





**A GUIDE**

**TO**

**THE**  
**SALAR JUNG MUSEUM**  
**HYDERABAD**

*Cover* : Madhu Madhavi Ragini  
Deccan (Aurangabad sub-school)  
Late 17th Century A.D.





# **SALAR JUNG MUSEUM**

## **GUIDE BOOK**

*Editor*

**Dr. M. L. NIGAM**

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## FOREWORD

The exquisite and versatile collection of art objects at the Salar Jung Museum depicts the catholicity of Nawab Mir Yusuf Ali Khan, Salar Jung III, after whom the museum is named. Indeed, most of the museum pieces belong to his own personal collection acquired through a life-time of industry and tireless dedication to beauty as expressed through artistic creation.

In the museum, one finds works of great, ancient masters and craftsmen of the East and West immortalised through superb paintings and sculptures; tapestry and priceless, old manuscripts; delicate articles of Jade and China, together with a multitude of other things.

Indian life and culture through the ages, bearing the inevitable imprint of history, are focussed vividly before visitors to the museum. To the scholar and the layman, to the artist and the common man, to the tourist, the housewife and the student, it is a treasure-house of man's achievement in artistic creation and self-expression. To Salar Jung and his family there could be no greater tribute than this that people from the four corners of India and abroad, make their way to the museum where, for a short while, they can be transported into a magical world of beauty and perfection — and, for a brief moment, they are sublimated.

Already, the Museum has to its credit, a series of informative books to which this latest publication "Salar Jung Museum Guide Book" will be a valuable addition.

SHARDA MUKERJEE





## ACKNOWLEDGEMENT

The present "Salar Jung Museum Guide Book" is an outcome of the well thought out policy laid down by the Salar Jung Museum Board in making the precious art-treasures of the Museum understandable to each and every member of the community.

A 'Foreword' by the Governor of A. P. and Chairman, Salar Jung Museum Board, H. E. Smt. Sharda Mukerjee, to the present Guide Book, no doubt, exhibits her unbound love towards this world famous Museum, which has gained unprecedented popularity during her august Chairmanship. The Editor is exceedingly grateful to Her Excellency for this encouraging gesture.

Similarly, the pains taken by Dr. N. Bhagwandas, Chairman of the Publication Committee and Shri N. G. Sen, Chairman of the Finance Committee and a member of the Publication Committee, in finalising and enriching the text by their valuable suggestions will certainly go a long way in making this publication useful both to scholars as well as the laymen.

The Editor expresses his sincerest thanks to the Chairman and the Members of the Salar Jung Museum Board for making this publication possible.

At the sametime, the staff members of the Salar Jung Museum, who have endeavoured to bring this publication out of press, deserve all praise and hearty congratulations.

It is also equally necessary to thank the Director and the staff of the Osmania University Press for printing this Guide Book at a short notice.

Editor.





NAWAB MIR YOUSUF ALI KHAN  
SALAR JUNG III (1889-1949)



## INTRODUCTION

The Salar Jung Museum is an institution of National Importance. It is the repository of very valuable art and artistic objects from countries all over the world, comprising mostly of the one man collection of Mir Yousuf Ali Khan, an illustrious art-connoisseur, popularly known as Salar Jung III. These collections also include items inherited by him from his illustrious ancestors, Nawab Mir Turab Ali Khan, Salar Jung I and Nawab Laiq Ali Khan, Salar Jung II.

The Salar Jungs belonged to an esteemed noble family of the erstwhile Hyderabad State. Five members of this family served as Prime Ministers to the Nizams of Hyderabad. The ancestral history of Salar Jungs can be traced back to the 16th century.

Mir Turab Ali Khan Bahadur at the age of 13 was awarded the title of Salar Jung Bahadur. The Nizam, Nazir-ud-Dowlah appointed him as his Prime Minister when he was 24 years. A great administrator known for his reforms, he was also a connoisseur of art. "The Veiled Rebecca", the famous marble statue, one of the proud possessions of the Museum was purchased by him in Rome in 1876. He died in the year 1882.

His eldest son Mir Laiq Ali Khan was appointed first as Secretary to the Council of Regency and later on as a member of the Council of State. Mir Mehboob Ali Khan when he became the Nizam, appointed him as his Prime Minister in 1884 A.D. in which post he continued till 1887 when he was removed as he had incurred the displeasure of the Nizam. He died in Poona when he was only 26 years old. When his son Abdul Qasim Mir Yousuf Ali Khan was 10 years old, the Nizam invested him with the family title of Salar Jung Bahadur and restored his Mansab and other titles. When Mir Osman Ali Khan became the Nizam, he selected him as his Prime Minister. As a result of some differences of opinion, he relinquished the post of Prime Minister in November 1914 devoting there-after his entire

life in enriching his hereditary treasures of art and literature spending in the process the major part of his wealth.

The news of his passionate love for art had spread far and wide and his palace was for ever thronged with sellers of wares from all corners of the world. He had also agents abroad who sent him catalogues and lists from famous antique dealers. He did not, however, limit his purchases only through these sources. He also made purchases personally during his tour abroad in Europe and the Middle Eastern countries.

Not only was he a great collector of antiques, art pieces and rare manuscripts etc., he also patronised poets, writers and artists, encouraging literary, cultural and social activities. He was responsible for the publication of a large number of books on his family members.

He continued his zeal as an art-connoisseur till his very end, enriching his art collections which today is housed in this, the Salar Jung Museum, the product of over forty years of labour of love. In fact the last consignment of his purchase, a set of ivory chairs, said to be of Tippu Sultan of Mysore was received only after his death.

Wedded to art collections, Salar Jung III died a bachelor on 2nd March 1949 when he was 60.

The Government of India through a special ordinance appointed a Committee to administer the Salar Jung Estate. With a view to perpetuate his name, the Salar Jung Museum came into existence in December 1951 in Diwan Deori, the residential palace of Salar Jung III. It was declared open to the public by Pandit Jawahar Lal Nehru the then Prime Minister.

The administration of the Museum continued to be vested with the Salar Jung Estate Committee till 1958 when the heirs of Salar Jung graciously agreed, through a compromise deed, to donate the collections to the Government of India. The Museum then continued till 1961 to be administered by the Ministry of Scientific Research and Cultural Affairs.

In 1961 through an Act of the Parliament, the Museum along with the Library was declared as an Institution of

**National Importance.** The administration of the Museum was transferred to an autonomous Board of which the Governor of Andhra Pradesh is the Chairman.

The Museum was transferred to the present building specially built for housing the Museum and the Library in the year 1968.



## THE COLLECTION

The collection of the museum can be divided into the following groups, namely :

1. Indian art,
2. Nepalese, Burmese and Tibetan art,
3. Middle Eastern art,
4. Far Eastern art,
5. European art, and
6. Children's section.

Apart from this, as the pride of place goes to the founders of this museum — the illustrious Salar Jung family — a gallery is devoted to them called the " Founder's Gallery" to illustrate the history and accomplishments of the family.

## THE FOUNDER'S GALLERY

A glance of the objects displayed in this gallery would give a glimpse of Salar Jung's past history based on the portraits and other personal belongings of the family. The earliest of the ancestors, Shaikh Ovais Qarni has been represented through a portrait. Besides, the portraits of Mir Alam, Munir-ul-Mulk II, Mohd. Ali Khan, Salar Jung I, Salar Jung II and a good number of oil paintings of Salar Jung III, displaying various facets of his personality, adorn this gallery. The two masnads exhibiting golden zari-work, with canopies on silver poles, which were used during the lifetime of Salar Jung III and his grand-father Salar Jung I, provide additional attraction to the gallery. The personal belongings, gifts and mementos received by the Salar Jung family also find place in this gallery. Here mention may be made of some rare personal belongings of Salar Jung I, such as (i) a silver bowl presented by Edward Albert in 1876, (ii) the Porcelain vase made by the English Minton Porcelain manufacturers in 1876 and presented to Salar Jung I, (iii) a nicely written panegyric memorial in Urdu presented to Sir Salar Jung and Nizam VI in memory of their having attended the Imperial Proclamation of Queen Victoria as Kaiser-e-Hind in 1877 at Delhi. The items associated with Salar Jung III are varied and among the objects on view special mention may be made of a cut glass container made in Czechoslovakia, an excellent collection of wine cups and glasses painted in gold around the rim and with the monogram 'My Trust is in God', the books and certificates pertaining to his early education and a silver chair.

Besides, the oil paintings of the Nizams of Hyderabad, viz., Sikandar Jah Bahadur, Nizam III (1768-1828), Nawab Nasir-ud-Dowla, Nizam IV (1793-1856), Afzal-ud-Dowla, Nizam V (1827-1868), Mahboob Ali Khan, Nizam VI (1866-1911) and Mir Osman Ali Khan, Nizam VII (1886-1967), are also exhibited.

The carved dining table with sedan chairs, Nirmal screens and paraphernalia for procession are some of the objects which remind the pomp and glory of the eastern nobility.

## INDIAN COLLECTIONS

The Indian art objects comprise of stone sculptures, bronze images, painted textiles (Kalamkari etc.), wood-carvings, modern paintings, miniature paintings, ivory carvings, jade carvings, textiles, metal-ware (silver and Bidri), manuscripts, arms and armour etc.

The fine collection of stone sculptures, bronze icons, Kalamkari and Pichchwais ranging from 8th century A. D. to the early 19th century A. D. are housed in the South Indian gallery (No. 3).

Though the collection of stone sculptures in the museum is meagre, yet they are quite interesting as they show the characteristic features of the different styles that prevailed in South India. The Pallava-sculpture stands for its primitive simplicity. The figures are generally natural in pose and moulding and face tends to be slightly taller with flat nose and double chin. A fine figure of Vaishnavi, one of the Saptamatrikas, belongs to the Pallava period and is attributable to 8th century A. D. The Cholas succeeded the Pallavas and the best early Chola sculptures are known for their classic restraint and grace.

The sculptures of the early Chola period are slightly more formal in pose and moulding than the Pallava period, combining in the best examples particularly high degree of dignity with the face tending to be rounder. A steadily increasing conventionalism in form and elaboration of ornament etc., are the main features of the later period. The dignified figure of Chandikesvara, the custodian of Saivite temple, belongs to the early phase (9th century A. D.) whereas the figures of Surya standing in an elegant pose (11th century A. D.), Bhairava (13th century A. D.) and Vishnu (13th century A. D.) are good examples of the later period.

The two Jaina figures representing Parsvanatha and Mahavira in black stone from Kopal (Mysore state) are

superb examples of the Chalukyan period of 12th century A. D.

The Vijayanagar period, wherein the figures tend to be formal with elaborately conventionalised draperies and prominent nose and chin, is represented by the figure of Lakshmiarayana, attributable to 16th century A. D.

The next important collection is that of the bronze icons. Bronze is an alloy of five metals — panchaloha. The art of bronze casting is as old as the history of Indus valley civilization. The process of making images in bronze is known as 'Lost Wax'. Though bronze images have come down from the various regions of India, South India has achieved greater celebrity for its prolific output.

The earliest South Indian bronzes come from Amaravati in the Krishna Valley. The excavation at Nagarjunasagar brought to light a few metal figures of the Ikshvaku dynasty (2nd century A. D.). The Pallavas produced some excellent images in bronze, but the art reached its zenith under the Chola rulers. These figures reveal the high standard of the artistic skill and technical perfection shown by the craftsmen in the process of solid casting. After the decline of the Chola power, the Vijayanagar emperors continued to encourage this branch of art. The post-Vijayanagar period saw the continuance in a lesser degree. Though the craftsmen showed their skill and craftsmanship, the images lack originality and expression.

The earliest bronze figure in the collection of the museum is the slender figure of standing Vishnu with his usual emblems, of the Pallava period attributable to 900 A.D.

There are a considerable number of bronzes belonging to the Chola period and datable to the 12th century A.D. Mention may be made of the figures of Chandrasekhara, Devi and Ganesha. The two big size bronzes of Nataraja and Somaskanda are masterpieces of Vijayanagar period attributable to 16th century A.D.

Besides, there are other images which give a fair idea to the visitors of the existing iconographic forms. Mention

may be made of Navanita-Krishna, Narasimha, Lakshminarayana, Laxmi Ganapati, Sridevi, Bhudevi, Balarama and Sudarshana.

The Kalamkaris on view form another fascinating group. They are paintings on cloth, partly painted and partly printed. Andhra Pradesh is well known for this art since ages and the famous centres are Masulipatam, Kalahasti and Palakollu. The colours used are natural vegetable colours derived from various plants which are available in abundance in some parts of Andhra Pradesh. Masulipatam and Palakollu were famous for beautiful floral designs and Kalahasti for producing temple-hangings, depicting scenes from Ramayan and Mahabharata. On one huge parda, scene from Ramayana is depicted with inscriptions in Telugu, giving an explanation of the scene. The episodes of Dakshayajna dhvamsam and Parvati parinayam with beautiful illustration in pleasing colour combinations and accompanied by text in Telugu script adorn another Kalamkari parda from Palakollu, belonging to early 19th century A. D.

The six picchwais on display speak volumes about this type of art, which means a wall hanging used as a backdrop for the gods enshrined in temples. They are said to have been used by the followers of Sri Nathji. Generally they are paintings on cloth, occasionally embroidered too. All the six picchwais show Lord Krishna in one act or another in the midst of Gopis. In one piece Lord is shown symbolically as Kadamba tree with three Gopis on either side on a maroon coloured ground. In another, gopis are plucking flowers on the bank of river Jamuna and in search of Lord. The colour combination and the depiction of figures are quite pleasing as well as interesting. They are datable to the 19th century on stylistic grounds.

