Exhibitions, Seminars and Educational Activities



• **Coomaraswamy Hall**  
The space is used for lectures, seminars, temporary exhibitions and art shows



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



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



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



• **Curators Gallery**  
Besides temporary exhibitions we intend to showcase exhibitions conceptualised by curators



• **Children's Creative Centre**  
Proposed plan of the Project in Progress



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

## Museum Memories



### Shri Jawhar Sircar

Secretary, Government of India, Ministry of Culture, New Delhi,

Lighting the lamp in the presence of

Shri B. G. Deshmukh, Chairman, CSMVS and Dr. Ashok Vajpayee, Chairman, Lalit Kala Akademi, New Delhi on the occasion of inauguration of the Krishna Gallery on 2nd February 2009.

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

Mr. B.G. Deshmukh, Chairman

Ms. K.F. Mehta

Ms. Vimal Shah

Mr. Eknath A. Kshirsagar

Dr. Asad R. Rahmani

Ms. Neeta Premchand

Dr. Manjiri N. Kamat

Mr. T. R. Doongaji

Mr. Jayant Gaikwad

Mr. Dinesh Shah

Ms. Shirin Bharucha

Mr. K. Veerbhadra Rao

Dr. Shivananda V.

Dean, Sir J. J. School of Art

Collector of Mumbai

Mr. Sameer K. Desai

Mr. Vijay A. Vashirde

### The Curatorial Staff

**Sabyasachi Mukherjee** (Director)

**Usha Toraskar** (Assistant Director, Galleries)

**Dilip Ranade** (Senior Curator, European Painting)

**Manisha Nene** (Senior Curator, Collection Management and Art Section)

**Vandana Prapanna** (Curator, Miniature Painting and Numismatics)

**Renu Jathar** (Assistant Curator, Art section)

**Dr. Prasanna Mangrulkar** (Assistant Curator)

**Aparna Manave** (Sr. Curatorial Assistant)

**Shobha Kadam** (Textile Conservator)

**Manoj Chaudhari** (Sr. Curatorial Assistant)

# MUSEUM INFORMATION FOR VISITORS

## • Location and Parking

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

## • Transport

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

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

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

## • Visiting Hours

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

Mondays Closed

The Museum remains completely closed on following days:

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

## • Admission (free for disabled visitors)

Type of Visitor	Amount
Visitors above 12 years of age	Rs. 25/-
College Students bearing their college identity card	Rs. 15/-
Child Visitors (between 5 to 12 years) and Students coming through schools	Rs. 05/-
International Visitors above 12 years of age (includes complimentary audio guide)	Rs. 300/-
International Students bearing school / college identity card	Rs. 15/-
International Child Visitors between 5 to 12 years of age	Rs. 05/-

## • Camera

Cameras may be used for photography and video recording by obtaining permission at the publication counter and on payment of charges. Only hand held equipment without flash and tripod is permitted. Still Camera and Mobile phone- cameras – Rs. 200/- Non-professional Video camera – Rs.1000/-

## • Audio Guide

Available at the entrance

English/French/German/Japanese/Spanish :

Individual – Rs. 150/

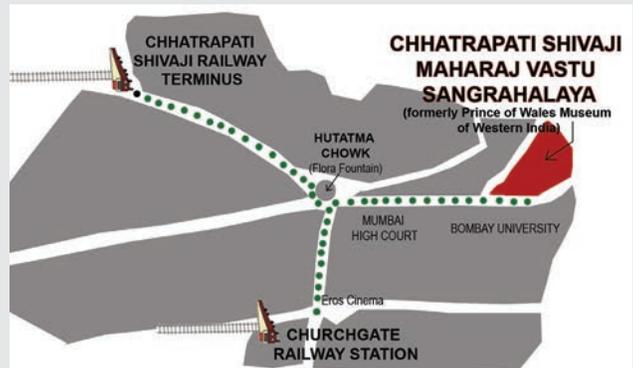
Family (2 adults & 2 children) – Rs. 400/

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

International visitors – complimentary with the ticket

## • Facilities of wheel chairs, ramp and elevator are available

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



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

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

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



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

छत्रपति शिवाजी महाराज वस्तु संग्राहालय

M U M B A I