

GUIDE BOOK SALAR JUNG MUSEUM



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MIR YOUSUF ALI KHAN
SALAR JUNG III

Salar Jung Museum Guide Book

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Director

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INTRODUCTION

DECLARED BY the Indian Parliament as an Institution of National Importance, the Salar Jung Museum of Hyderabad is the repository of the artistic achievements of diverse European, Asian and Far Eastern countries of the world. The major portion of this collection was acquired by Mir Yousuf Ali Khan popularly known as Salar Jung III, but quite a few items were inherited by him from his father Nawab Mir Laiq Ali Khan Salar Jung II and his grand father Nawab Mir Turab Ali Khan, Sir Salar Jung I.

The ancestral history of the Salar Jungs can be traced to the sixteenth century but by the middle of the 19th century the family had assumed such importance that five of its members served as Prime Ministers to the Nizams of Hyderabad.

Mir Turab Ali Khan Bahadur, the grand father of Mir Yousuf Ali Khan, was awarded the title of Salar Jung Bahadur at the age of 13 years. The Nizam, Nasir-ud-Doulah appointed him as his Prime Minister when he was 24 years of age. A great administrator known for his reforms, he was also a connoisseur of art. The "Veiled Rebecca", an enchanting marble statue and one of the possessions of the Museum, was purchased by him at 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. However, he lost favour of the Nizam and was removed from the post in 1887. He died at Poona when he was only 26 years old, leaving behind an infant of 24 days, Abul Qasim Mir Yousuf Ali Khan. When 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 Mir Yousuf Ali Khan as his Prime Minister. History once again repeated itself and due to some difference of opinion, Salar Jung III relinquished the post of Prime Minister in November, 1914 devoting thereafter his entire life in enriching his treasures of art and literature.

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 also had agents abroad who sent him catalogues and lists from well known antique dealers. He did not, however, limit his purchases only to 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 objects and rare manuscripts but he also patronised poets, writers and artists, encouraging literary and cultural activities. He was responsible for the publi-

cation of a large number of books on his family members.

He continued his zeal as an art-connoisseur till the very end of his life, enriching his art collections. It is this labour of love of over forty years which finds a place in the portals of the Salar Jung Museum. 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 his art collections, Salar Jung III died a bachelor on 2nd March, 1949 at the age of 60.

In the absence of any direct descendants, the Government of India appointed a Committee to administer the Salar Jung Estate. Later on with the idea of perpetuating his name, the Salar Jung Museum was brought into existence in December, 1951 in the Diwan Deodhi, the residential palace of Salar Jung III. It was declared open to the public by Pandit Jawaharlal Nehru, the then Prime Minister of India.

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. Thereafter, the Museum continued to be administered by the Ministry of Scientific Research and Cultural Affairs, Government of India, till 1961.

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 auto-

nomous Board having the Governor of Andhra Pradesh as its Chairman.

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

THE COLLECTION

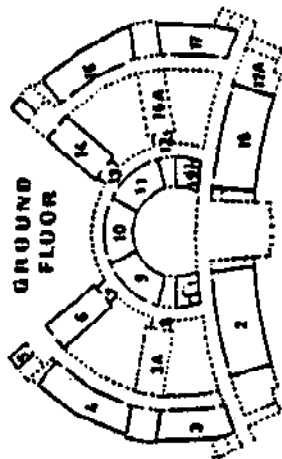
The collection of the Museum can be divided into Indian Art, Middle Eastern Art, Far Eastern Art, European Art and Children's Section. Apart from this, a gallery is devoted to the illustrious Salar Jung family, which was mainly responsible for acquiring the collection.

SALAR JUNG MUSEUM DISPLAY ARRANGEMENTS

Ground Floor Galleries

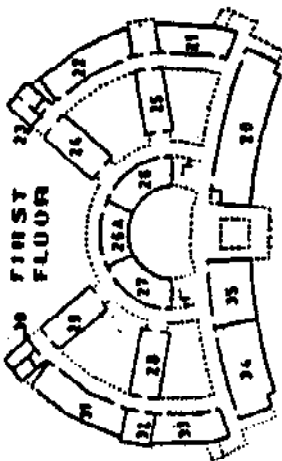
R.No Name of the Gallery

- 1 Founder's Privak
- 2 Founder's Gallery
- 3 Bronzes and Painted Textiles
- 3A Indian Sculpture
- 4 Minor arts of South India
- 5 Palki
- 6 Indian Textiles and Mughal Glass
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- 16 European Statuary
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- 17A Modern Indian Painting
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First Floor Galleries

- 20 Western Painting Gallery
- 21 European Porcelain
- 22 French Room
- 23 European Enamel Ware
- 24 European Glass
- 25 Jade and other Mineral objects
- 26 European Bronze
- 26A Egyptian Room
- 27 Carpets
- 28 Clock Room
- 29 Manuscript Gallery
- 30 French Colonial Africa
- 31 Far Eastern Porcelain
- 32 Kashmir Room
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THE FOUNDER'S GALLERY

THE PORTRAITS and the other personal belongings of the family displayed in this gallery go a long way in recreating the life and times of the Salar Jungs. The earliest of the ancestors, Shaikh Ovais Qarni, has been represented through a portrait. 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, also 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 Jungs also find place in this gallery. In this context mention may be made of some rare presentations made to Salar Jung I, such as a silver bowl presented by Edward Albert in 1876; a Porcelain vase made by the English Minton Porcelain manufacturers in 1876 and presented to Salar Jung I; a nicely written panegyric 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 portraits of the Nizams of Hyderabad, under whom the members of Salar Jung family served as Prime Ministers, viz. Sikandar Jah Bahadur, Nizam III (1768-1828), Nawab Nazir-ud-Doula, Nizam IV (1793-1856), Afzal-ud-Doula Nizam V (1827-1868), Mahboob Ali Khan, Nizam VI (1866-1911) and Mir Osman Ali Khan, Nizam VII (1886-1967) are also exhibited.

The gold sequin (Zari) ceremonial costume (Sherwani) worn by Salar Jung III, and paraphernalia for procession are some of the other objects which remind the pomp and glory of the eastern nobility.

INDIAN COLLECTION

THE INDIAN art objects comprise of stone sculptures, bronze images, painted textiles (Kalamkari etc.), wood carvings, miniature paintings, modern paintings, ivory carvings, Jade carvings, textiles, metal-ware, manuscripts, arms and armour etc.

INDIAN BRONZES AND PAINTED TEXTILES (GALLERY NO. 3)

The bronze collection of the Museum can give a fairly good idea of the intimate association of this medium of expression with religion in the days bygone.

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'.

The earliest South Indian bronzes come from Amaravati in the Krishna Valley. The excavations at Nagarjunakonda 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 a high standard of artistic skill and technical perfection achieved by the craftsmen in the process of solid casting. After the decline of the Chola power, the Vijayanagar emperors continued to encourage this art.

The earliest bronze figure in the Museum's collection is the slender figure of standing Vishnu with his usual emblems, which can be assigned to the late Pallava period corresponding to the second half of the ninth century A.D. There are a considerable number of bronzes belonging to the Chola period who ruled from 646 to 1214 A.D. and the Kakatiyas and the Kalyani Chalukyas who were powerful in the 12th century A.D.

The earliest Jaina image is the figure of standing Parshvanatha, with a nine-headed Cobra as canopy over the head. This image comes from Maharashtra and assignable to the eighth century A.D. The other notable Jaina images are a Panch-tirthak image dated 1396 A.D. and two Chaturvimshati-pattas datable to 15th and 18th centuries.

The Museum has a large number of bronzes of the Vijayanagar period. The icon of Siva as Nataraja was prolific during the rule of the Vijayanagar kings. The big size Nataraja, displayed in the Gallery, depicts Siva performing the Ananda Tandava symbolising the five attributes of the Lord-creation, preservation, destruction, salvation and omnipotence. The dance movement itself signifies the rhythmic movement of the cosmos. The large size Somaskanda group also belongs to the Vijayanagar period and datable to 16th century A.D.