In the gallery of minor arts of South India (No. 4) the visitors can have a glimpse of wood-carvings, Nirmal work, Metal-ware and ivory carvings. Major part of the gallery houses South Indian wood carvings. Wood carving occupies an illuminating chapter in the history of Indian art. The early scriptures furnish detailed description of various types of sacred trees and plants which could be used for carving the figures of gods and goddesses. As far as South India is

concerned, we get the earliest epigraphic evidence from Nagarjunakonda. According to this wooden eight armed figure of Vishnu was enshrined in one of the temples belonging to the 1st-2nd century A.D., at Nagarjunakonda. Moreover in South India, wood carving as a specialised craft has survived in a distinctive group of craftsmen called 'Rathakars' or 'builders of cars', who claim descent from the car makers of the Achaemenid period. Thus, wood has for a long time been a popular and highly developed medium in South India.

In all the parts of South India the art of carving figures of divinities and also human as well as animals, to decorate temple cars and houses, was widely prevalent. The wood carvings on display include beautifully carved cabinets fitted with bronze plaques, furniture, door panels, screens, images of gods and goddesses, indeed an unlimited variety of items.

An elaborately carved big size wooden decorative piece on view attracts immediate attention of visitors. The leg portion is carved to depict two horses on either side with riders and two persons holding the front legs of the horses, resembles the workmanship of Naik period. An embossed bronze plaque depicting coronation of Rama is fixed to the carving. This object is a good example of wood carvers work from Tamil Nadu.

There are three carved cabinets fixed with small size bronze plaques for doors etc., depicting mythological animals and birds against floral design, which deserve mention. The loose carved figures of divinities, some of them probably from temple cars, show both Saivite and Vaishnavite icons, datable to 18th and 19th centuries. The imposing figure of Garuda, the mount of Vishnu, is another interesting exhibit on view. Exquisitely carved Malabar furniture with themes taken from Epics also attract attention.

A sizable collection of lacquer ware from Baiganpally and Nirmal in Andhra Pradesh is also on view. This shows the tradition of lacquer as a medium of art in South India. The objects are screens, sofa-sets, clock case and chairs, painted to depict floral patterns in a beautiful combination of colour schemes. Besides, a few specimens of metal-ware art and ivory carvings are also on view.

## **Modern paintings (Gallery No. 17-A)**

Among the exhibits acquired by the Museum with a view to fill in the gaps in the collection and to show the continuity of art-history, the Modern Indian Painting constitutes a sizable collection. The beginning was made by the late Nawab Salar Jung III himself, but a major portion of the present collection of modern art was acquired through Art Purchase Committee from 1962 onwards.

The departure from the tradition of classical art in India started with the emergence of Raja Ravi Varma (1848-1906), a prominent painter in South India. Raja Ravi Varma was trained in the Western traditions and painted a great deal in oil medium, depicting themes from Indian mythology, classics and incorporating Indian subjects. The two paintings viz., 'The Kerala Beauty' and 'Stolen interview' by Ravi Varma adorn the gallery.

The exponents of the Bengal school represented in the collection are Abanindranath Tagore, Nandalal Bose, Chughtai, Benode Behari Mukherjee and V. S. Masoji. In the works of Abanindranath Tagore (1871-1951), one can see not only the subtle suggestiveness of the Hindu mind but the exquisite colouring and finish of Persian art and the perfected technique of the Japanese painting. 'Have you not heard His silent steps' and 'Musician' are the two works of Abanindranath found in the gallery.

A student of Abanindranath Tagore, Nandalal Bose (1883-1966), one of the pioneers of modern renaissance of Indian painting, represents a more classic phase of the Bengal school. He is more renowned for the 'Dynamic Vitality' of his lines. He is represented by his two important works, namely 'Vasant' and 'Villagers around fire'.

Persian by tradition and Moghul by birth, Abdur Rahman Chughtai brought to his art the delicacy of line and the fine finish of Indo-Persian art. He expressed himself clearly and spontaneously and all his works had an air of

radiant simplicity about them. 'The Lady and the Deer' by Chughtai deserves special mention.

Benode Behari Mukherjee's work is devoid of the deep sentimentalism of Bengal school, inspite of the fact that he grew up with the artists of Bengal school. In the 'Banarseees' by the artist, one can see the hand of the artist and judge his great qualities for himself. V. S. Masoji was a lover of nature, and he travelled extensively in the Himalayas, Tibet etc. His work 'Landscape' adorns the collection.

Among the noteworthy post-Bengal school artists, who evolved a new idiom in art, painters like M. F. Hussain, K. K. Hebbar, N. S. Bendre, K. S. Kulkarni, P. T. Reddy and Ramakinker to mention a few are on view.

### **Miniature paintings (Gallery No.-18)**

The study of miniature paintings of India is quite fascinating. Prior to the invention of paper in India, roughly in the 14th century A. D., painting was practiced on cloth, wooden boards and palm leaves, apart from the earlier tradition of wall painting. A large number of illustrated manuscripts of Kalpasutra and Kalakacharya Katha and other subjects have come down to us which belongs to the Gujarat School of painting of 15th and 16th centuries.

A few leaves of early Jain Kalpasutra in the typical style of western India painting of late 14th and 15th centuries A. D. are on display in this gallery. The characteristic features of these early paintings are angular draughtsmanship, projecting eye, limited landscape and the use of basic colours, such as yellow, red, lustrous blue and gold. The subject matter invariably consisted of anecdotes from the Jain mythology. A painted page from 'Bala Gopala Stuti' will prove that even the works of Brahmanical cult were painted in the style of Jain Kalpasutras. Equally significant are a few stray-leaves from the Jain text 'Sangrahani sutra' of 16th century A. D.

The dawn of the 16th century witnessed considerable progress in the execution of Indian miniature paintings. It is a well known fact that Humayun, on his return to India from his exile in Persia was joined by two famous Persian painters, namely Mir Sayyid Ali and Abdul-Samad, who later



on supervised the work of Akbar's atelier. The main contribution of the Mughal school of paintings of Akbar's period is the illustrations of the masterpieces of Indian and Persian literature. The art of Akbar's period synthesised the Persian elements with existing Indian tradition. The European influence on Indian painting also started during his period due to his contacts with Christian missionaries.

Akbar's son Jehangir was equally fond of the art of miniature painting. The greatest contribution of painters of Jehangir's period is their love for art of portraiture. Similarly, the love of Jehangir towards wild-life, flora and fauna is reflected through the paintings of his period. This art received the patronage of Shah Jehan also, though it is considered to be somewhat more sophisticated and courtly. The painters of Shah Jehan's period evolved a new technique in painting known as 'Sixah-Qalam' wherein the painter exhibits his proficiency in accurate drawing with irregular washes of colours and gold. The end of Shah Jehan's period resulted in gradual decline of the Mughal school of painting and the later works, having apart exceptions, are devoid of artistic merit and charms of the early Mughal school of painting.

Some fine examples of the Mughal miniatures displayed in this gallery which deserve attention are: The painting titled the 'Birth of a Prince', captures the spirit of the significant event and reveals both Persian and Indian influences, attributable to late 16th century. To the same period belongs an unfinished painting of a King, probably Babur, dictating his memoirs to a chronicler, which is superb in draftsmanship. The portrait of 'Raja Vikramaditya' is an excellent example of portrait drawing by 'Bhittara' attributable to late 16th century A. D. The miniature 'Madonna and Child' exhibits the growing impact of European influence and is a good example of its type.

The portrait of a 'Prince' with a hawk on his right hand is a good specimen and exhibits the subtle treatment of facial features of a Persian male. There is perfect control of modelling, use of colours and symmetry. It belongs to Jehangir's period, datable to early 17th century. Another fine example of the same period is the painting captioned 'Conversation', wherein a noble is seated in front of a Saint. It is a painted leaf from the Gulistan of Sarf and gives an impression of serenity and internal joy.

The 'King with Nobles' signed 'Bisandas' is an excellent example to represent the full bloom of the Mughal school of painting which has absorbed fully the Persian elements into Indian traditions.

The 'Himalayan goat swallowing a snake' shows the quality of the painter in handling such secular subjects with vitality and realism. Equally interesting is the collection of 'Siyah Qalams' on display.

Meanwhile the rulers of Deccani Sultanates, viz. Berar, Bidar, Ahmadnagar, Bijapur and Golconda also patronised the art of miniature painting when the Mughal school was in its full bloom. In the paintings of these regions, one can see the influence of Persian and Mughal schools which has been blended nicely to suit the taste of the rulers. The Museum has also a rich collection of miniatures and illustrated manuscripts from the Deccan. Among the illustrated manuscripts, 'Bhog Bah' containing beautiful illustrations, datable to 1600 A. D. from Bidar is one of the pride possessions of the Museum. Besides, notable and interesting manuscripts from Golconda and Bijapur are also on view. Among the good number of miniature paintings endowed with the inherent charms and delicacies of the Deccan Qalam the following deserve mention.

A painting showing 'Jainshid Quli and Ibrahim Quli conversing' is an excellent example of Golconda school. The portrait of a 'Yogini' with fly-whisk from Golconda is exquisite for its controlled modelling, composition and colour scheme. The above two paintings are datable to Mid. 17th century. Similarly the 'Saints listening to Music' is of great significance. It exhibits the colourful treatment of flora and fauna in Golconda painting and belongs to late 17th century A.D.

The painting showing 'Elephant fight' from Bijapur, is a work of some master painter whose ability to give such realistic touch to fighting animals and also his perfect mastery to draw the awe-stricken faces of mahouts, is highly commendable. The painting belongs to late 17th century A.D. A few paintings of a 'Rajamata set' painted at Aurangabad are good works of Deccani Qalam belonging to the late 17th century A.D. Besides the paintings done in Hyderabad, paintings from smaller centres of the Deccan, such as Sholapur

and a few examples of Paithan paintings based on folkish origin, are also on view.

The romantic land of Rajasthan contributed the lion's share in the field of miniature-painting. The Rajasthani school existed side-by-side with the Mughal school, showing indigenous character. The paintings from this part of land deal chiefly with vaishnavite subjects, such as episodes from the life of Krishna, Ramayana and Bhagavatapurana; pictorial representations of Musical modes (Raga-Ragini paintings) and the portraits of kings and nobles. Almost all the major and minor thikanas with their individualistic traits and mannerism are represented in this gallery.

The Malwa-paintings on view show scenes from Ramayana, attributable to Mid. 17th century and scenes from Hindu mythology, belonging to late 17th century. They exhibit all the characteristic features of the region such as bright colour simple draughtsmanship etc. A few illustrated pages of Bihari's Satsai are good specimens of Mewar school. The three paintings from a Ragamala set done at Amber during Mid. 18th century, represent characteristic qualities of the region. A few Raginis and the procession-scene are noteworthy examples of Bundi school.

A moon-lit night showing a procession scene and a palace scene dominated by architectural splendour from Jaipur, a solitary example of a king with courtiers from Alwar and paintings from smaller thikanas like Malpura, Pali and Sirohi are some of the good illustrations which adorn the gallery.

The paintings from the Pahari region of the Punjab are represented through its various sub-schools. The excellent group of Mid. 18th century paintings showing court scene, saints, the procession of a Raja etc., are from the Basoli-Kangra region. Another painting titled 'Janmastami' festival shows Raja Sansarchand, (under whose time the art of Pahadi painting reached its zenith), along with his son and courtiers witnessing the festival, is one of the best examples from the Kangra region. Besides the portrait of Raja Prakash Chand from Guler, 'Krishna playing Holi' with Gopis from Bilaspur, the 'Palace scene' from Chamba are some of the finest paintings on display in the gallery.

## **Ivory carving**

The collection of ivory gives an excellent idea of ivory as a medium of plastic art. Although the greater part of the collection belongs only to the 18th and 19th centuries, yet it gives us a fairly good account of the exceptional skill attained by the carvers and their urge to produce pieces of outstanding quality. The themes represented are varied and many. One single piece which attracts the attention of all the visitors, whether a layman or scholar is an ivory mat, whose warp and woof are of ivory threads. The resultant effect, though quite pleasing, leaves one wondering at the skill of the craftsmen. Amongst objects of Indian ivory, which deserve special mention are the two book-covers which represent very delightful and intricate trellis work and showing human figures amidst curling plants, leaves and flowers. These covers belong to 18th century A. D.

The Chessmen and Chausar sets of ivory in the collection form an interesting group. The chessmen set depict the pawns as soldiers and the king and queen riding caparisoned elephants. These ivory chess pieces are painted and belong to 18th-19th century.

An equally interesting Chausar set which invites attention consists of a group of female seated musicians in different vocations, painted in red, gold and royal blue colours.

The next important group in the collection is the figure-sculptures. This includes royal personage, men and women as well as the mythological figures. The two figures which deserve special mention here are the effigies of a Mughal king and queen in standing pose. Both the pieces belong to 18th century and exhibit skilled workmanship and elegant style. The carvings show faithful representation of a royal couple.

The collection of carved paper cutters also form a splendid group. The one which easily catches the attention of the onlooker is a large size paper-cutter, a splendid piece of work. The handle represents a caparisoned elephant with three persons seated inside, standing on a pedestal of admirable relief carving. The pierced design on the blade represents creeper border, floral and starlike panels in the centre. This piece is attributable to the 19th century and comes probably from Delhi.

An ivory table lamp, being an excellent example of Mysore workmanship, deserves special mention for its delicate carving and elegant form. The entire piece is richly carved-out with perforated floral design. It can be assigned to 19th century A.D.