Besides, there are other images both Saivite and Vaishnavite, which give a fair idea of the existing iconographic forms. Mention may be made of Narasimha, Yoga-Narasimha, Govardhanagiridhari, Lakshminarayana, Ganesh, Sridevi, Bhudevi, etc.

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 were 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 the beautiful floral designs executed on the Kalamkaris produced there, whereas Kalahasti was known for producing temple hangings, depicting scenes from Ramayana and Mahabharata. On one huge parda, a 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 illustrations 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 pichhwai, which means wall hanging, used as a backdrop for the gods enshrined in temples, speak eloquently about this art. They are said to have been used by the followers of Sri Nathji. Generally they are paintings on cloth but occasionally they are embroidered too. Most of the Pichhwais show Lord Krishna in one act or another in the midst of Gopis. On one piece the Lord is shown symbolically as a 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 the 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 ground.

INDIAN SCULPTURE (GALLERY NO. 4)

Though the collection of stone sculptures in the Museum is scanty, yet they are quite significant as they show the characteristic features of the different styles that prevailed in India. The history of Indian sculpture goes back to a very remote period. The perfect modelling with full anatomical details of the birds, animals and of human forms exhibit the ingenuity of the Indian sculptor of 3rd millenium B.C.

The earliest evidence of stone carving is found from the high monolithic stone pillars of Ashokan period. The beautifully carved animals such as lion,

bull and horse etc., exhibit the mastery of Ashokan sculptors in the art of stone carving. The stone monuments of the Sunga period are found from Bharhut, Sanchi, Bodhgaya and other places. The Sunga art is dedicated to Buddhism. A railing stone slab with Lotus medallion design from Bharhut and assignable to 1st century B.C. is exhibited in the gallery.

The first major centre of carving of stone figures of the Hindu Gods and Goddesses was established at Mathura in Uttar Pradesh. The massive figures of the Hindu, Buddhist and Jain pantheon, carved in spotted red sand stone from Mathura, reflect the high advancement in the art of stone carving of the Kushan era. Kausambi near Allahabad in Uttar Pradesh was another centre producing icons relating to the Buddhist and Hindu pantheons. A number of carved stone panels and slabs belonging to this area are exhibited in the gallery.

At the same time Buddhist art flourished to a great extent at centres like Amaravati and Nagarjunakonda in the South. A number of other Buddhist art centres had cropped up along the bank of the river Krishna and beautiful icons of Buddhist divinity were being produced at various centres during the rule of Ikshvakus in 2nd-3rd centuries A.D. An excellent standing figure of Buddha from Nelakondapally is exhibited in the gallery to show the perfection and mastery which the Andhra Sculptors had attained in the art of stone carving.

The Kushan dynasty of North India was supplanted by the Guptas. The sculptural art of the Gupta period represents the high watermark and perfection

in the art of stone carving. A Mukhalinga from Kausambi, a Yaksha with his two consorts, the figure of Vishnu with Sridevi and Bhudevi and a frieze representing Saptamatrikas are some of the Gupta sculptures exhibited in the gallery.

Further down to South India in Tamil Nadu, the powerful monarchs of Pallava dynasty were ardent devotees of Lord Vishnu. Their sculpture stands for its primitive simplicity. The figures are generally natural in pose and moulding and the face tends to be slightly elongated with flat nose and double chin. A fine figure of Vaishnavi, one of the Saptamatrikas, is a specimen of the Pallava period and is attributable to the 8th century A.D.

The Cholas succeeded the Pallavas and the early Chola sculptures are known for their classic restraint and grace. A steadily increasing conventionalism in form and elaboration of ornament etc. are the main features of the later period. A dignified figure of Chandikeswara, the custodian of the Saivite temple, belongs to the early phase, whereas the figure of Surya, standing in an elegant pose, is a good example of later period.

The figure of 'Seshasayi Vishnu' reclining on the serpent bed – is a good example of the Kakatiya period. The two Jaina figures representing Parsvanatha and Mahavira in black basalt stone from Koppal (Mysore State) are superb examples of the 12th century Art.

The gallery also comprises of a few Jain sculptures made of white marble. A beautifully carved Prabha-

vali, exhibiting the flying Gandharvas and other finely carved decorative motifs, is datable to 13th century A.D. An inscribed figure of Parsvanath in white marble can be attributed to Rajasthani workmanship of 15th century A.D.

MINOR ARTS OF SOUTH INDIA (GALLERY NO. 5)

In this gallery the visitors can have a glimpse of wood-carvings, Nirmal work, metalware and ivory carvings. The major part of the gallery houses South Indian wood carvings. Wood carving occupies a significant place 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 a 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 amongst a distinctive group of craftsmen called 'Rathakars' or 'builders of cars', who claim descent from the car makers of the Vedic period. Thus, wood carving has for a long time been a popular and specialised craft in South India.

In all parts of South India, the art of carving figures of divinity and also human beings 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 the 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 Nayaka period. An embossed bronze plaque depicting coronation of Rama is fixed to the carving. This object is a good example of wood carvers' art from Tamil Nadu.

There are three carved cabinets fixed with small size bronze plaques for doors etc., depicting mythological animals and birds against a floral background, 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 sizeable collection of lacquer ware from Baigampally 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 beautiful colour schemes. Besides, a few specimens of metalware art and ivory carvings are also on view.

INDIAN TEXTILES (GALLERY NO. 6)

India is celebrated all over the world for its rich

tradition of textiles. The antiquity of the tradition goes back to the Indus Valley civilization, for, cotton fabrics were found in the excavations at Mohenjodaro. Cloth being a fragile material and the humid and warm climate of the land not being conducive to the preservation of the material, very old specimen of textiles are seldom available but both indigenous accounts and references of foreign travellers indicate that Indian textile products were valued even in distant lands till recent times.

In this gallery an attempt has been made to acquaint the visitors with the rich tradition of Indian textiles through varied specimen of fabrics as well as costumes, furnishings and miscellaneous items belonging to the last three centuries.

The fabrics, apart from cotton include Brocade, Himaru, Mashru, Muslin, silk, velvet and woollen material. The costumes include Pagari, Safa, Chuga or Ghoga, Jama, Patka or Kamarband, Sari, Odhni and Shawls. To break the monotony and to provide variety, objects of glass mainly Huqqa bottoms of the Mughal period have also been displayed.

The Museum has a rich collection of Kashmir shawls of the 18th and 19th centuries. The shawls bespeak the rich tradition of the Kashmir shawl industry for which India has attained universal appreciation.

The shawls on display here reveal colourful textures in red, yellow and other colours. The fact that Turanj pattern was a great favourite with the Kashmir shawl makers, is evident by the four shawls on display

here. On three of them, the Turanj design has been used on border but the fourth one has the design spread all over the shawl. Besides, two brocaded pieces of jamewars, which are pieces of fixed lengths required for the manufacture of garments, are also on show. The ground here is pure wool.

The Museum is particularly rich in Brocades. The beautiful objects on view are sarees, dupattas, odhnis etc. They show superb blending of colour and excellent design such as bootas, floral, turanj etc.

Among the costumes, the muslin charjama with waist cloth showing meenakari work of the 19th century is a good example. A huge Angarkha showing small flower design and embroidered with zari on borders catches the attention of the visitor.

Besides, the two mughal curtains showing the stylised tree design in simple pattern, the chicken work of Lucknow, silk sarees from South India, the phulkari embroidery of Punjab, painted and printed textiles, the bride and bridegroom robes are excellent examples of the Indian textiles.