Apart from the pieces mentioned above, there are also procession scenes, delicately carved boxes, flywhisks, figures of animals and bedsteads etc. Besides, miniature painting on ivory, an art which attained great maturity in Delhi, is also fairly well represented. The theme depicted in these paintings are mostly copied from famous Mughal, Rajasthani and Pahari miniatures. Amongst the objects of European ivory carvings, a set of four ivory chairs said to have been presented by Louis XVI to Tippu Sultan of Mysore deserve special mention. The Chinese ivory is equally interesting and remarkable for its sheer elegance and beauty.

The ivory-figures of the Buddhist divinity, as worshipped in China and Japan, are superb for their facial expressions as well as inner expressiveness. These figures can be ascribed to 18th-19th century A.D. Amongst secular subjects, a figure of Mother and Child carved elephant tusk and ivory balls exhibit superb delicacy of carver's art.

### **Jade carving. (Gallery No. 25)**

Jade is a semi-precious stone quarried mainly from Central Asia and Burma in the East, and from America, New Zealand and a few other European countries in the West. Its hardness is next to quartz and other precious stones, like emerald, ruby, diamond etc. Iron or steel cannot put even a scratch on the jade surface. Hence, the process of giving a shape to jade objects from the raw stone is very slow and painstaking. It includes violent rubbing with the help of certain prepared abrasives and polishing.

The Chinese were the first to use jade for preparing beads, religious objects, arms, animal figures and vessels of various shapes and sizes. However, it is more remarkable that the use of jade in China has been continuous right from the pre-historic times, which means for a period over three thousand years. But it was during the period of Ching dynasty (1644-1912) that the best pieces of Chinese jade were produced. The craft of jade carving seems to have moved from China to Turkistan, Persia and India.

It is not certain with our present limited knowledge as to how and when the craft of jade-carving reached India. There are, no doubt, divergent views on the origin of this craft in India. It is worth mentioning, however, that jade-carving in India reached its zenith during the Mughal period alone. A large variety of objects of daily use, such as wine-cups, jugs, vases, archer's rings, handles of swords and daggers, powder-flasks, mirror frames, Chowrie-holders, spice-boxes and jewellery were made of green and white jade in India right from the seventeenth century onwards.

The collection of jade in the Salar Jung Museum is both vast and varied. It possesses jade-objects of both Indian and Chinese origin. A book-stand in white jade is inscribed with the name of its owner, Shamsuddin Iltamish, the king of slave dynasty in India with date as 607 in Hijri era, corresponding to C. 1209-10 A. D. It is the earliest specimen of Islamic jade, not only in India but the whole world. An archer's ring, inscribed with legend:

“Saliib-e-kirān-i-Sani”

a title of the Mughal emperor, Shah Jahan, is a real masterpiece fashioned in dark green jade. There are several wine-cups, mirror frames, animal-shaped handles of daggers and gun-power flasks made of jade in white and green colours which can be assigned to 17th century A. D. The lovely wine cups, carved out of translucent jade in different colours and forms are of amazing quality and workmanship, which the Indian jade-carvers had attained during the Mughal period. Besides, there are innumerable bowls, vases, archer's rings, fly-whisk handles, spice-boxes, mirror frames, gun-powder flasks, daggers, zafar takias, amulets and seals which add to the beauty and charm of the jade-collection in the museum.

The ornamentation on jade of Indian origin consists of incising beautiful floral and geometrical design, inlay of gold and studding of precious gems, like diamond, ruby, emerald and sapphire which present a pleasing contrast to the eyes of the beholder. A dagger and a fruit-knife made of jade and other costly precious stones are said to belong to Jahangir and Nurjehan respectively.

Amongst the Chinese jade-objects, mention must be made of flower vases, urns, paper-cutters, knives, bolthuckles

and snuff-bottles and screens which belong to the 18th and 19th centuries, A. D.

### **Indian textiles (Gallery No. 26)**

India has been famous for her textile industry since the remote past. Almost all the important centres of textile industry in India are represented in the museum's collection and one can see the splendour of Indian textiles through the gorgeous brocades from Benares, the fine and delicate costumes made of the famous Dacca Muslin, the exquisite shawls with excellent embroidery work and brilliant colour combination from Kashmir and the innumerable varieties of embroidery from Punjab, Kathiawar and Rajasthan.

The Museum is particularly rich in Brocades. The beautiful objects on view are, sarees, dupattas, odnis etc., from Benares, Aurangabad and Hyderabad. They show superb blending of colours and excellent design such as Bhootas, floral, turanj etc. The exhibits are attributable to the 19th century A.D. An excellent example is the tray cover (in a frame) woven with gold and silver wires depicting flower creeper borders in three rows. The central portion is filled with stylised flower and leaf design arranged in a geometrical pattern.

Among the muslins, Charjaima with waist cloth showing meenakari work of the 19th century, is a good example. Another interesting piece is a 'dastar' from Hyderabad in which inscription in Persian is woven on the borders, in praise of Shuja-ud-dowlah.

The collection of shawls bespeak the rich tradition of the Kashmir shawl industry for which India has attained universal appreciation. One of the shawls on view show elongated turanj design intercepted with stylised flower pattern. Another shawl is on maroon red background showing the elongated turanj bifurcated in a way almost forming 'S' shaped design and intercepted by delicate creeper pattern. Besides, the Mughal curtain showing the stylised tree of life design, the chikan work of Lucknow, silk sarees from South India and the Phulkari work of Punjab are the excellent examples on view.

### **Silver and Bidri ware (Gallery No. 28)**

The silver and bidri objects constitute the main part of Indian metal-ware collection on display. In India, we come

across copious reference in our ancient texts to the use of precious metals for religious and other purposes. Elaborate rules are laid down in Kautilya's Arthashastra for testing of gold and silver and the various ways in which the metal may be mixed with alloys or made pure. The quality of silver lies in its tender moonlit brilliance of lustre and this must have, coupled with the high value, prompted the artists to use it as a medium to express their artistic feelings. The silver crafts in the museum are represented by beautiful examples of filigree work, embossed work and enamelled ornaments. The Indian silver filigree work from Cuttack (Orissa) and Karimnagar (Andhra Pradesh) convey to the visitors the delicacy of Indian silversmith's art. Fine, thin, thread-like wires of silver are drawn and woven into intricate pattern like ear-ring, pendants, trays etc. The filigree betel-nut container (Pandan) from Karimnagar is a masterpiece which is said to have been used by Salar Jung's mother. Among the embossed objects from Tanjore, mention may be made of a ritual vessel decorated with embossed scenes from Ramayana and the Bhagavatha. Besides, the silver trappings for horses, elephants and bullocks which were used on ceremonial occasion, lend a special charm to the gallery.

The Salar Jung Museum is very famous for its rich and vast collection of Bidri-ware. The work takes its name from Bidar - once fabulously rich capital of the famous Bahmani and Baridi kingdom - now in Mysore state. Bidri is an alloy of zinc, copper, lead etc. Designs are engraved on the surface of the vessels and silver wires are inlaid into cut-out designs. The vessel is blackend by a solution of copper sulphate, so that the silver pattern glimmers against black background. The ware on display includes huqqa-bottoms, wash-basin, spittoons, vases, spice-boxes, trays, decanters, candelabras and a host of other containers and vessels belonging to 18th-19th century A. D.

### **Arms and Armour (Gallery No. 31)**

The collection of arms and armour is one of the rare treasures which presents amazing variety. The outstanding collection on view show the usage of arms for defence and offensive purposes, besides the great artistry in their workmanship.

Indian steel has been regarded with great esteem and valued highly all over the world. The blades of Damascus,



which maintained their pre-eminence even after the blades of Toledo, were in fact made of Indian steel. In Persian, the term 'faulad-e-Hind' (Indian steel) has become synonymous with great strength. The two places, twenty mile east of Nirmal and the Dindurti mines on the Godavari, were the chief sources for the manufacture of Damascus steel. The different types of work done on the arms, for which India attained celebrity, are engraving, damascening, enamelling, repoussé or carving, inlaying of gold and the studding of precious gems etc.

The swords form an important group of the exhibits on display. Both straight and curved swords are represented. Apart from the workmanship of the blade, the handles of these weapons show delightful variety in their pattern and designs. The well known 'Khanda' and 'Sirohi' swords of Rajasthan; 'Pata' and 'Dhop' with cut and thrust blades and gauntlet hilt of western India; 'Kora' and 'Dao' swords of Assam and the curved sword with Indo-Muslim hilt, popularly known as 'Talwar' of Lahore, Sind, Delhi, Lucknow and Hyderabad origin, are represented which range between 17th century to 19th century A. D.

Mention may be made of a curved sword from Rajasthan, the blade of which is engraved to depict the ten incarnations of Vishnu on it. The handle of the blade is worked in gold and silver depicting creeper design. Another straight sword depicts hunting scenes on blade and handle. There are three curved swords with broad blades and in unusual sizes, probably used on ceremonial occasions, which attract the visitors attention.

The 'Kattars', which were used for close fighting, form another group. Mention may be made of two kattars; on one kattar a fighting scene is engraved in beautiful low relief and the handle is decked with floral design in tarnishan pattern. The second kattar is equally interesting. It has three blades, one of which opens out on pressing the cross-bars. The blade depicts elongated leaf pattern in arched panel and the handle is worked with silver inlay. Besides, a variety of daggers, known as 'Khanjar', 'Jambia', 'Pesh-kabja', 'Chhura' etc., exhibit an advanced state of art of sword smiths of mediaeval India. There are miscellaneous weapons such as Maru, Baghnakh, Bhidachira, battle-axes, spears and lances of excellent variety. The shields made of

rhinoceros hide and painted with shikargah (hunting) scenes on the obverse exhibit the superb craftsmanship. The collection comprise of such objects of Indian as well as of foreign origin.

The fire arms constitute another important variety. They are match-lock, flint-lock guns, blunder-busses, pistols, revolvers etc., ranging from 17th to 19th centuries. A revolver with the name and date of Tippu Sultan is a prize collection of the museum. The barrels of guns are sometimes profusely carved and inlaid to exhibit the artistic taste of the carvers.

The notable historical personages represented through arms in the Museum (in gallery No. 25) are Jehangir, Shah Jahan, Aurangzeb, Bahadur Shah (the last of the Mughal emperors), Tanashah (the last Golconda king), Salar Jung - I.

A ceremonial sword of Salar Jung III (founder of the Museum) with diamonds encrusted on handle and band sheath is an outstanding object on show in gallery No. 25.

## MIDDLE EASTERN ART

Middle East is represented through its art objects from Persia, Syria, Egypt covering the diverse media like carpets, paper (manuscripts), ceramics, glass, metal-ware, furniture, lacquer etc. The objects give a fair idea of the artistic achievements of the craftsmen of these regions in a fitting manner.

### **Carpets (Gallery No. 27)**

Persia has long been renowned as the greatest carpet-weaving centre in the world where the 16th century saw the zenith of carpet industry under the Safavid dynasty, especially under the patronage of Shah Abbas (1586 to 1628 A. D.). Some of the masterpieces of Persian carpets known to the world belong to this period. After the death of Shah Abbas, the art gradually lost its importance and reached the lowest ebb during the Afghan invasion of 1721 A. D. It did not recover until the 19th century. The revival was partly due to the then Shah and also due to the reawakening interest of the Western World in this craft.

The Persian carpets occupy an unique place in the museum's middle-eastern art-collections. The utilitarian functions of carpets as floor coverings, door or wall hangings and for other decorative purposes, do not deprive them of their artistic charms and quality. The beautiful specimens with intricacies of weaving and decked with different ornamental patterns practically of all the important looms of Persia, namely Kashan, Bokhara, Tabriz, Kirman, Shiraz etc., to mention a few, are represented in the gallery.

An interesting carpet, which is probably designed after the famous Ardebil carpet, attract the attention of visitors with its most intricate Persian floral motifs on the rich blue background. Another carpet which has elongated octagon forms arranged in rows of diamond pattern with straight lines connecting the centres of the octagon, is probably woven by Turkoman tribes at Bokhara, during the 18th century. The carpet with intricate pattern consisting Turanj design with flower creeper borders around in dark red, blue, yellow, green and orange colours is another good example.

It was only during the 16th century that 'Musalla' carpets or 'Prayer' rugs of high quality were designed and woven. The four prayer-carpets with metallic threads and velvet depicting different designs such as vase with flower, flower creeper design etc., are quite fascinating. The carpet with 'tree of Paradise' and 'tree of life' motifs exhibit the excellent blending of colours and patterns executed with great care and detail.

### **Arabic and Persian Manuscripts (Gallery No. 29)**

The Arabic and Persian manuscripts form the most valuable collection of the Museum. They are the works of well known calligraphers exhibiting their mastery over the art of calligraphy.

Amongst the rare and important manuscripts, is 'Rauzatul Muhibbin', a famous illustrated manuscript from Bokhara, written for Abdul Aziz Bahadur Khan, a Timurid king of Bokhara in 1548 A.D. It contains twenty remarkable illustrations by the artists of Behzad school. It is written in 'Nastaliq' script by Mir Ali. Besides, it is also autographed by emperor Shah Jehan.

One can see the excellent Mesopotamian embellishment and calligraphy in the Quran written in 'Naskh' style and said to have been attempted by Yaqut, the court calligrapher of the last Abbasid caliph Mustasim Billah. It is a masterpiece, bearing autographs of emperors Jehangir, Shah Jehan and Aurangzeb.

Reference may be made to one more autographed manuscript in the 'Book of Poems', attempted by Hafiz, the great Persian romantic poet. This has been autographed by Emperor Jehangir, who attested it's having been presented to his father Akbar the Great, by his uncle Hakim Mirza when he was the king of Kabul.