IVORY CARVING (GALLERY NO. 14)

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 ivory carvers and their urge to produce pieces of outstanding quality. The themes represented are varied. One single piece which attracts the attention of all the visitors, whether

a layman or scholar is an ivory mat, the warp and woof of which consist of ivory threads. The resultant effect is quite pleasing and leaves one wondering at the skill of the craftsmen. Amongst objects of Indian ivory, which deserve special mention are two book covers of intricate trellis work incorporating human figures amidst curling plants, leaves and flowers. These covers belong to 18th century A.D.

The Chessmen, Chausar sets of ivory in the collection form an interesting group. The chess set depicts 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 sculpture. This includes royal personages, men and women as well as 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 carv-

ing. 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, fly whisks, 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 themes 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 of France to Tippu Sultan of Mysore deserve special mention. The Chinese ivory is equally interesting and remarkable for its sheer elegance and beauty.

ARMS AND ARMOUR (GALLERY NO. 16-A)

The collection of arms and armour is indeed a treasure which contains an amazing variety and an enormous quantity of old arms including fire arms.

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 different types of work done on the arms, for which India attained celebrity are engraving, damascening, enamelling, repousse, carving, inlaying of gold and the studding of precious gems etc.

The collection includes swords, daggers, battle axes, spears, goads, maces, bows and arrows and gun-powder containers. The defensive weapons include shields, chest plates, helmets and suit of armour belonging to different lands and people. The fire arms include match-lock, flint lock and muzzle loading guns, duelling pistols and revolvers, blunder busses and cannons of different shapes and sizes.

Among the Indian varieties, we have the well known 'Khanda' and 'Sirohi' swords from Rajasthan, 'Khukories' from neighbouring Nepal. Sometimes the one and the same variety was popular in different parts of India. For example the 'Talwar' or the sword, with Indo-Muslim hilt, was popular in Lahore, Sindh, Delhi, Lucknow and Hyderabad. Sometimes, a weapon could also have a number of forms with slight regional modifications. This would be evident from the dagger — 'Khanjar', 'Jambia', 'Peshkabja', 'Chhura' and 'Katar'. Similarly the battle axes, spears and lances also present, a lot of variety. Arms like 'Maru', 'Baghnakh', 'Bhidachira' and 'Shashpar' reveal human ingenuity based on the requirements under special circumstances.

The notable historical personalities whose arms are present in the collection are the Mughal emperor

Aurangazeb, Tippu Sultan, Mohammad Shah, Bahadur Shah etc. There is a sword of Qutb Shahi period, which bears an inscription mentioning the names of Sultan Abul Hasan and Abdullah Qutb Shah.

As far as arms manufactured abroad are concerned, the Museum houses arms manufactured by the following notable British firms; namely, Solingen, Thornhill, London, J.R. Gaunt & Sons Ltd., Henry Wilkinson, Pall Mall, London and Joseph Rodgers & Sons, Sheffield.

The Indian rulers exhibited a fondness for European sword and dagger blades right from the 17th century. The foreign blades with their lustrous polish in silvery white were known as 'Firangi' and were mounted on Indian hilts. One reason for the popularity of European blades was on account of their double edge at the end. The Indian sword could be used for hacking only whereas European blade could be used for cutting as well as thrusting and the same was popular with the cavalry.

Amongst the Persian arms, the most common variety found in this collection are the Abbasi swords (Shamsheer), daggers, maces and chain mail coat including steel helmets and gloves. The damascened blades of Persia were greatly appreciated for their artistic patterns brought out on the surface due to the inherent quality of steel.

Medieval Indian arms were decorated by applying different techniques, sometimes wires of one metal were encrusted on the surface of another. This was

known as inlaying. Wires of gold, silver and even copper were used for bringing out floral motifs and designs. Enamelling or Minakari was used to provide colour to arms. Studding of precious and semi-precious stones on hilts and scabbards of swords and daggers was popular during the medieval era of Indian history. It was more common with the ceremonial weapons which the kings and nobles wore while attending the formal Durbar.

METALWARE (GALLERY NO. 17)

Metal wares and utensils belong to that class of cultural objects which have, for ages, been an integral part of everyday life, and which have displayed in their conception and making, a remarkable degree of aesthetic awareness and a tremendous urge for utility combined with practicality and beauty.

Excavations have proved that objects of copper were known in Mohenjodaro in about 1500 B.C. The copper statue of the Buddha discovered from Sultan-ganj is the largest metal work of ancient times extant in India and remains a monument to the early proficiency of Indians in melting and casting metal. The metal pillar standing in the courtyard of the Qutb Mosque at Delhi dates from about 400 A.D. After an exposure of over 1500 years it remains unruined and the inscription is as clear and unblurred as it was when first made.

The accent in this gallery of metal wares is however not so much on the antiquity of the tradition in India as on the wide variety of metal ware which have enriched the composite culture of India at different

periods of its history. As such two of the show cases of this gallery depict Islamic metal ware, while one depicts western metal ware and yet another presents examples of Eastern and Far-Eastern metal wares. The other show cases present to the visitors the many techniques used for decorating metal ware and the diverse forms in use.

Two showcases in this gallery depict craftsmanship in Bidri. The word Bidri took its name from the city of Bidar situated about 120 kilometers north west of Hyderabad. This is essentially the art of damascening on metal ground which is a compound of copper, lead and tin and totally black in colour. The design is usually inlaid in silver. The bright silver design on a contrasting black body creates excellent effect. There are two techniques in use in Bidri ware. In Tahnishan (deeply cut work) the designs are engraved deeply and the gold or silver pieces are laid in the trenches. In the zarbuland technique the design is raised. The Bidri work was not confined to Bidar but was practised at Hyderabad, Lucknow, Purnea and to a limited extent in Kashmir also.

The characteristic feature of the gold and silver plate of Madras state, has until recently, been 'Swami' work. i.e. raised Puranic gods and animal figures on medallions and canopied niches. These figures are either beaten out from the metal surface of the article itself or are separately made and skillfully revetted or soldered into the article. The best work of this kind is made in Tanjore where it was originally made in copper and silver and brass.

Cuttack in Orissa and Karimnagar in Andhra Pradesh have been famous for silver filigree work. In

this work pure silver sometimes alloy with lead is drawn into thin wire and subsequently twisted on itself to give it the appearance of minute rope or string. The wire is then cut into required lengths from which are formed leaves and flowers, the interiors being packed as full as they will hold of rolled up wire. On display in this gallery are a number of articles of daily use—scent sprinklers, trays, plates, spice boxes and pandans made of silver filigree.

A prominent feature of this gallery of metal ware is its international character. The first two show cases presenting the Islamic metal ware have a number of pieces which were fashioned in Syria and Persia while the Sultanate kings or the Mughals ruled in India. Many of these pieces are inscribed with the name of the owner and the date of manufacture. Quite a few of them have verses or proverbs pointing out the transient nature of human life in this world and emphasising the need of living a righteous life.

Among the English ware are examples of Hall Mark Victorian silver and pieces for table decoration like vases and fruit stands. Some of the European wares show a combination of porcelain and silver or cut glass and silver where silver decoration is overlaid on porcelain or glass pots.

The Burmese silver abounds with figure work in the repousse technique while the Japanese objects have typical Japanese floral decoration, consisting of the Prunus flower and bamboo stalks. A Chinese specimen has enamel decoration on filigree work.

Among the enamel decorated wares are two out-

standing examples from Azerbaijan in U.S.S.R. consisting of a tea set and punch bowl with cups.

MINIATURE PAINTINGS (GALLERY NO. 18)

The study of miniature paintings of India is quite fascinating. Prior to the introduction of paper in India, roughly in the 14th century A.D. painting was practised 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 belong to the Gujarat School of painting of 15th and 16th centuries.

A few leaves of early Jain Kalpasutra in the typical style of western Indian painting of late 14th and 15th century 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 masterpiece 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 Jahangir was equally fond of the art of miniature painting. Jahangir's hand-picked painters added new dimensions to the art of portraiture. The love of Jahangir towards wildlife, flora and fauna is reflected in the paintings of his period. This art received the patronage of Shah Jehan also though he was more interested in architecture. The painters of Shah Jehan's period evolved a new technique in painting known as 'Siyah-Qalam', wherein the painter exhibits his proficiency in accurate drawing with irregular washes of colour and gold. The end of Shah Jehan's period resulted in gradual decline of the Mughal school of painting and the later works, leaving a few exceptions, are devoid of the originality and charm of the early Mughal school of painting.

Some fine examples of Mughal miniatures displayed in this gallery deserve mention. The painting titled "The Birth of a Prince", captures the spirit of the significant event and reveals both Persian and Indian Influences. The work should have been executed in the late 16th century. To the same period belongs an unfinished painting of king Babur dictating his memoirs to a chronicler, which is superb in draughtsmanship. The portrait of 'Raja Vikramaditya' is an excellent example of portrait drawing by

Bichittara, 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 Sadi 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.

The rulers of Deccani Sultanates, viz., Berar, Bidar, Ahmadnagar, Bijapur and Golconda also patronised the art of miniature painting while the Mughals extended patronage to the art in North. 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 Bal', datable to 1600 A.D. from Bidar is one of the proud 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 Deccani Qalam the following deserve mention.

A painting showing 'Jamshid 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 and colour scheme. The above two paintings are datable to mid-17th century. Similarly, the 'Saints listening to Music' 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 catch the drama of fighting animals and also his perfect mastery in drawing the awe-stricken faces of mahouts, is highly commendable. The painting belongs to late 17th century A.D. A few paintings of a Ragamala set painted at Aurangabad are good works of Deccani Qalam, belonging to the mid-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 folk art tradition 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 the 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 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 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 Basholi-Kangra region. Another painting titled 'Janmashtami' festival shows Raja Sansarchand (during whose reign the art of Pahari

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.

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 sizeable 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 from South India. Raja Ravi Varma was trained in the Western traditions and painted a great deal in oil medium, depicting themes from Indian mythology and 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 (1872-1951), one can see not only the subtle suggestiveness of the Hindu mind but the exquisite colour-

ing 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 displayed 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 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 Mughal 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 'Banarsees' 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, Ram Kinker, to mention a few, are on view.

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 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 Ch'ing 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.

There is no unanimity on the question 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 only during the Mughal period. 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 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 1209-10 century A.D. It is the earliest specimen of Islamic jade, not only in India but in the whole world. An archer's ring, inscribed with the legend, "Sahib-e-Kiran-i-Sani", a title of the Mughal emperor, Shah Jahan, is a real master-piece fashioned in dark green jade. There are several wine-cups, mirror frames, animal shaped handles of dagges and gun-powder 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 designs, 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, belt buckles, snuff-bottles and screens which belong to the 18th and 19th centuries A.D.

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, metalware, 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 re-awakening of the 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. Beautiful specimens with intricate weaving and decked with different ornamental patterns, practically from 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, attracts 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, was probably woven by Turkoman tribes at Bokhara, during the 18th century. Another carpet with intricate pattern consisting of Turanj design with flower creeper borders around in dark red, blue, yellow, green and orange colours is note worthy.

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, 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.

The earliest manuscript on show is a Holy Quran written on parchment in kufic script and is datable to 9th century A.D. Besides, there are a number of Holy Qurans both illuminated and embellished adorning the gallery.

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 to its 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 Sammarqandi (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 scene speak volumes of their craftsmanship.

EGYPTIAN AND SYRIAN ART (GALLERY NO. 26-A)

Though the major part of the Egyptian art objects 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 these objects 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 Tut-ankh-amun's throne, the original of which is in the Egyptian Museum at Cairo datable to 1340 B.C. On the back support is the depiction of king Tut-ankh-amun seated on a chair and his queen Anke-samun, is 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 dead', is depicted in an arched panel along with three other deities on either side, 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 Tut-ankh-amun, the sarcophagus with the god of death, figures of Rameses IVth with his wife, Sphinx etc., and gives an idea of the art of the ivory carvers of Egypt.

The Syrian art objects 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 depicts geometrical patterns, like squares, triangles, lozenges etc., and in

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

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. The collection includes porcelain, bronze, enamel, lacquer ware, embroidery, painting, wood and inlay work.

CHINESE COLLECTION

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 (Gallery No. 31). The collection represents possibly the most comprehensive range of export wares and enables us to compare and rank it with 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 potters' triumphs. Porcelain is that kind of pottery to which an incipient vitrification has been imparted by firing. It played an important role in the realm of Chinese art. The ingredients of Chinese porcelain consist mainly of two natural ingredients of 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 throughout the subsequent history.

The earliest porcelain ware that reached the outside world was undoubtedly the 'Celadon', a ware with a typical grey green glaze. This ware was attributed with several mysterious qualities, such as, its capacity of detecting poison by cracking or changing colour if poisonous food was 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 in the 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 underglaze blue enamels depicting Dragons and Ho-Ho birds in the centre, and birds in cartouches around the rim. The plate is inscribed. Besides, the Famille Verte and Famille Rose examples of Swatow ware is also represented in the gallery. A fascinating group of porcelain mostly comprising human and animal figures as well as figures of Buddha and Bodhisatvas are datable to 17th and 18th centuries.

The snuff bottles form an outstanding group (Gallery No. 34). 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 and yet the Chinese artists painted a wide variety of subjects with consummate skill employing this technique. The subjects include landscape, portrait, 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.

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. 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 comprise of: flower vases, cups, saucers, bowls, dishes, incense urns, rosewater sprinklers, ewers and boxes. They are painted in brilliant colours and are datable to 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 early 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 Lao-tze, the founder of Taoism, with eight immortals of Taoism, on a deep red ground. The figure of Lao-tze dominates the embroidery and is remarkable for its grace and delicacy in finish. Two pieces of embroidery executed on gauze, depicting parrots, cranes, birds and fixed in two glass sheets merit attention. They belong to 18th century and are notable for their exquisite finish.

JAPANESE ART:

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. 31) 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 pattern and a small bowl decorated with thousand Chrysanthemums all over.

The cloisonne enamel of Japan (Gallery No. 35) 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 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 raising 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 are well known for their 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 Shujo school of early 20th century. The poetic qualities, meticulous drawing and subtle colours of this great artist can be observed in two paintings, one showing 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 Shibi-yama 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 Japanese embroideries, which are very beautifully done with multi-colour threads on silk. Although, these specimens such as waterfall, lion, 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.

FAR EASTERN STATUARY (GALLERY NO. 33)

This gallery presents an interesting picture of the sculptural art of countries like Nepal and Tibet, which are considered as the countries on the roof-top of the world and those of Thailand and Burma in South east Asia, apart from the works of China and Japan, in Far East. The statuary here, is distinctly of three mediums, like bronze, metal and wood. The majority of the objects in this gallery are Buddhist sculptures that show the everlasting impact of Buddhism which has spread from the Indian sub-continent to far away lands like China and Japan. Besides Buddhist statuary the gallery also represents a very interesting array of figures of Samurai warriors of Japan.

Among the Buddhist statuary the noteworthy is the bronze figure of 'Kwan Yin', considered as goddess of mercy, but infact Bodhisatva Avalokiteshwara. This particular form of Bodhisatva is easily most popular of the Buddhist divinities in China. This beautifully executed figure of Kwan Yin in standing posture is assignable to Yung Cheng period (1721-36 A.D.)

Besides, a pair of male and female figures bearing the incense carriers in bronze are exquisite examples of 19th century China.

The Japanese statuary in the gallery undoubtedly represents their mastery in wooden sculpture and also in the art of lacquering and gilding. Mention may be made here of a beautiful grill-wood carving of Buddha seated in a niche and datable to late 18th century A.D.