Besides other noteworthy manuscripts on display are : the Quatrain of Omar Khayyam written for Sultan Hussain of Persia and autographed by princess Jehanara Begum, the favourite daughter of Shah Jehan, an illuminated Holy Quran, Shah-nama by Firdausi written by Mohd-b-Abdul Rahman Samarqandi (1424 A. D.).

Lacquer work reached a high water mark in Persia and the two beautiful lacquered doors containing the verses of Hafiz and showing hunting scenes (Gallery No. 29) speak volumes of their craftsmanship. Besides, a few inscribed metalware and glass objects on view in gallery No. 15 are attributable to 18th or 19th century and are from Persia.

### **Egyptian and Syrian Art (Gallery No. 26-A)**

Though the major part of the Egyptian art objects (Gallery No. 26-A) on display are only copies made after the originals from the important tombs of the early Egyptian kings, yet the visitor can have an idea of the art traditions and the religious beliefs of ancient Egyptians through them and can form a fair idea of Egypt's glorious past. The art objects consist of furniture, applique work and ivory carvings. The centre of attraction is the superb replica of Tutankhamun's throne, the original of which is in the Egyptian Museum at Cairo and is datable to 1340 B. C. On the back support is the depiction of king Tutankhamun seated on a chair and his queen Ankesamun, shown applying perfume on the young king's shoulder. Though a copy made in 20th century, this throne easily acquaints us with the excellent workmanship of the original.

The applique work panels form an interesting group as they depict innumerable gods, divine figures, hieroglyphs and religious symbols. One such small panel depicts a religious theme -- in which Anubis, the Jackal headed Egyptian god who repels the enemies of the deceased and stands vigilant over the dead, is depicted in an arched panel along with three other deities on either sides, standing in a boat. The small collection of ivory carvings include the figures of Egyptian royal couple, pyramids, a beautiful scent bottle shaped as the head of Tutankhamun, the sarcophagus with the god of death, figure of Ramesses IVth with his wife, Sphinx etc., and gives an idea of the art of the ivory carvers of Egypt.

The Syrian art objects (Gallery No. 26-A) comprise of a good number of furniture items with magnificent work of inlay done in mother of pearl. A majority of them are inscribed. The inlay gives shining lustre to the furniture. The inlay work invariably depict geometrical patterns, like squares, triangles, lozenges etc., and in addition they have lattice

panels also. Besides, the two beautiful metal objects, namely a lamp and an incense burner having perforated design all over and inscribed in Arabic, invite the attention of the visitors. They are attributable to 18th century.

## NEPALESE, TIBETAN AND BURMESE ART

### (Gallery No. 33)

The collection of Nepalese art found in the Salar Jung Museum mainly consists of bronze figures, temple lamps, snuff bottles, kukris, Nepalese daggers or knives and spice boxes decorated with semi-precious stones.

Mention may be made of two temple lamps having the image of Ganesha in their scheme of decoration. In one lamp, a Buddhist deity towers over a kneeling figure of Ganesha, in the other lamp, it is Ganesha who towers over a kneeling Buddhist deity. These two examples are interesting from the point of view of their iconography and are attributable to 19th century.

Of the objects decorated with semi-precious stones and fligree, mention may be made of a miniature homeshrine housing Tara, the Buddhist deity. Wearing a garland this figure is made of crystal and is decorated all around with turquoise blue and agate stone, attributable to 19th century. There are also some colourful examples of Nepalese kukris with sheaths and hilts decorated with semi-precious stones.

Tibet forms a natural corollary to Nepal in religion, culture and art. The collection of Tibetan art though small can give some idea of that country's artistic acumen and traditions. The objects consist of a few Tankas (scroll paintings) and copper tea pots of large size.

Tankas are in fact, one of the two main art forms in which Tibet and Nepal excell. They are usually painted on cotton but instances of tankas on paper are also known. Mention may be made of the tanka on display having for its theme the eminent Indian teacher Padmasambhava, the founder of Lamaism who is shown here surrounded by minor deities. The other attributes of the teacher have also been depicted. Painted in great detail this tanka is attributable to the late 18th or the early 19th century.

Burma being adjacent to India in the east, much of the Burmese art has been influenced by Buddhism as well as Hindu epics. Perhaps no other country can match the excellence and endurance of the Burmese as far as wood carving and wood work is concerned.

The collection in the museum comprises of a number of fine examples of wooden sculptures in high relief, in round as well as those carved in multiplane. The Museum also has fascinating Burmese lacquer work in gold, red and black colours, produced on bamboo and other soft woods. The articles comprise finger bowls, and trinket boxes. A few temple gongs and dinner gongs are also seen in the museum's collection. Most of the collection is attributable to early 19th century.

A bas relief carving depicting the 'Birth of Buddha' in a teakwood panel of rectangular shape is meant for hanging on the wall. Carved on the borders in filigree fashion and having zodiacal symbols this 19th century exhibit is indeed a good example of wood carving.

Two finger bowls decorated in gold and black lacquer, one with gold figures on the black ground and the other with geometrical patterns in gold are also beautiful examples of lacquer work in the museum's collection.



## FAR EASTERN ART

Salar Jung Museum is one of the few Indian Museums which can boast of a fairly extensive collection of Far Eastern Art consisting of Sino-Japanese art objects. The artists from this region showed their talent in every conceivable material. They include: Porcelain, Bronze, Enamel, Lacquer-ware, Embroidery, Painting and Inlay work.

### Chinese collection (Gallery No. 34)

It is in the fitness of things that the account of Chinese collection should commence with the remarkable collection of porcelain dating from 12th to 19th centuries. The collection represents possibly the most comprehensive range of export wares and enables us to compare and rank it with the Chinese porcelain collections of world repute.

It is to the Chinese that the world owes the invention of porcelain, which is perhaps the most wonderful of all the potter's triumph. Porcelain, is that kind of pottery to which an incipient vitrification has been imparted by firing, played an important role in the realm of Chinese art. The ingredients of Chinese porcelain consist mainly of two natural elements — Kaolin and Felspathic stone — popularly known as China clay.

We come across objects made of porcelain from Mid-10th century under the patronage of the Sung rulers (960-1279 A. D.). This royal patronage continued in the successive periods, namely, Ming (1368-1644 A. D.) and Ching (17th to 19th centuries).

The earliest porcelain ware that reached the outside world was undoubtedly the 'celadon', a ware with the typical grey green glaze attributed with several mysterious qualities, such as, its capacity of detecting poison by cracking or changing colour if poisonous food is placed in those vessels.

Among the earliest examples is a beautiful plate depicting a dragon and fish in relief and another plate showing

only a dragon in relief. Both the plates are attributable to 12th-13th centuries of Sung period. The Ginger jars with covers decorated with flowers and birds in white on a celadon glaze deserve mention. These belong to Ming period and are datable to the 17th century.

The blue and white porcelain consists mainly of jars and plates and they are assignable to Wan-Li period. An important example of this period is a small plate meant for imperial use. This is an outstanding specimen decorated with red, green, yellow and blue depicting dragon's and Ho Ho birds in the centre and birds in Cartouches around the rim. The plate is inscribed. Besides, the Famille Verte, Famille Rose and Swatow ware are also represented in the gallery. A fascinating group of porcelain mostly comprising human and animal figures has also figures of Buddha and Bodhisatvas datable to 17th and 18th centuries.

The snuff bottles form an outstanding group. In the making of these bottles, especially the interior painted ones, the Chinese baffled the entire world. Extraordinary patience and skill is needed to manipulate the brush through the small hole in the neck of a tiny bottle. With consummate skill the Chinese artists have painted a wide variety of subjects. They include landscapes, portraits, birds, flowers and scenes from their legends and mythology. These bottles are datable to the 19th century. The other types of bottles which are on display are made of porcelain, glass, jade, lacquer, ivory, horn and metal.

Among the few bronze figures that adorn the gallery, the figure of Kwan Yin, the female form of Bodhisatva Avalokiteshwara of the Indian Buddhist pantheon is an imposing one. This figure is datable to the 18th century. She is the goddess of mercy and stands for universal love and compassion for mankind.

The Chinese are well known for their lacquer work, on wood and inlaying of wooden furniture. They obtained lacquer from a tree called "Tsi" and used it extensively for decorative purposes from the Ming period. The objects on display in this medium include lacquered and inlaid screens, lacquered boxes, snuff bottles, vases and furniture. The two delightful cabinets on display depict Chinese life. A big size six folded screen is a remarkable piece depicting a scene

from Taoism. The figures are inlaid with Jade, Ivory, Lapislazuli, Agate and mother of pearl. It stands out for its sheer elegance and beauty.

The two boxes painted in shades of gold on a black background depicting landscapes and figure subjects are exquisite pieces, attributable to 18th century.

The Enamel-ware on view comprises of : flower vases, cups, saucers, bowls, dishes, incense urns, rose-water sprinklers, ewers and boxes. They are painted in brilliant colours and are datable to the 18th century.

The embroideries on view are appreciated as much for their delightful execution as for the quaintness of the subject matter. The Chinese knew the art of embroidery as long back as 1000 B.C. The works on display are done on silk and mostly depict subjects from Taoist legend. Among the other motifs one can observe the ceiling fans with kylin, phoenixes, dragons and colourful birds. Most of the embroideries belong to the 18th and 19th centuries.

Noteworthy among them is a big sized embroidery showing Laotze, the founder of Taoism, with eight immortals of Taoism, on a deep red ground. The figure of Laotze dominates the embroidery and is remarkable for its grace and delicacy in finish. Two pieces of embroidery executed on net, depicting parrots, cranes, birds and fixed in two glass sheets merit attention. They belong to 18th century and are notable for their exquisite finish.

Though Japan is looked upon as a natural corollary to China from the stand point of culture and art history, it has evolved its own identity in the realm of art as well as culture.

The earliest pieces in the Museum's collection (Gallery No. 35) are blue and white porcelain of Arita datable to 17th century. Noteworthy examples are a flat small size gogget shaped as a bottle, painted with flower bunches, one on either side and a plate, a faithful copy of Wan Li decorated with a central hexagonal panel containing flowers and grass hoppers.

The collection of 'Imari' porcelain in the museum is interesting. Among a good number of examples of this ware

in the museum mention may be made of a bowl decorated with flowers and flowering shrubs and birds in iron red and underglaze blue dated to late 17th century. The Museum has an abundant collection of the popular, brocade Satsuma ware consisting of many huge vases, bowls and plates and also small delicate tea sets. Satsuma is a principedom in the southern part of the island of Kiushiu. Two beautiful examples could be cited here, a small tea jar with thousand butterfly patterns and a small bowl decorated with thousand chrysanthemums all over.

The cloisonne enamel of Japan forms a very rich collection comprising many beautiful specimens such as vases, trays and huge vases of highly decorative nature. The Museum also has on display a small set of vases showing the process of manufacture of cloisonne with pigments and silver and brass wires. The collection of woodblock prints or woodcuts is very significant for the proper appreciation of the spirit of Japanese art. The woodcut is the national mode of engraving for Japanese and has been carried to a pitch of marvellous perfection. The earliest in the collection is a black and white woodcut showing human figures. Popularly known as pillar print on account of its shape, this woodcut is datable to 17th century. Hyakusai, the author of this work is not so well known but the museum possesses a good number of works by such acclaimed masters as Hiroshige and Kuniyoshi.

The print illustrating Kariuzawa bespeaks volumes of the skill of Hiroshige. The print depicts the outskirts of a village at the time of dusk with smoke gently rising from two fires. The human figures consist of a weary traveller on foot lighting his pipe bending over the fire and another on horseback lighting his pipe with the help of an assistant. The print illustrating the Kabuki stage by Kuniyoshi shows his remarkable skill in handling figures and the effect of his subdued colours is noteworthy.

The Japanese water colour paintings on silk as well as paper is well known for its delicate rendering of themes, drawn from nature as well as folklore. Particularly noteworthy are two paintings done by the well-known artist Nishiyama Hoyen of Bizen school of early 20th century. The poetic qualities, meticulous drawing and subtle colours of this great artist can be observed in two paintings, one show-

ing a Heron in a nest and another depicting the movement of a fish.

The Museum has a few good examples of lacquer work which indicate the perfection, refinement and beauty of Japanese workmanship. A miniature silver cabinet with gold lacquered door panels having mother of pearl inlay work, depicting birds and plants near a stream is a splendid example of seven times lacquering process of Shibiyama of 19th century. Another noteworthy example is a cabinet belonging to a prince of 18th century, in red lacquer inlaid with ivory depicting floral patterns.

Though the Japanese themselves never had elephants, their skill in ivory carving is phenomenal. The collection of Japanese ivory in the Museum consists of ornamental figures as well as netsukes.

A special mention may be made here of the needle works of Japanese Embroideries, which are very beautifully done with multi-colour threads on silk. Although, these specimens such as Waterfalls, lions birds etc., are of 19th and 20th centuries, their exquisite workmanship and perfect treatment of the subject, are of a considerable attraction to the visitors in the Museum.

## EUROPEAN ART

Among Indian museums, barring a few exceptions, the Salar Jung Museum stands unique for its European collections, comprising of art objects, ranging from resplendent and exquisite porcelain, excellent examples of oil paintings, aesthetically attractive glass objects to majestic furniture, splendid examples of ivories enamel-ware and clocks.