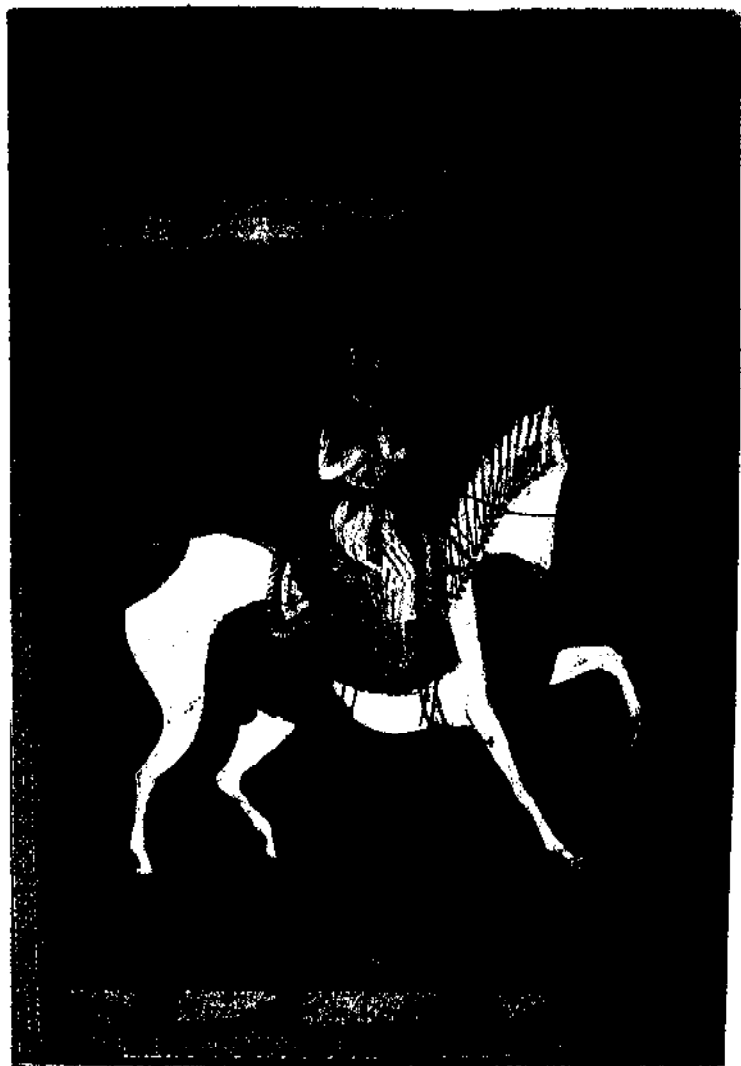
Of special interest in this gallery are the group of Samurais in bronze as well as metal. The Samurai denotes typical warrior caste of Japan. It was during 11th century when the power of the Japanese imperial government weakened in the provinces, the Samurai emerged as a distinct social group. The Samurais are known for their fierce personal loyalty to their chiefs, their prowess with sword or other weapons is legendary. The figures here are the realistic representation of the Japanese warriors.

Nepal produced a flourishing school of Buddhist sculpture which continue to create religiously expressive and aesthetically pleasing images. The favourite medium was bronze or copper. To begin with, in producing the bronze images the style was derived from Indian proto-types especially the north Indian icons made under the Pala dynasty. During the later periods there was a marked increase in the decoration of the figures, which were often studded with semi precious stones. The notable objects of Nepal on display are a standing Tara image and a seated image of Tara datable to 18th century A.D.

Burmese were the followers of Theravada Buddhism. In Burma the golden age of the Buddhist art was the period from 11th to 13th centuries when many great temples were erected. Though influenced profoundly by Indian style, the Burmese images have a grace and attenuated beauty. The two bronze figures — one seated Buddha with inscription on the pedestal and prabha encircling the figure and another probably a form of Tara with four hands encircled with a prabha — merit attention. Both the figures are assignable to late 18th century A.D.

Closely related to the art of Nepal is the art of Tibet which originally received impetus from India and later on the influence of China was also felt. Buddhism reached Tibet in the 7th century A.D. By 8th century A.D. the Vajrayana or Tantric Buddhism gained a firm footing which came to be known as 'Lamaism' in the outside world. The figure of Bodhisarva Maitraya and a seated figure of Buddha are excellent examples of the Tibetan art displayed in the gallery.

Besides a bronze figure of Buddha and two secular figures namely, a dancer and a bearded man from Thailand also adorn the gallery.



Nobleman on horse back
North Deccan, Circa 1680 A.D.



**Krishna playing Holi with Gopis
Bilaspur - 18th century**



Madonna and child
Mughal, early 17th century A.D.



Portrait of Yogini
Golconda, 17th century A.D.

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 excellent examples of oil paintings, aesthetically attractive glass objects to majestic furniture, splendid examples of ivories, enamelware and clocks.

Oil and water colour paintings form an important part (Gallery No. 20) of the European collections. 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 includes examples of traditional French school, beautiful Italian landscapes and the picturesque 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 Tadema, G.F. Watts, Sir Edward J. Poynter and Herbert Schmalz. These artists played 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 (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 equally enjoyable for 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 Roccoco 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 beautiful effects produced by the contrast of colours.

'Marie Antoinette Awaiting Her Judgement' by C.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.

EUROPEAN PORCELAIN:

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 (Galléry No. 22). The porcelain objects particularly from the place called 'Sevres' holds highest place among the ceramics. Though porcelain was manufactured at 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 Pompedour, 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. 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 figurines showing Napoleon in royal costume and 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 achieve-

ments of the craftsmen of the Sevres factory. Napoleon's Egyptian campaign is the theme of two vases executed dexterously in red colour (Gallery No. 21). 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. 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 sizeable 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 74. 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 and a musical trio deserve mention. Another remarkable object is the statue of Frederick Augustus, having a monogram and datable to the 18th century.

The English porcelain collection (Gallery No. 21) is of varied types produced mostly during the 19th cen-

ture. The exquisite porcelain figures of 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 notable. 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.

EUROPEAN GLASS (GALLERY NO. 24)

Glass is one of the most remarkable and fascinating substances known to man. The art objects housed in the Museum 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 generally believed 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. Glass objects decorated with diverse techniques such as enamel painted, opaque, crackled, cameo, latticino and engraved etc. can be seen 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, 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. The other objects on show are remarkable for their design, shape and the sparkling gaiety of their painted decorations which reflect the styles of the great masters.

The English glass objects on view belong mostly to the 18th and 19th century 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, air twisted-stem, balustar-stem etc. The idea of air twist

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 motif taken from Renaissance architecture. The objects on display show the above mentioned designs on 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 diamonds in relief 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. 26) consist of originals as well as copies of some of the well known sculptors 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 all find representation. 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: The Three Graces carrying an urn and the Bull of Farnesse.

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, 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 Ceasar 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 sizeable 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 'Vieled 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 perfec-

tion. 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. 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 wine skin, holding a cup in one of his hands and looking up, in alabaster stone with greenish tinge, is yet another good example. The figure is notable for its effective execution. An innocent boy with wings seated on a tortoise with his hands tied at his back is the well known 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 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, 'Bebe' by a French sculptor capturing the innocence of a baby and 'Psyche' wife of Cupid who is celebrated for her beauty, are some other good examples on view.

While discussing the 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 this 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, table etc., belonging to the period of Louis XIV (1643-1715), Louis XV (1715-1744) Louis 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 Beuredeley, 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. Besides, there is a good collection of period furniture, sofa-sets. The tapestry used in their upholstery is invariably of high quality. Probably from Gobbelins,

it has representation of bouquets of flowers, animals and amorous couples.

The pair of tall rectangular mirrors with massive giltwood 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 of Adam's chippendale, Hepplewhite, Sheraton and Victorian style. The English furniture is rich in quality and quantity.

The Salar Jung Museum possesses a good number of clocks (Gallery No. 28) collected from different countries of Europe such as France, England, Switzerland, Germany and Holland etc. The variety includes the bird cage-clocks, bracket clocks, grandfather clocks, skeleton clocks, etc. 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 clocks of the 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 encl-

sure. 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, 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 on display in the children's section (Galleries 7 to 13) of the Museum are a testimony to the vast range of interest of Salar Jung III in collecting objects of diverse nature. The objects which were acquired by him during his childhood are also on view in this wing. The exhibits housed in the section provide informal education to the children apart from providing delight to them.

The first room has on display clay models which depict the life in a typical Indian village especially in the Telangana 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 a collection of toy soldiers

arranged to give a fair idea of warfare at the time of the second world war. Apart from artillery and infantry the toys also include air force, tanks and medical staff which attend upon the wounded soldiers etc. The figures are made of tin and are painted in different colours.

Beautifully modelled wild animals in bronze and metal such as Elephants, Rhinos and Tigers and clay models of domesticated animals, exquisite soap stone carvings from Korea and Japan, objects decorated with mother of pearl, different breeds of dogs both in metal and porcelain are displayed in the verandahs adjoining the rooms.

THE SALAR JUNG MUSEUM LIBRARY AND MANUSCRIPTS

THE RICH collection of the library consists of about eight thousand manuscripts and more than fourteen thousand printed books in Arabic, Persian, Turkish and Urdu languages. The collection of English printed Books is to the tune of 29,000, which includes research journals, albums of rare photographs and valuable engravings. A noteworthy feature of this vast collection is that it covers a wide field of learning ranging from the field of art, architecture, archaeology, to those of physical and biological sciences, social sciences, literature, history, travel, Islam, Hinduism, Christianity and other religions.

This valuable collection remained as the private property of an individual till the death of Mir Yousuf Ali Khan, Salar Jung III in March, 1949 and was

housed safely in his ancestral palace. But now the manuscripts and printed books are made accessible to scholars and common readers respectively.

Though the origin of the collection of manuscripts and books of the Salar Jung family dates back to 1656 A.D., yet it can rightly be said that it was given the shape of a well-knit collection of a library only by Mir Turab Ali Khan, Mukhtar-ul-Mulk, Salar Jung I (b. 1829 d. 1882 A.D.) and was further augmented and developed by his son Mir Laik Ali Khan, Salar Jung II (b. 1863 d. 1889) and finally by his grandson Mir Yousuf Ali Khan, Salar Jung III (b. 1889 d. 1949).

In spite of this, it can be said that the major part of the collection, specially that of the English printed books, owes its existence to Mir Yousuf Ali Khan, Salar Jung III.

From the point of view of antiquity the oldest book in the collection is "The Generale Historie of the Turkes, from the beginning of that Nation to the rising of Othoman Famile with all the notable expeditions of Christian Princes against them...". The author of this history book is Richard Knolles, the edition being the 4th one, printed by Adam Islie in the year 1631 A.D. The book was, thus, published 345 years ago.

Another important book is a famous French romantic story under the title "Cassandra: The Fam'd Romance" which was translated in English by Sir Charles Colterell and published in London in the year 1661 A.D.

On the subject of antiquities, the library possesses an interesting Bible in Hebrew language, in two volumes, published in 1667, with a hand-written note by one James S. Waugh dated 9th March, 1861.

In the collection of the Salar Jung Museum Library, translations occupy an important place. There are English translations of the outstanding and original Arabic, Persian, Sanskrit, Turkish and Urdu languages, covering the memoirs and biographies of Moghal Emperors, the history of mediaeval period, well known literary works of eminent Persian and Urdu writers and travel books of ancient period.

Collection of Arabic, Persian and Urdu Printed books: The books of the above oriental languages are very valuable and cover a very wide field of knowledge. The largest collection is that of Urdu books (8856 volumes), then comes Persian (3226 volumes) and Arabic (2110 Volumes).

Though the books in these languages belong to various subjects, a very large number of them pertain to religion, with emphasis on Islam and Islamic theology. Many of the books are very rare and the collection has rich diversity. The books on literature and history occupy second and third places respectively.

The manuscripts section forms an important part of the Museum. It is the second largest centre of manuscripts in Andhra Pradesh and compares favourably with other centres spread all over the world as regards the Arabic, Persian and Urdu manuscripts.

The treasure of the manuscripts consists of more than 8,500 manuscripts in Arabic, Persian and Urdu languages. The Arabic manuscripts number more than 2,600 whereas the Persian manuscripts number nearly 4,900. The collection of Urdu is small, for only 1,075 manuscripts are present. Apart from these, Museum has some Hindi, Turkish and Pushtoo manuscripts. The collection also includes nearly 1200 loose panels of calligraphy. A large number of manuscripts are well decorated or bound with fine artistic covers and a few of them come from different Royal libraries.

The richest part of the collection consists of illustrated manuscripts. There are nearly 175 such manuscripts and they contain more than 5000 miniatures. All these illustrations belong to different Iranian and Indian schools such as Bukhara, Isfahan, Shiraz, Tabrez, Qachar, Herat, Lahore, Kashmir, Punjab, Delhi, Jaipur, Marwar, Gujrat, Eastern India, Faizabad, Company School and the Deccani sub-schools, such as Golconda, Bijapur, Bidar and Hyderabad.

The scope and nature of manuscripts can easily be ascertained by the subjects under which they are classified. The subjects are — History, Biography, Prose, Poetry, the Holy Quran and the related subjects, Hadith, Fiqah, Aqaid-o-Kalam, Mouaiz-o-Khutub, Adiyah, Siyar, Manaqib, Fatawa, Translations, Philosophy, Logic, Dictionaries, Encyclopaedias, Mathematics, Music, Astronomy, Uloom-e-Syria, Sufism, Medicine, Physics, Chemistry, Animal Husbandry, Hunting, Military Sciences, Calligraphy, Shatranj, Kashkul, Majamee, Muraqqat, Law,

Nasab-Namah, Sexology, Marathi, Drama etc.

The oldest manuscript in the collection is a fragment of the glorious Quran written on parchment in calligraphic Kufi script in the third century Hijri corresponding to ninth century A.D.

Among the Arabic manuscripts the number of rare manuscripts are nearly 400 and out of these 150 are very valuable and old codices. The oldest dated manuscript is "Tahfat-ul-Falasifah" by Imam Ghazzali written in archaic Naskh in Rajab 507/November 1113 i.e. just two years after the death of the celebrated author. Only on the subject of the glorious Quran, there exist 365 copies written from 3rd century A.H./9th century A.D. to 14th A.H./20th century A.D. The most precious Quran of the collection was written by Yaqut-al-Mustasami on Rabi I. 687/Mid. April 1283. It contains the autographs of emperors Jahangir, Shah Jehan and Aurangzeb in the beginning.

The library has more than 1000 old, rare, illuminated autographed, illustrated and richly bound Persian copies. Among them nearly 500 manuscripts are remarkable. The manuscripts include 'Rouzat-ul-Muhibbin', 'Mathnaviyyat-e-Atashi Shirazi', 'Diwan-e-Nami' by Khawandamir; 'Hadaiq-us-Salaateen,' 'Shahinsha Namah-e-Shahjahani', etc.

The most valuable manuscript of Urdu section is 'Kulliyat-e-Sultan Mohd. Quli Qutub Shah-o-Abdullah Qutub Shah' wrtten in excellent calligraphic Naskh for the Goleonda royal library. It has eight excellent miniatures of the Qutub Shahi period

painted in the style of Shiraz school. "Bhog-Bal", is an illustrated manuscript from Bidar, which deserves special attention. Next to it are two ornate copies of the manuscript "Nauras" compiled by Ibrahim Adilshah II of Bijapur. They were transcribed by the court calligraphers in Naskh.