Oil and water-colour paintings form an important part (Gallery No. 20) of the European collections. They are mainly the works of 19th century artists from England and Italy, though a couple of works of Dutch and French artists are also on display. Technically and aesthetically the works on display are excellent examples of the painter's craft, they are also a faithful reflection of the public taste and artistic interests of the period. Though the major group on view is mainly British 19th century painters, the gallery also included examples of traditional French school, beautiful Italian landscapes and the picturesque peasant scenes that the Munich painters had made popular. Among them are included works of artists of great reputation in their time and some of them are renowned internationally. They serve as documents for contemporary feelings and thoughts, 'Visual footnotes to History'.

Chronologically earliest among the English paintings are the three paintings: 'Geneva', a water colour attributed to Joseph Turner (1775-1851) and two oil paintings by John Constable (1776-1837). These notable paintings are the works of the British masters who have their own place in European art history and are widely appreciated.

The painting of classical subjects reached a high grade of competence in the compositions of Sir Frederick Leighton and his contemporaries -- Alma Tademe, G. F. Watts, Sir Edward J. Poynter and Herbert Schmalz. These artists pla-

yed a prominent part in popularising classical painting in England during the second half of the 19th century.

The two famous pictures done by that prince among English classical painters and one time President of the Royal Academy of Arts Sir Frederick Leighton (1838-1896) are: 'Ariadne Abandoned by Theseus' and 'Paolo-E-Francesca'.

'Hide and Seek' and 'Hush Baby', two fine pictures by Sir Lawrence Alma Tadema (1836-1912), are remarkable for clarity of colours, smoothness of finish and dramatic expressions. The effect of light and shade is enjoyable: Patches of light descend on the ground creating beautiful results.

A big canvas titled 'Orpheus and Eurydice' done by G.F. Watts (1817-1904), another famous English painter in the class of Leighton and Tadema, forms a great attraction to the visitors. This picture which was exhibited at New Gallery, England in 1897, shows Eurydice dropping down dead in the hands of her devout husband, Orpheus, the master of music. This moving subject is rendered poignant by the employment of appropriate symbols, expressive colouring and accomplished drawing.

Herbert Schmalz, produced many excellent canvases one of which 'The Awakening of Galatea' is on view. Exhibited in England for the first time in 1907, the picture depicts a decisive moment in the life of Pygmalion, the Cyprian Sculptor, when Galatea, the marble beauty carved by him, starts slowly getting alive under divine dispensation.

Animal painting of a high quality was the accomplishment of Sir Edwin Landseer and Thomas Sydney Cooper. While Landseer's (1802-1873) speciality was deer, dogs and lions, Cooper (1803-1902) concentrated on sheep and cows. Both the artists display in their skilful delineations of animals, the knowledge of their anatomy and their lovable qualities. Landseer's 'Watchful Sentinel', in which a big black dog keeps watch over a package by the road-side is a picture of faithfulness and watchfulness.

Cooper's 'Cattle in repose' and four other works exhibited in the Museum, show fine views of English pastoral scenes punctuated by life-like sheep and cows.

Italian pictures represented in the Museum include the works of Canaletto, Hayez, Blass, Marc Aldine, Diziani, Martini and a few lesser known painters. Considered as the best representative of Venetian Rococo of 18th century, Canaletto rendered on many canvases, faithful views of Venice which were in great demand. These realistic architectural scenes of Venice were done by him with the aid of 'Camera Obscura'.

'Piazza San Marco', Canaletto's oil painting exhibited in the Salar Jung Museum is a delightful piece, combining beautiful architecture, pleasing forms, pleasant natural scenery and excellent perspective. Hayez's sweet composition 'Soap Bubbles' showing a boy blowing bubbles which are afloat in the air affords much delight to the visitors.

Marc Aldine, a late 19th century and early 20th century Venetian painter, whose works are characterised by the impressionistic use of colour is represented by four oil paintings of Venetian canal scenes. These pictures are praiseworthy for their fine composition and excellent management of light. Besides, 'Alexander and the Queen of Persia' by Diziani and 'Angelica and Medoro' by Martini also adorn the collection.

Of the French paintings the pride of place surely goes to a huge oil picture with the title 'Still Life' by Chardin, a famous French painter who painted, in a number of works, the domestic life of the 18th century French Middle Class. Besides, giving us a peep into the interior scenes of French life, the painting is also praiseworthy for its breadth of treatment and the beautiful effects produced by the contrast of colours.

'Marie Antoinette Awaiting Her Judgment' by Ch. L. Muller of 19th century, an able French painter of historical subjects, is another notable picture.

For sheer beauty and charm Bouguereau's 'Biblis' admits few rivals. The winsome curves, the golden hued limbs of the nude Biblis - a mythical lady have been admirably brought out by this eminent academic artist of France, William Adolphe Bouguereau.

Apart from the originals, the museum also houses copies of the famous masters (Gallery No. 20-A) which prove a vari-



table treasure for art students. Mention may be made of Leonardo Da Vinci's 'Mona Lisa', Botticelli's 'Birth of Venus' and copies of Raphael, Titian, Velazquez etc.

Among the European countries which took to producing porcelain, France stands out for its exquisite works of art, which dominated the world for a long time, (Gallery No. 22). The porcelain objects particularly from the place called 'Sevres' holds highest place among the ceramics. Though porcelain was manufactured from other centres also, one of the main reasons for the superiority of Sevres porcelain was due to the Royal patronage received at this centre since its inception in 1753 A. D. Under the liberal patronage of Louis XIV, Louis XV, Louis XVI, Napoleon Bonaparte, Madame De Pompadour, Marie Antoinette and Josephine the art of porcelain reached the zenith of its glory in France from the point of view of technical superiority and artistic perfection.

Among the notable examples of this French art mention may be made of : two splendid vases from Sevres said to have been presented by the Emperor Louis XVI of France to Catherine-II of Russia. The vase is in royal blue colour with ram shaped handles in gilt rim. On one side the bust figure of Catherine II of Russia is painted and on the other side is a decoration having the alphabet EH encircled in wreaths. The two big sized vases depicting hunting scenes in a realistic manner, are said to have been presented by Louis XV of France to Tippu Sultan of Mysore.

Two beautiful porcelain sculptures the larger one of Napoleon in royal costume and the smaller one of Josephine have perfect modelling. They bring out the character of the 'Hero of the French Revolution' and his beloved so successfully that they are a tribute to the technical achievements of the craftsmen of the Sevres factory. Napoleon's Egyptian campaign is the theme of two vases executed dexterously in red colour. On one he is shown on horse back with his soldiers and on the other returning back after his victory. Besides, there are two more vases showing Napoleon and Josephine in a landscape on a green background with gold border around, on a metallic stand. The room is further beautified by the display of innumerable plates, cups, dishes, vases etc., normally painted with the figures of various nobles or court-ladies.

It were the Germans who got the credit of manufacturing true porcelain in Europe during Mid. 18th century. Until

then the secret of porcelain was unknown to the western world. Dresden, in Germany, happens to be the earliest and foremost centre for the manufacture of porcelain and had royal patronage from its inception. The Museum possesses a sizable collection of Dresden porcelain (Gallery No. 21) and comes next to Sevres collection in importance.

An outstanding example of Dresden porcelain is a figure of a tailor riding a goat. This figure was modelled by Kandler during the period 1763 to 1774. The two big size vases showing 'Bocage' work, that is butterflies, fruits, insects etc., in relief are interesting examples. Of the other important pieces, the four branched candelabra, large fruit dishes, a music party at piano deserves mention. Another remarkable object is the statue of Frederick Augustus, having a monogram and is datable to the 18th century.

The English porcelain collection (Gallery No. 21) is of varied types produced mostly during the 19th century. The exquisite porcelain soldiers on view were manufactured in London by Goode and Company in 1915 in commemoration of the centenary of Waterloo where Napoleon was defeated by Wellington in 1815 A. D. The figures represent both the French and English soldiers who fought at the battle of Waterloo. The figures of Napoleon and Wellington on horse back in their uniforms are quite attractive.

The Wedgwood pottery collection is superb. It acquaints the visitor with the sophisticated pottery produced during the last quarter of the 18th century and the first quarter of the 19th century in England. The most important piece in this group is the reproduction of celebrated Portland vase made in 1790. A. D.

Glass is one of the most remarkable and fascinating substances known to man. The art objects housed in the museum (Gallery No. 24) are a living testimony to the artistic attainments in this medium and acquaint the visitor with the degree of technical excellence attained by the glass makers of different countries like Venice, France, England, Bohemia, Belgium etc.

It is an accepted fact that glass had its origin in Egypt, dating back to pre-historic times. By 331 B.C. Alexander the Great, founded the city of Alexandria and it became the

centre of glass making industry. By the beginning of Christian era this art travelled to Rome. The Romans were the first to invent the technique of blowing glass. This technique revolutionised the art of making glass vessels. The Venetians started making glass from 11th century and by 13th century the industry was well established. The Renaissance period saw the domination of the Venetian craftsmen in producing excellent pieces. By the 17th century this art reached Bohemia from where it spread to other parts of Europe.

The glass objects from Venice occupy an important part of the collection. Lightness, excellent design, perfect poise and balance are some of the characteristics of the Venetian glass exhibits. All the important techniques in decorating the glass objects, such as enamel painted, opaque, crackled, cameo, latticino and engraving etc., can be seen in the embellishments of the objects displayed in this gallery.

Venice is well known for its enamel painted glasses. The decanters, vases and bowls in this gallery enamelled and painted to represent portraits, floral designs, coats of arm and scenes from mythology are a tribute to the glass makers of Venice. Two glass vases cut and enamelled to represent female figures in delightful colour combination and having further gold decorations deserve special mention.

Yet another interesting group in the collection is crackled glass. The effect is achieved by dipping the glass objects, while hot, into water. The crackled surface thus formed adds elegance and beauty to the object.

The English glass objects on view belong mostly to the 18th and 19th centuries and offer a wide variety in their designs. The objects are very light, thin and proportionate in shape. Some of the wine glasses acquaint one with the wide possibilities in shaping the stems of the glasses for example the cut-stem, plain-stem, airtwisted-stem, balustar-stem etc. The idea of airtwist and balustar stem and its subsequent development is particularly English and such designs are achieved during the process of making the glass at the furnace. The balustar design is a motive taken from Renaissance architecture. The objects on display show the above mentioned designs in the wine glasses.

Another important and well known variety is the cut glass. The effect is achieved by cutting the surface of the object into required designs. The technique involves pressing the glass against grinding wheels. The objects on view include perfume bottles, sugar-bowls, decanters, big and small size bowls, glasses and scores of other items. The perfume bottle with alternate cut panel motif, sugar bowl with cut diamond pattern and decanter showing relief diamonds on the body and prismatic cutting on the neck and shoulder are some good examples which were manufactured in England and Ireland.

The collection of Bohemian glass objects initially attracts the attention of the visitors simply on account of its colour but the decanters and bowls cut and enamelled to represent acanthus leaf, floral and scroll design in baroque style are even otherwise beautiful. The superb execution of the designs on a marvellous red colour background leaves a lasting impression of the command of the Bohemian glass makers over this medium.

The beautiful wine glasses and bowls etched and frosted to depict flower creepers and wreaths are from Czechoslovakia. The French glasses on view show the vases in opaque with paintings and in some cases cut to represent floral design with armolu mounts typical of that country.

The collection of lamps, candelabras and candlesticks on display has its own fascination and there are diverse items in which the artist has shown his skill.

The European Bronze images housed in the Museum (Gallery No. 14) consist of originals as well as copies of some of the well known sculptures and give a fair idea of the popularity this medium enjoyed in west.

The objects on view comprise of several portraits of eminent people who made their contribution in shaping the destinies of their nation in one way or the other statesmen famous poets and well known philosophers. There are also the representations of Greek mythology. The bronze images from France are quite interesting and speak of the great qualities of the sculptors. Among the French bronzes a bust of Napoleon Bonaparte — the child of the French revolution and the most renowned warrior king — easily

attracts the attention of the onlooker. The execution is perfect and breaths vigour and determination, the characteristic qualities of the ruler. This is the work of R. S. Colombo. The other interesting figures are : ' La Fontaine ', a 17th century French poet and fabulist, ' Moliere ', the author of Satirical comedies of the 17th century, ' Voltaire ', the famous Philosopher and writer of the 18th century and ' Thiers ', a ruler of the 19th century.

Charles - I. the famous king, Oliver Cromwell, the renowned Parliamentarian, Shakespeare, the literary genius of the period, Queen Victoria, the well known Queen of England, are the important figures from England, represented in this gallery.

Among the Greek subjects, a copy showing ' Laocoon and his sons ' stands out for its execution. This subject has influenced the Greek sculptors since ages and the earliest of them dates back to 50 B. C. The group shows Laocoon and his two sons fighting the Serpent encircling them. The agony and excruciating pain due to the serpent bites has been very well brought out. ' Mercury Resting ' is another good copy which adorns the collection.

' The Boy Picking Thorn ', the original of which was made by a Greek sculptor during 1st or 2nd century B. C. shows a boy in nude sitting on a stone, picking a thorn from his foot. The figure stands out for the consummate care with which the sculptor has executed this commonplace theme. The copies of the works of Michael Angelo that are on view here show Moses, Hercules, Lorenzo de Medici and Guliano de Medici.

The ' Night Watchman ' showing a man holding a lamp, is the representation of a watchman bent with age but carrying on his duties with a tremendous sense of responsibility.

Apart from these, there are many other fascinating figures like the statue of Liberty, Alexander on horse back, Augustus Caesar etc., which remind one of the many historical events with which these personalities were associated.

The marble statues from Italy, France and England form a sizable collection of the museum (Gallery No. 16).

The statues depict themes from Greek mythology, nude studies and imaginative figures.

Among the statues on display, the ' Veiled Rebecca ', by the well renowned Italian sculptor Benzoni is a masterpiece. The pride of the Museum's collection, this piece was acquired by Salar Jung - I (the grand-father of the collector) when he visited Italy in 1876. The work stands out for its anatomical perfection. The general impression is that 'it is a melody in marble' and one wonders whether there exists another sculpture in which the essence of feminine beauty has been realised with such fervour and consummate skill. Rebecca is a character from the ' Old Testament ' and in this work, the sculptor has brought out the bridal bashfulness and youth of Rebecca with his unerring chisel. The transparent veil covering her face is a remarkable achievement. Executed in hard marble it catches the delicacy of the finest muslin. The sculptor has taken enough pains to carve even the minutest detail with such perfection that the piece has naturally brought him immortality.

The ' Mother and Child ', in which the mother is shown kneeling holding her child is another good example which draws the attention of the onlooker. The figure of ' Bacchus ' the classic god of the grape wine, reclining on a rock boulder, holding a pitcher in one of his hands and looking up, in alabaster stone with greenish tinge, is yet another good example. The beauty of this stone is that if it is beaten softly it produces a musical sound. The figure stands out for its effective execution. An innocent boy with wings seated on a tortoise and his hands tied at his back is the famous cupid, the messenger of love. The innocent look adds further charm to the figure.

Another attractive sculpture is Daphne, the artist of which is Marshall Wood. This figure was exhibited in the Royal Academy of Arts, London in 1859. Daphne, a sea Nymph was plagued by the pursuit of Apollo was on the point of being over taken when she prayed to her mother ' Ge ' (the earth) for protection and was transformed into a Laurel tree which became, in consequence, the favourite tree of Apollo.

' Cleopatra ' by Borione, ' Babe ' by a French sculptor showing a baby taking a nap and ' Psyche ' wife of Cupid —

who is celebrated for her beauty, are some of the good examples on view.

Of the most outstanding pieces of European art, a reference may be made to the wooden statue of Mephistopheles and Margaretta (Gallery No. 16). In this statue 'Good' and 'Evil' have been depicted by the sculptor symbolically. The imagery has been taken from Goethe's famous work 'Faust'. The skilful use of the same log of wood for carving two entirely different figures in the front and the backside is a testimony to the command of the sculptor over his medium and imagination.

The European period furniture forms yet another fascinating group in the collection of European art objects. By and large the pieces originate from France and England. A wide variety of French furniture comprising of cabinets, consoles, chairs, sofa-sets, commodes, elegant screens, tables etc., belonging to the periods of Louis XIV (1643-1715), XV (1715-1774), XVI (1775-1793), and Napoleon - I adorns the collection.

The Museum houses a copy of the table of Louis XV (Gallery No. 22) prepared by Beurdeley, in 1889 at Paris, a mastercraftsman of that period. The original table was made by Reisener during 1760-69. Architectural in conception, the table was executed almost like a piece of sculpture in several woods. The tapestry used in their upholstery reveals their high quality. Probably from Gobbelius, its representation of bouquets of flowers, animals and amorous couples.

The pair of tall rectangular mirrors with massive gilt-wood frame and adorned with elaborately convoluted 'C' scroll pattern is a typical example of rococo art.

Among the English furniture, the collection has rare sets or suites of Adam's chippendale, Hepplewhite, Sheraton and Victorian style. The English furniture is rich in quality and quantity.

A reasonably good collection of French and English snuff bottles, manicuring and sweetmeat boxes (Gallery No. 23) decorated with floral designs, landscapes etc., in porcelain and enamel, belonging to 18th and 19th centuries,

a representative collection of silver (Gallery No. 28) from France, England, Germany and Russia, a fairly good collection of ivory carvings (Gallery No. 21) and a noteworthy collection of arms and armour (Gallery No. 31) from the above mentioned European countries are also included in the museum's collection of European art.

The Salar Jung Museum possesses a good number of clocks (Gallery No. 17) collected from different countries of Europe such as France, England, Switzerland, Germany, Holland, America etc. The variety includes the bird cage-clocks, bracket clocks, grandfather clocks, skeleton clocks, umbrella design-clocks and barometers. The skeleton clocks and the hour glasses are naturally older than other items. There are two outstanding clocks belonging to the period of Louis XIV of France, one of which was owned by Julien-le-Roy (1686-1759), Horologist to the king Louis XIV of France. The Museum is also proud of having some good examples of the clocks of the contemporary period of Louis XV, Louis XVI and Napoleon I of France. They have been fitted with Ormolu mounts and some of them have been decorated with rococo motifs.

The clock which attracts the greatest number of visitors every day is, however, a British bracket clock. It has got a mechanical device by which a miniature toy figure comes out of an enclosure and strikes the gong at each hour and then returns back to the enclosure. It is decorated all around with ormolu mounts. During the 18th and 19th centuries, such curio-clocks were quite popular in Europe.

The Museum houses a good number of beautiful chandeliers, wall brackets, cheekas, handis, lamps, candelabras etc., probably of late 18th and 19th centuries. They are from France, England, Ireland and Venice. Some of the Chandeliers which are displayed in the foyer, period room, glass room and jade room are outstanding examples of the chandelier collection. They are a veritable feast to the eye of the common man, a source of inspiration for the collector and a source of knowledge for the expert.



## CHILDREN'S SECTION

The objects that are on display in the children's section (Galleries 7 to 13) of the Museum speak of the inborn desire and interest of Salar Jung III in collecting objects of diverse nature. The objects which are acquired by him during his childhood are on view in this wing, except few later additions like the stuffed birds and the small aquarium. The exhibits housed in this section provide informal education to the children apart from providing much delight to them.

The first room has on display clay models which depict the life in a typical Indian village especially in the Telingana region of Andhra Pradesh. The second room houses a good number of bronze figures, porcelain exhibits, musical boxes, marble sculptures and toys from different parts of the world. The third room has the potentiality of attracting the young and old alike for it has on display some ten thousand pieces comprising an army division arranged to give a fair idea of warfare. Apart from artillery and infantry the toys also include air force, tanks and medical staff which attends upon the wounded soliders etc. The figures are made of tin and are painted in different colours.

Beautifully modelled wild animals in bronze and metal such as Elephants, Rhino, Tiger fighting and clay models of domesticated animals, exquisite soap stone carvings from Korea and Japan, objects decorated with mother of pearls, different types of gods both in metal and porcelain are displayed in the varandahs adjoining the rooms.

## POINTS TO REMEMBER

### Topography

Situated on the southern bank of the river Musi, the Salar Jung Museum is not far from the other important monuments of the old city. The historic Charminar, Juma Masjid, High Court, State Central Library and the Osmania General Hospital are all within a radius of one mile from the Salar Jung Museum.

The Museum has an easy approach by road and rail. The important Railway Stations Kachiguda and Nampally are within a distance of two miles. Road transport buses run frequently from all parts of the city to Afzalgunj which is within walking distance from the Museum.

### Perambulation

There are 38 galleries in the Museum spread on two floors. The ground floor has 20 galleries, which run clockwise from the founder's gallery and the first floor has 18 galleries running anti-clockwise closing with Japanese gallery.

### Cloak room

Right at the entrance is the cloak room. The Museum expects the visitors to deposit their brief-cases, hand-bags, cameras and umbrellas etc., before entering and the belongings will be taken care free of cost.

### Drinking water

Water coolers are installed at suitable points outside galleries Nos. 4 and 16 on the ground floor and outside gallery No. 22 on first floor.

### Rest

For getting relief from museum fatigue the visitors are provided with benches in the corridors overlooking the lawn garden.

## **Toilet**

Toilet for ladies and gents are provided on both the floors.

Ladies adjacent to rooms No. 5 and 31.

Gents adjacent to rooms No. 15 and 22.

## **Cafeteria**

A vegetarian step-in Cafeteria is situated in the quadrangle outside room No. 15. It provides snacks, tea and soft drinks during the museum hours.

## **Admission fee**

Entrance to the Museum is by ticket, the rate of which is Re. 1.50 for general public. Students with identity cards are given 50% concession. Besides, Defence personnel in uniform, organised Kisan parties and children below 12 years are also given 50% concession. During the 'Museum Week' (celebrated during the second week of January every year) public is given concession in the entrance ticket, which is as follows :

For general public	0.75 Ps.
Students and children below 12 year	0.38 Ps.

During 'Children's Week' (celebrated from 14th November of every year) school children upto 12 years accompanied by teachers are allowed free of charge. The sales counter for tickets is situated on the left side of the foyer.

## **Publications**

Museum publications are sold at the publication sales counter which is on the left side of the main entrance.

## **Free Guide service**

Guide service in the museum is available free of charge, six times every day at the following times :

10-40 A. M.	1-30 P. M.
11-45 A. M.	2-30 P. M.
12-30 noon	3-30 P. M.

Persons interested in availing the services can contact the reception.

### **Reading room**

The reading room situated on the second floor is equipped with all the daily local papers and magazines in English, Telugu and Urdu. Some foreign magazines are also available for the benefit of the readers.

### **Facilities to scholars**

The Museum has a rich collection of printed books covering various subjects and a rich collection of thousands of manuscripts in Persian, Arabic and Urdu languages. Scholars are permitted to use the library on request by obtaining passes from the reception counter. Photostat copies of the folios of manuscripts will be supplied to the scholars on payment. Photography is also allowed on nominal payment for certain specific purposes.

### **Holidays to the Museum**

The Museum is closed on all Fridays (Weekly holiday). Besides, the Museum will remain closed on the following public holidays

1. Ramzan
2. Bakrid
3. Muharran
4. Dhulandi
5. Death Anniversary of Salar Jung III
6. Dasara
7. Dcepavali

### **Working hours**

From 10-00 A. M. to 5-00 P. M. without interruption.





PARVATI

Bronze

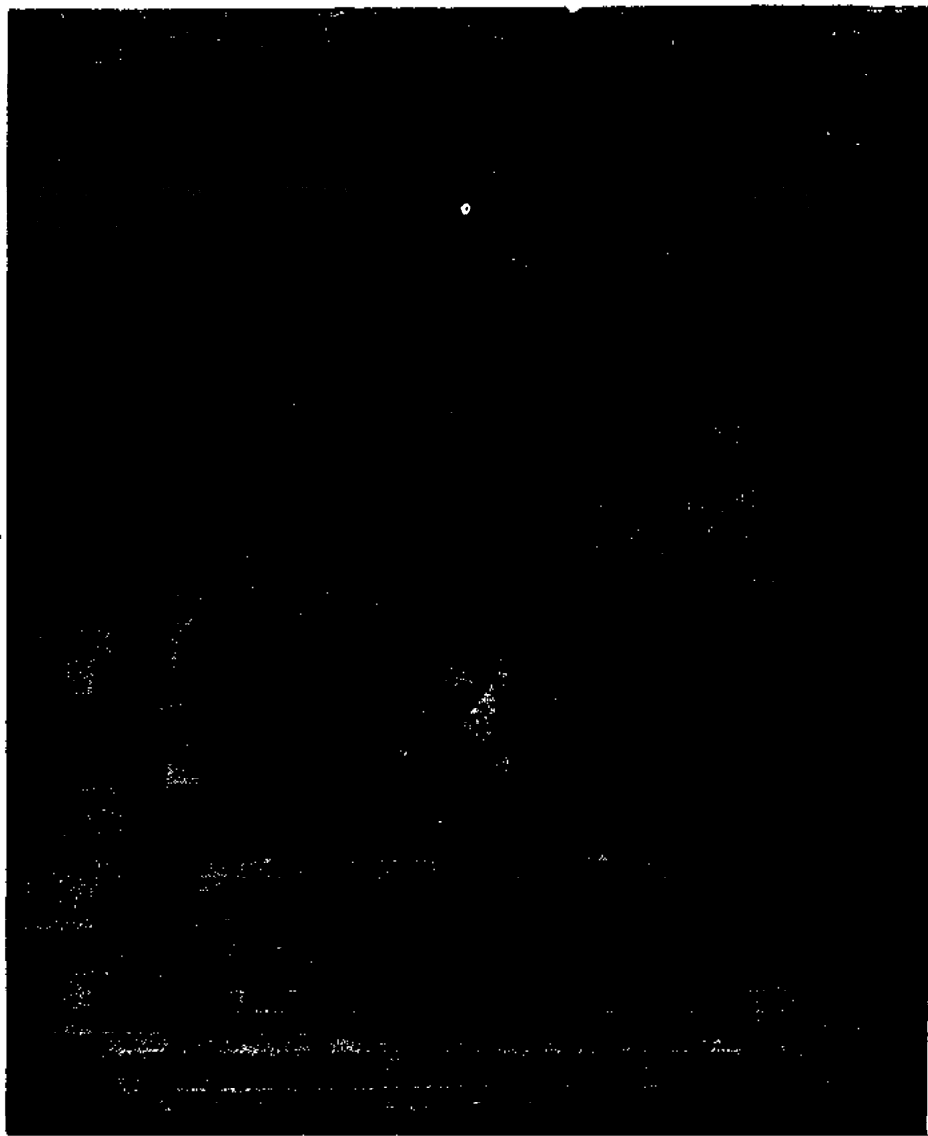
Chola Period, 13th Century A. D.