A considerable number of Urdu manuscripts have linguistic importance. They provide the material for the study of the Deccani Urdu language and its development through the ages.

The collection of manuscripts in the Salar Jung Museum and Library is rare and remarkable, both for its quality and quantity.

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 four kilometers. 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 clock-wise from the founder's privacy and the first floor has 18 galleries running anti-clock wise 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 of free of cost.

DRINKING WATER:

Water coolers are installed at suitable points outside the galleries No. 4 and 16 on the ground floor and outside gallery No. 22 and 31 on first floor.

REST:

For getting relief from Museum fatigue the visitors are provided with benches in the corridors of the galleries and at foyer.

TOILET:

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

Ladies adjacent to Gallery No. 5, 14 and 31.

Gents adjacent to Gallery No. 16 and 22.

CAFETERIA:

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

ADMISSION FEE:

Entrance to the Museum is by ticket, the rate of which is Rs.10/- per person 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 from 8th to 14th of January every year) public is given concession in the entrance ticket which is as follows :

For NON-INDIANS

Rs. 150-00

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.

FREE GUIDE SERVICE:

Guide service in the Museum is available free of

charge, six times every day at the following timings:

10.30 a.m.	1.30 p.m.
11.30 a.m.	2.30 p.m.
12.30 p.m.	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 Hindi, 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. Photography is also allowed on a 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. Muharram
4. Dhulandi
5. Death Anniversary of Salar Jung III
6. Dasara
7. Deepavali

WORKING HOURS:

From 10.00 a.m. to 5.00 p.m. without interruption.

SALAR JUNG MUSEUM PUBLICATIONS

AUTHOR / EDITOR NAME	TITLE AND YEAR OF PUBLICATION	PRICE
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I. SJM BI-ANNUAL RESEARCH JOURNALS

Dr. Satya Prakash (ED)	Vol. Nos I & II	1970-71	8-00*
-do-	Vol. No III	1971-72	2-75*
-do-	Vol. Nos IV & V	1972-73	3-00*
-do-	Vol. Nos VI & VII	1974-75	6-00*
Dr. M.L. NIGAM (ED)	Vol. Nos IX & X	1976-77	12-00
-do-	Vol. Nos XI & XII	1978-79	15-00
-do-	Vol. Nos XIII & XIV	1980-81	30-00
-do-	Vol. Nos XV & XVI	1981-82	30-00
-do-	Vol. Nos XVII & XVIII	1982-83	50-00
-do-	Vol. Nos XIX & XX	1983-84	55-00
-do-	Vol. Nos XXI & XXII	1985-86	1987 140-00
Dr. I.K. SARMA (ED)	Vol. Nos XXIII & XXIV	1986-87	1988 135-00
-do-	Vol. Nos XXV & XXVI	1988-89	1988 140-00
-do-	Vol. Nos XXVII & XXVIII	1990-91	1988 195-00
Dr. Rahmat Ali (ED) (Hindi & Urdu) (Supplement)	Vol. Nos XXVII & XXVIII	1990-91	1988 125-00
Dr. I.K. SARMA (ED)	Vol. Nos XXIX & XXX	1992-93	1988 160-00
-do-	Vol. Nos XXXI & XXXII	1994-95	1988 265-00
-do-	Vol. Nos. XXXIII - XXXIV,	1996-97	1987 276-00

II. RESEARCH PUBLICATIONS, BOOKS AND MONOGRAPHS

SJM BOARD	<i>A Brief Guide to the Salar Jung Museum.</i>	1986	6-00 *
Dr. SATYA PRAKASH (ED)	<i>Journey in Art through the Salar Jung Museum.</i>	1971	7-00 *
Dr. SATYA PRAKASH (ED)	<i>An outline of the Ancestral History of Salar Jung.</i>	1973	1-65 *
Dr. M. L. Nigam (Ed)	<i>Jade Collection in the Salar Jung Museum.</i>	1979	50-00 *
Kari Khendalavala & Dr. Rahmat Ali Khan	<i>Gulshan-e-Musawwar (Seven Illustrated Manuscripts)</i>	1986	225-00
B. Kotiah	<i>A Hand Book of Western Arts in Salar Jung Museum.</i>	1986	35-00
Dr. M.A. Nayeem & Prof. Dharmendra Prasad	<i>The Salar Jung.</i>	1986	20-00*
Dr. G.N. Pant.	<i>Catalogue of Edged Arms and Armour in the Salar Jung Museum.</i>	1989	335-00

Dr. M.L.Nigam (ED)	<i>A Guide Book to Saler Jung Museum (Hin).</i>	1992	42-00
Dr. A.K.V.S. Reddy Director	Reprinted <i>A Guide Book to Saler Jung Museum (Eng).</i>	1998	40-00
Dr. D.N.Varma	PORT FOLIOS		
	1. <i>Indian Miniatures in the Saler Jung Museum. (Vol.1)</i>	1967	40-00
	2. <i>Indian Miniatures in the Saler Jung Museum. (Vol. II)</i>	1967	40-00
	MONOGRAPHS		
Dr. S.R.Sarma	<i>Astronomical Instruments in the Saler Jung Museum.</i>	1996	51-00
Dr. D.N.Varma	<i>Indian Bronzes in the Saler Jung Museum.</i>	1996	54-00
Sri.D.Bhaskara Rao	<i>Pahari Miniatures in the Saler Jung Museum.</i>	1996	77-00
Dr. I.K. Sarma Sri. C.P. Uniyal & Sri. S.C. Lal (ED)	Museum Collections Concepts of Preventive Conservation	1997	194-00
	III. CATALOGUES		
Compiled by	A. ARABIC MANUSCRIPTS		
M.Nizamuddin	Vol.No. I	1957	6-00
Late Md.Asraf	Vol.No. II	1962	6-00
-do-	Vol.No. III	1978	10-00
-do-	Vol.No. IV	1981	40-00
-do-	Vol.No. V	1986	50-00
-do-	Vol.No. VI	1989	100-00
-do-	Vol.No. VII	1993	120-00
	B. PERSIAN MANUSCRIPTS		
Mohd. Asraf	Vol.No. I	1963	6-00
-do-	Vol.No. II	1966	6-00
-do-	Vol.No. III	1966	6-00
-do-	Vol.No. IV	1967	6-00
-do-	Vol.No. V	1969	6-00
-do-	Vol.No. VI	1975	6-00
-do-	Vol.No. VII	1980	40-00
-do-	Vol.No. VIII	1983	72-00
-do-	Vol.No. IX	1988	65-00
-do-	Vol.No. X	1991	110-00

IV. OTHER ITEMS

Prof. V.L. Devkar	Bidri Ware Illustrated Catalogue	1981	6-00
-do-	Souvenir (on the Eve of Corner Stone Laying ceremony 23rd July 1963)	1963	--
Dr. M. L. Nigam (ED)	Souvenir (Silver Jubilee Celebrations 10th to 31st December 1976)	1976	15-00

LEAFLETS

			each
Nataraj		1964	0.30p
Veiled Rebecca			
Piazza of San Marco			
Kuan Yin			

POST CARDS (Colour)

			A Set Rs.
A.	Todi Ragini (Deccan), Todi Ragini (Rajasthan), Madhu Madhavi Ragini (Deccan), Madonna and Child (Mughal), Soap Bubbles (by Francesco - Hayez, Italy), Princess on Horse back (Deccan)	1990	12-00
B.	Piazza of San Marco, Jade Vase, Mandarin - Porcelain Vase, Kagon Water Falls, Veiled Rebecca, Govardhana Giridhari	1990	12-00

SLIDES

	Set of 12 Coloured Slides of Museum objects	1964	35-00*
	V.H.S. Cassettes	1989	200-00*