**NATARAJA**

**bronze**

**Vijayanagara Period. 16th Century A. D.**

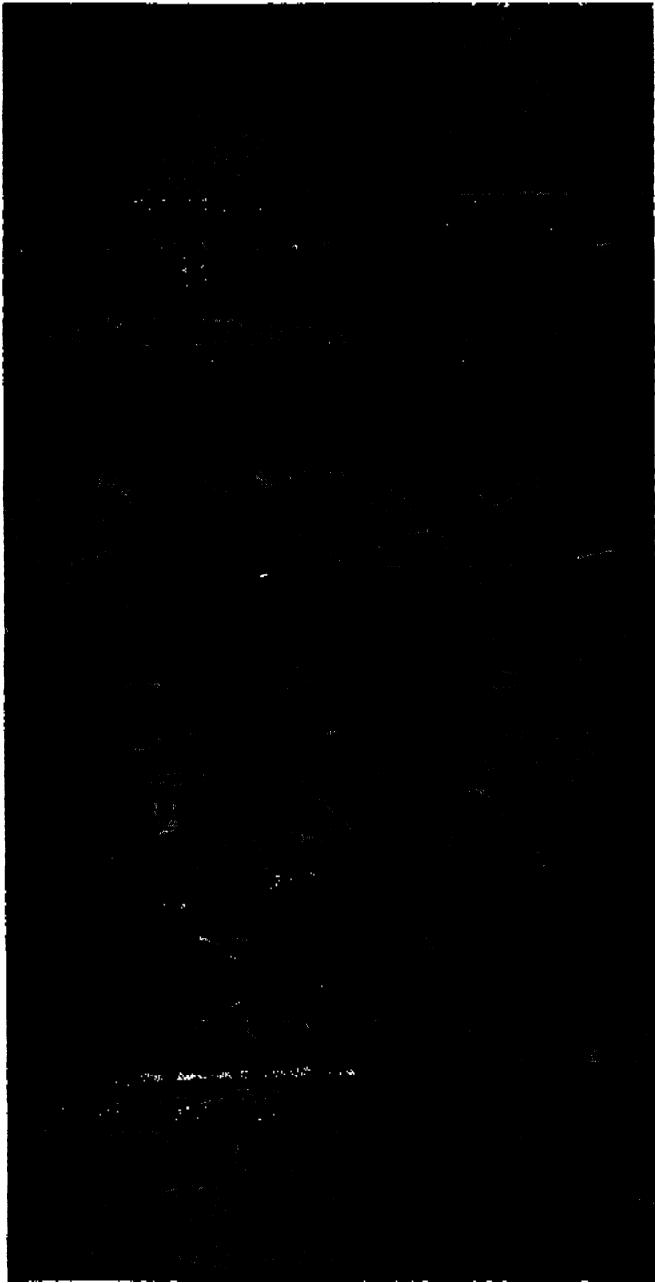


**SOMASKANDA**

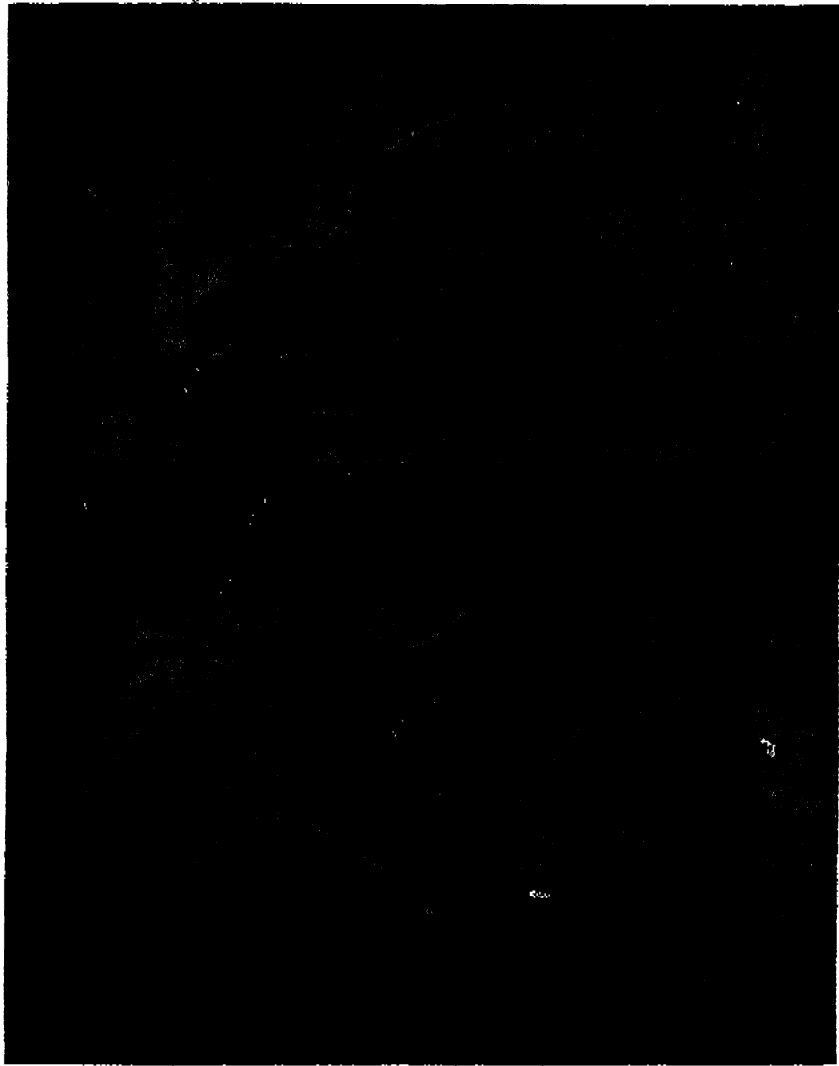
**Bronze**

**Vijayanagara Period, 15th Century A. D.**

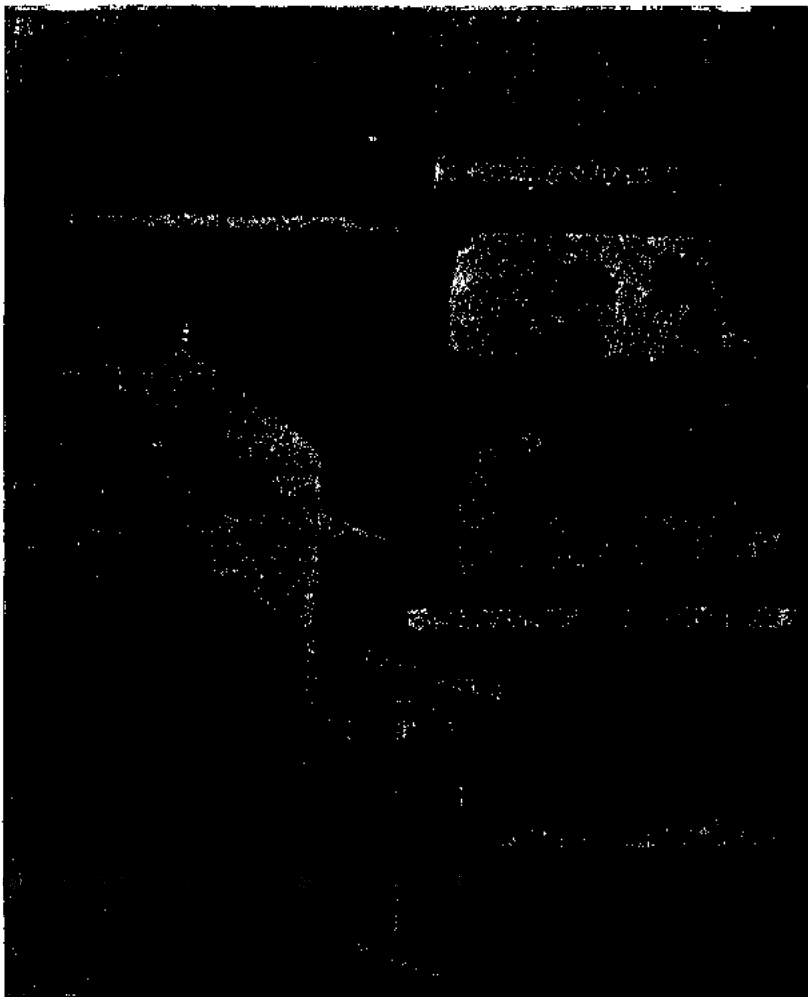




A PAGE FROM KALPASUTRA MANUSCRIPT  
Gujarat 1457 A. D.



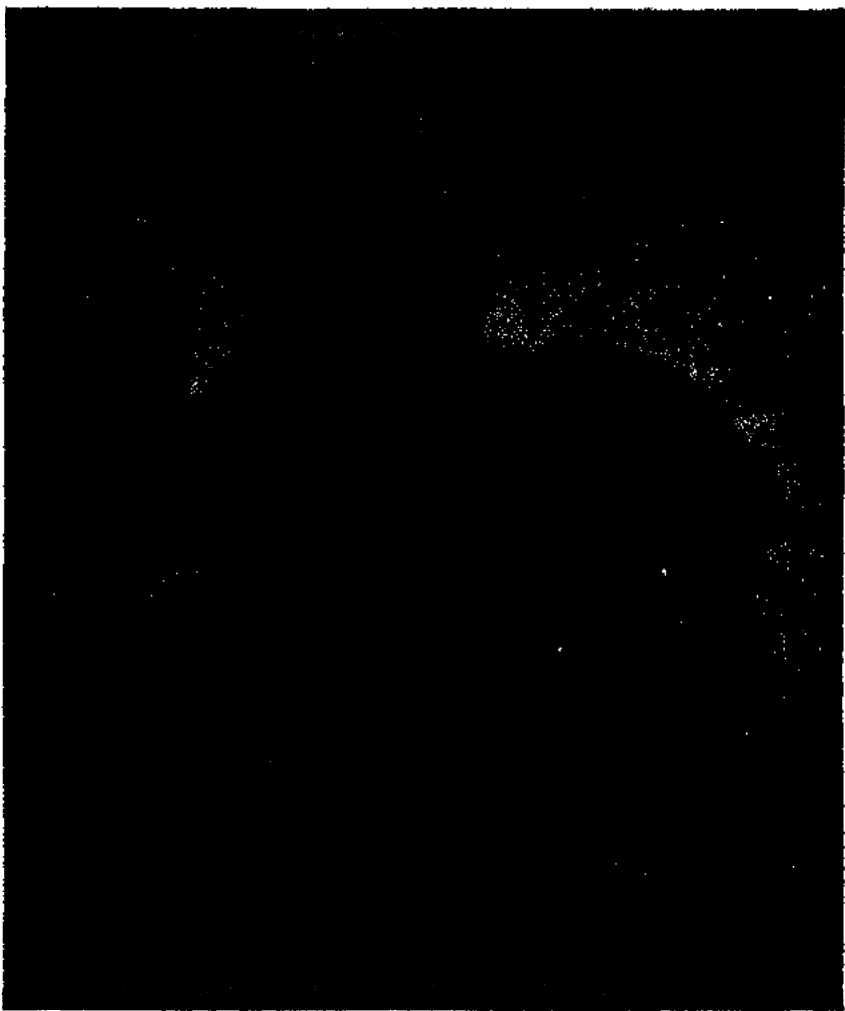
**ELEPHANT FIGHT**  
by Subhan Musawwir  
Bijapur, Early 17th Century A. D.



**RADHA AND KRISHNA**  
Page from Bihari Satsai  
Mewar, 1719 A. D.



TODI RAGINI  
Deccani School,  
India 18th Century A.D.

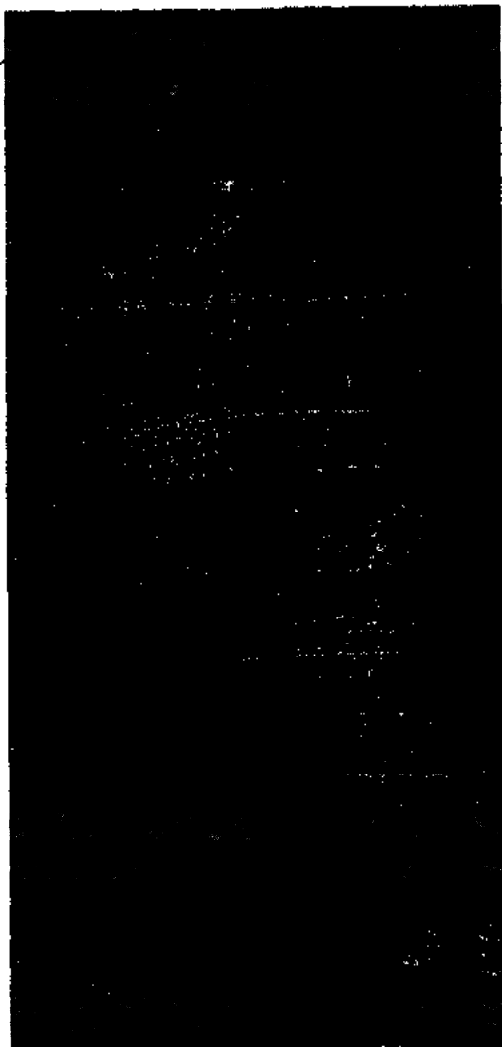


**KNEELING GARUDA**

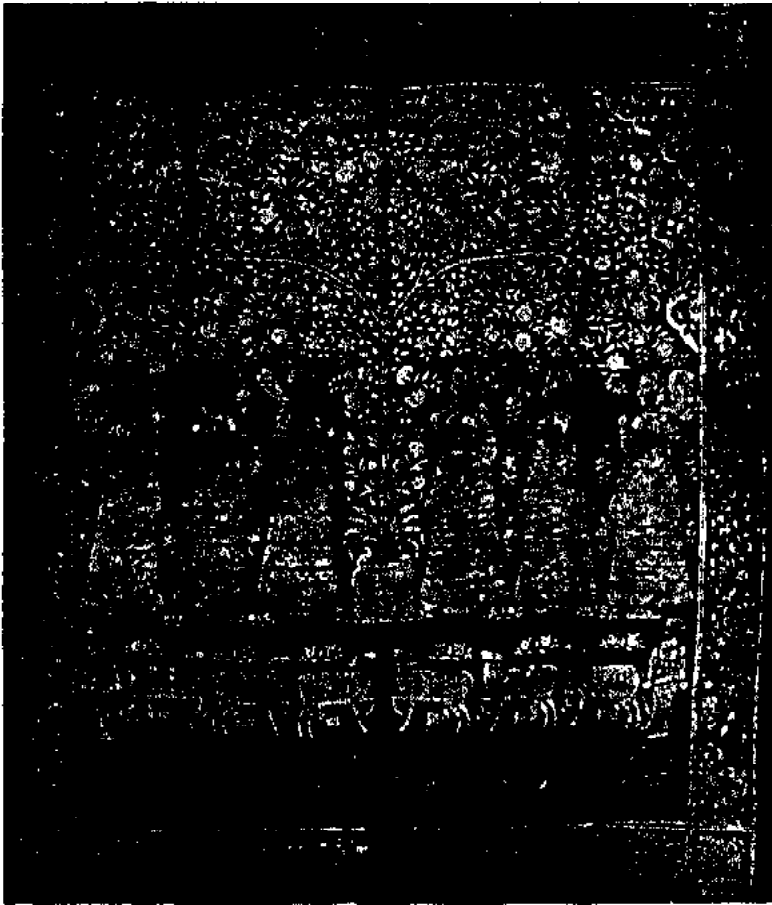
Wooden sculpture

Andhra Pradesh

late 18th Century A. D.