PLASTER CAST REPLICAS

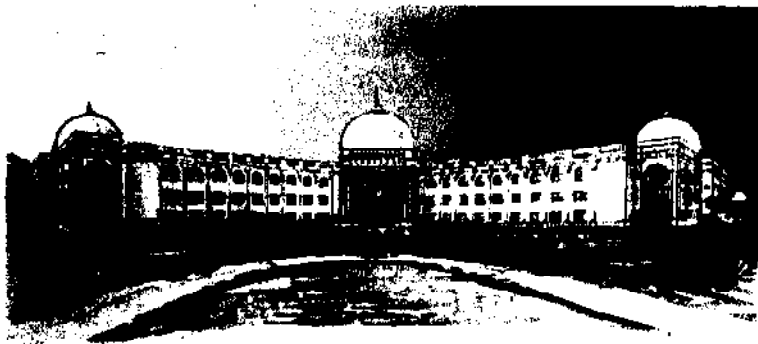
	Margaretta & Mephistopheles		30-00
	Veiled Rebecca		30-00
	Parvati		40-00
	Ganesh		35-00
	Small Bust of a lady Figure		5-00

* Out of print :

The Salar Jung Museum is presently being reorganized in the three buildings named after the noble erstwhile family of the Salar Jungs, as Mir Laiq Ali Khan Bhavan, Eastern Block (named after Nawab Salar Jung - I) which will house the collection from the far East and South Asian Countries ; Mir Yousuf Ali Khan Bhavan (named after Nawab Salar Jung - III) the already existing building which will house the Indian Collection, the Childrens' section, the Salar Jung Museum Library & offices ; Mir Turab Ali Khan Bhavan, European Block (named after Nawab Salar Jung - II) which will house the European Collection of the museum.

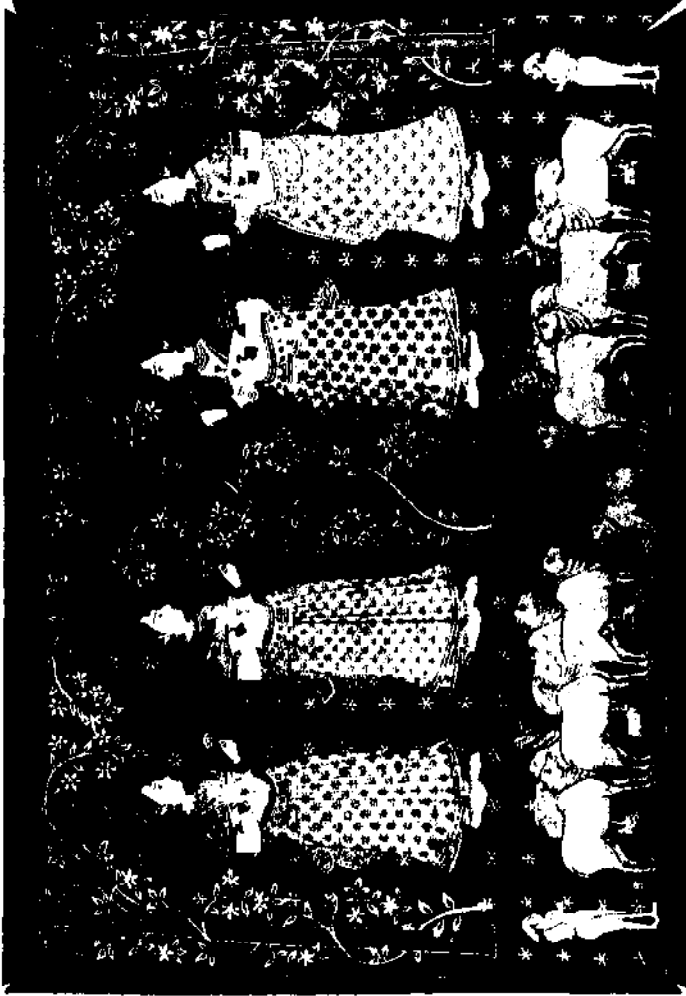
The Marble Gallery, the Bronze Gallery, European Painting Gallery and the Glass Gallery have been commissioned in the Mir Turab Ali Khan Bhavan i.e. the European Block.

The façade of the Building currently being modified is also displayed below. The inconvenience caused to the visitor due to the reorganization of Salar Jung Museum is highly regretted and this guidebook will be reedited soon.





Somaskanda
Bronze
Vijayanagar Period 15th century A.D.



Pichhawai
Gopis Worshipping Kadamba Tree
Rajasthan, 18th century A.D.



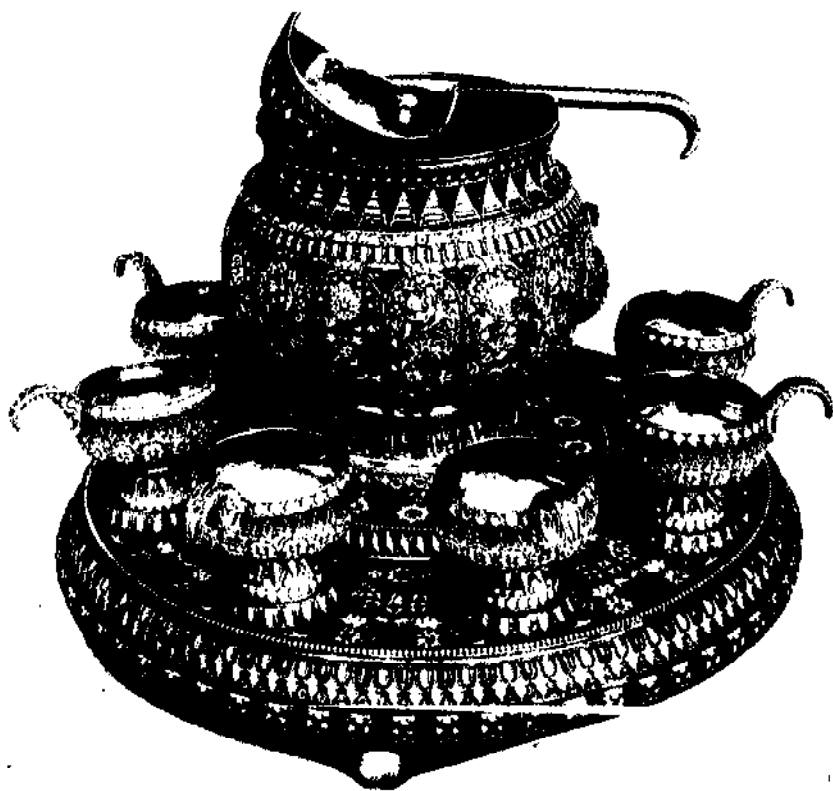
Buddha
Nelakondapally
Ikshvaku, 2nd-3rd century A.D.



Aftaba
Bronze
Syria (or) Egypt, 1598 A.D.



Bidri Huqqa Bottom
Bidar, 18th century A.D.



**Enamelled Punch Bowl
Russia, 18th century**



Kegon Water Falls
Embroidery
Japan, 19th century A.D.



**Kuan Yin (Goddess of Mercy,
Bronze, Yung-Cheng period
China, 18th century A.D.**



Ariadne Abandoned by Theseus
Oil Painting
By Frederick Leighton (1838-96 A.D.) England



Soap Bubbles
Oil Painting
By Francesco Hayez (1791-1802) A.D.)



Porcelain Vase
Dresden, Germany
18th century A.D.



**Frederick The Great
Porcelain**

By J.S. Schadow Dresden, Germany 18th century A.D



The Night Watchman
Bronze
England, 19th century A.D.



Veiled Rebecca
Marble
Sculptor: G.B. Benzoni, Italy, 1876 A.D.



Mephistopheles and Margareta
France
19th century