SCENE FROM MAHABHARATA  
Kalankari Temple Hanging  
Katabasti, 19th Century A. D.



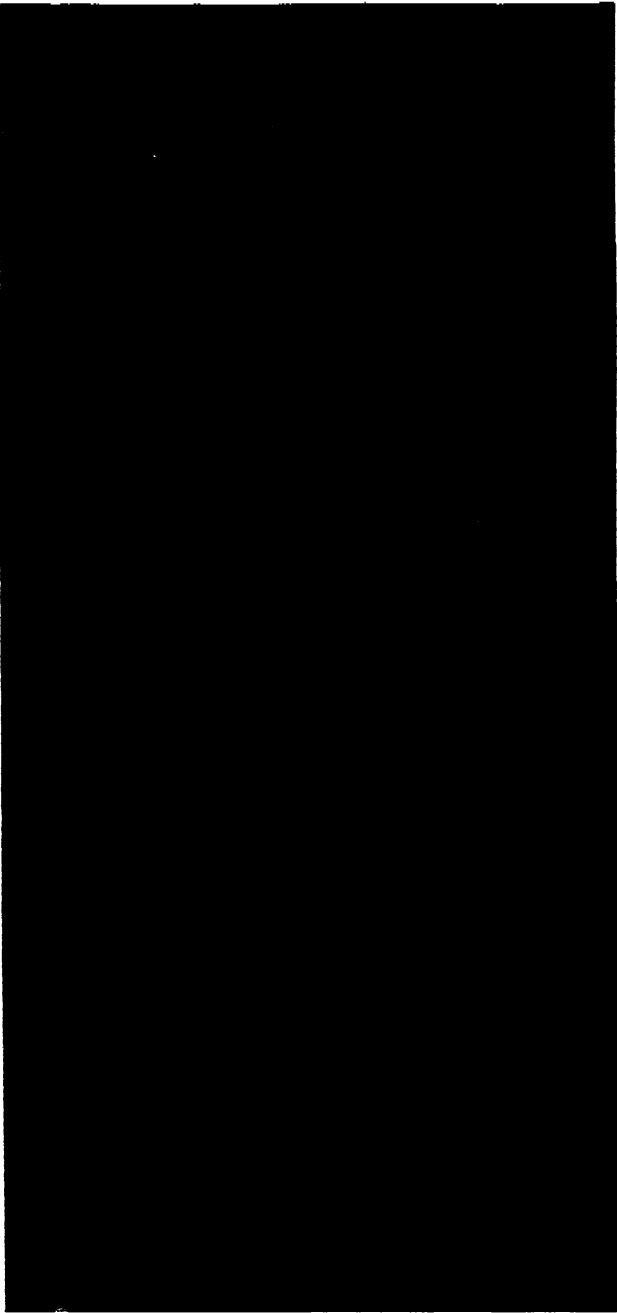
**GOPIS UNDER KADAMBA TREE**

**Pichhwal**



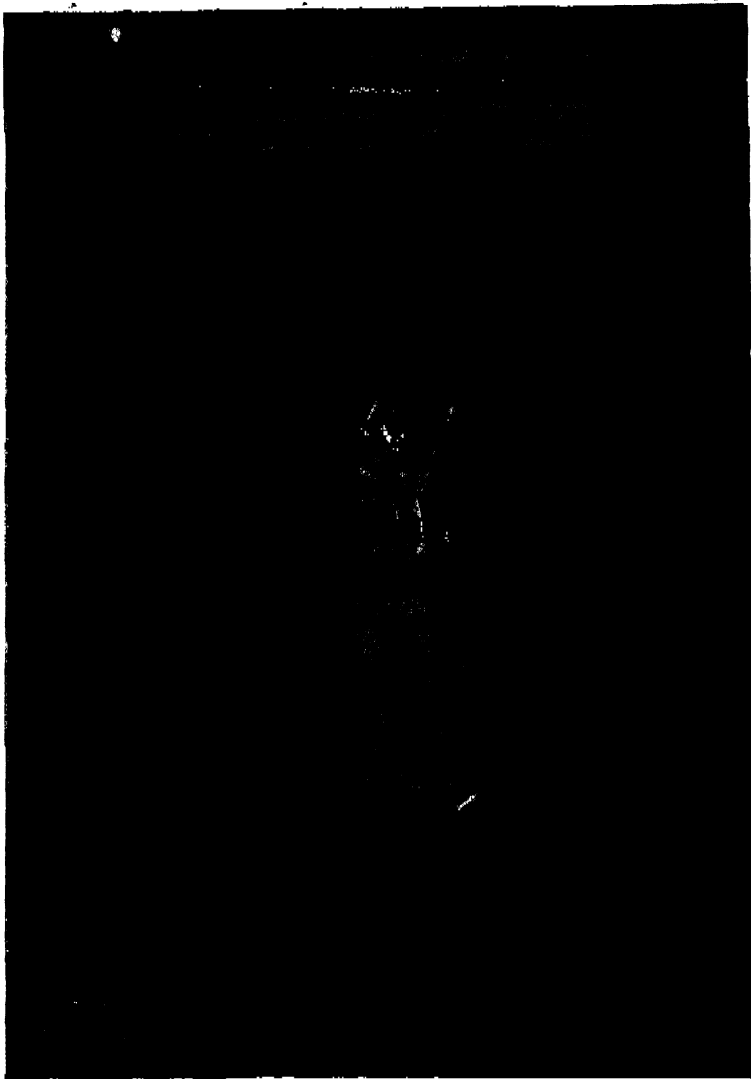
VASANT  
Oil on Canvas  
by Nandlal Bose  
20th Century A. D.





PEACOCK

by K. K. Hebbard.  
20th Century A. D.

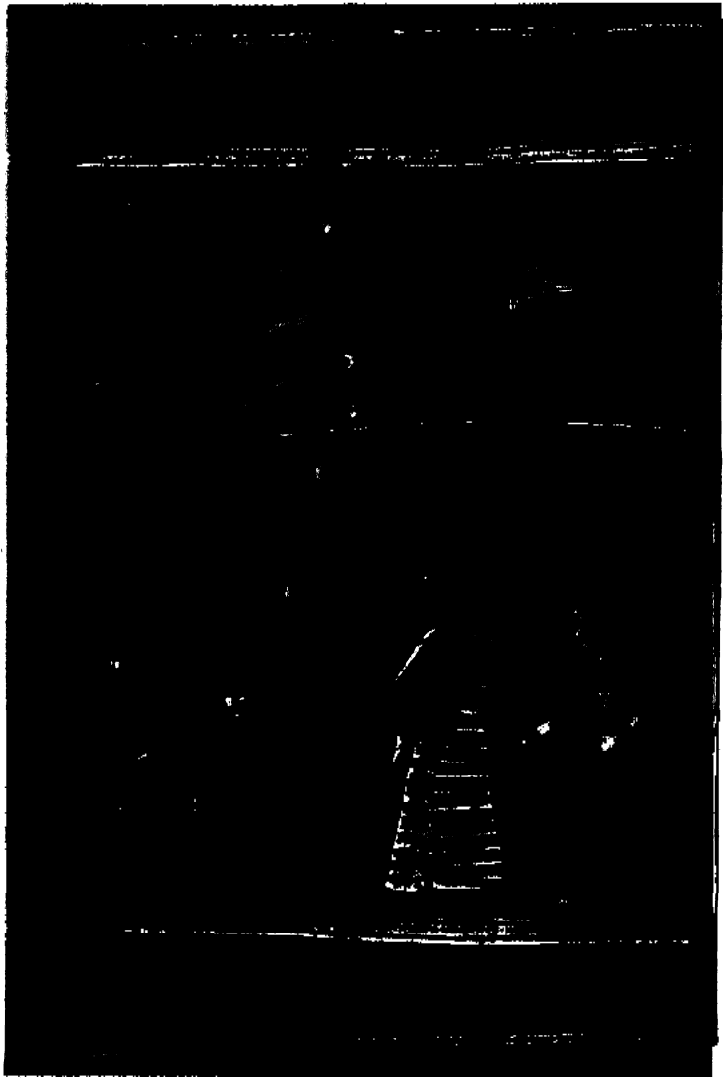


Princess an horse-back

Deccani

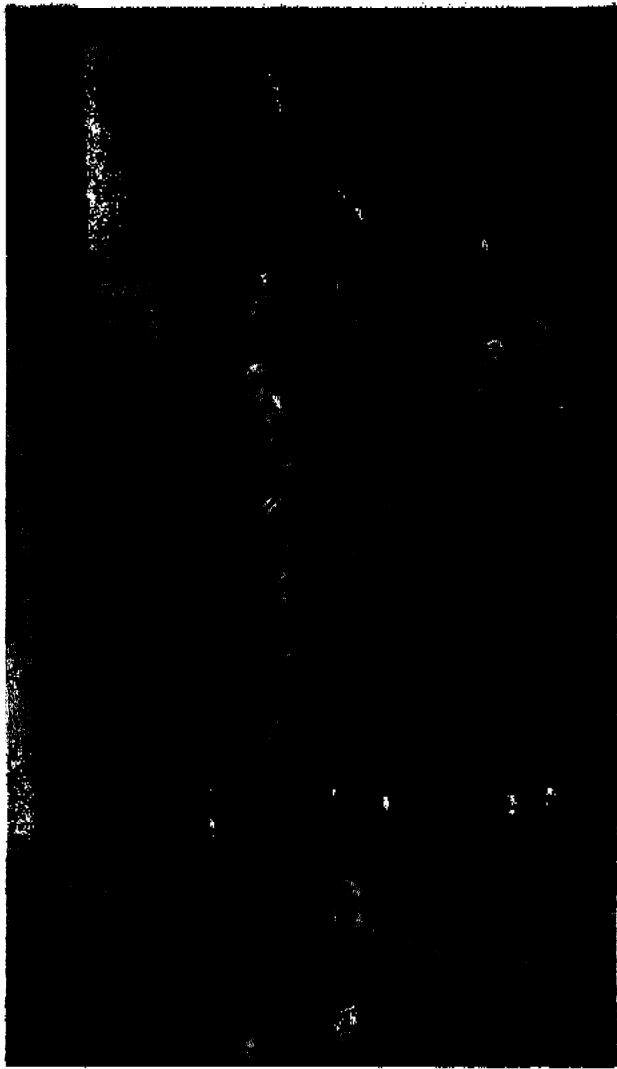
18th Century A. D.





Todi Ragini  
Rajasthan  
18th Century A. D.





Mephistopheles and Margareta  
Germany,  
19th Century A. D.



## SALAR JUNG MUSEUM PUBLICATIONS

1. Catalogue of Urdu Manuscripts	3-00
2. Catalogue of Arabic Manuscripts Vol. I.	2-00
3. Catalogue of Arabic Manuscripts Vol. II.	3-00
4. Catalogue of Persian Manuscripts Vol. I	4-00
5. Catalogue of Persian Manuscripts Vol. II	4-00
6. Catalogue of Persian Manuscripts Vol. III	4-00
7. Catalogue of Persian Manuscripts Vol. IV	4-00
8. Catalogue of Persian Manuscripts Vol. V	4-00
9. Catalogue of Persian Manuscripts Vol. IV	
10. Catalogue of Bidri ware	3-25
11. Salar Jung Museum Bi-annual Research Journal Vol. III	2-75
12. Salar Jung Museum Bi-annual Research Journal Vol. IV / V	3-00
13. Salar Jung Museum Bi-annual Research Journal Vol. VI / VII	3-00
14. An outline of the ancestral history of Salar Jungs	1-65
15. Miniature paintings in the Salar Jung museum (Picture album)	4-50
16. Picture Post-cards (multi-coloured) (set of 6)	3-50
17. Picture Folders (multi-coloured) (set of 6)	5-25
18. Museum folder	1-00
19. Silver Jubilee Souvenir	15-00





