



**Salar Jung Museum**  
**Silver Jubilee Celebrations**  
**Souvenir**



16th to 31st Dec. 1976

Cover picture

VEILED REBECCA by G. M. BENZONI

Marble Sculpture Italy 1876





**SALAR JUNG MUSEUM  
SILVER JUBILEE CELEBRATIONS**

**16th to 31st December, 1976**

**Souvenir**

EDITOR

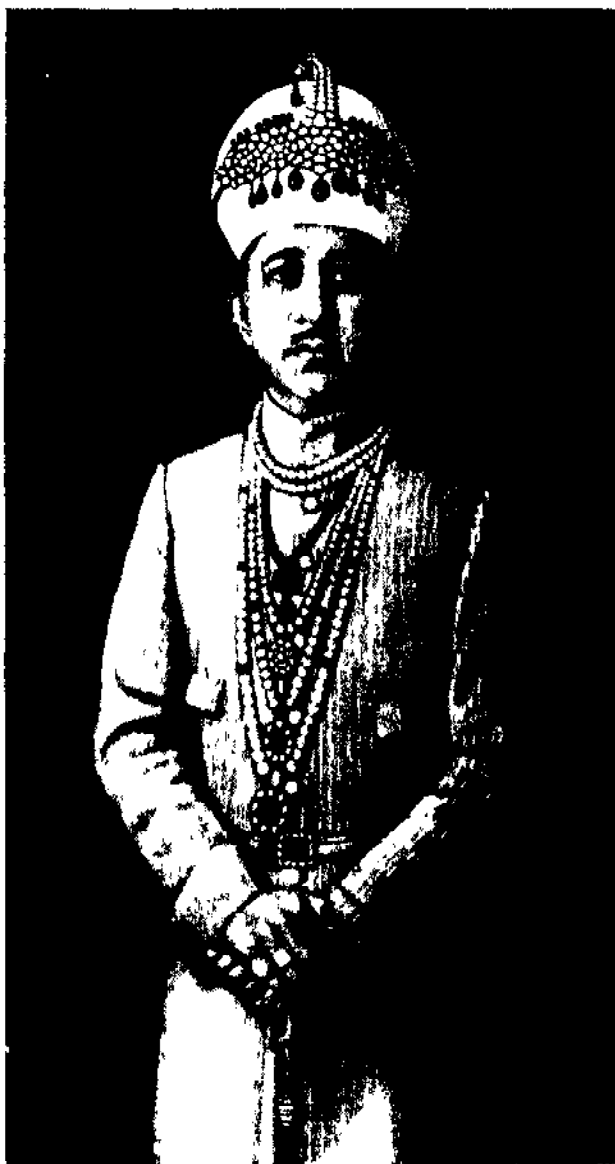
DR. M. L. NIGAM

**SALAR JUNG MUSEUM, HYDERABAD**

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1976



NAWAB MIR YOUSUF ALI KHAN  
Salar Jung III (1889-1949)





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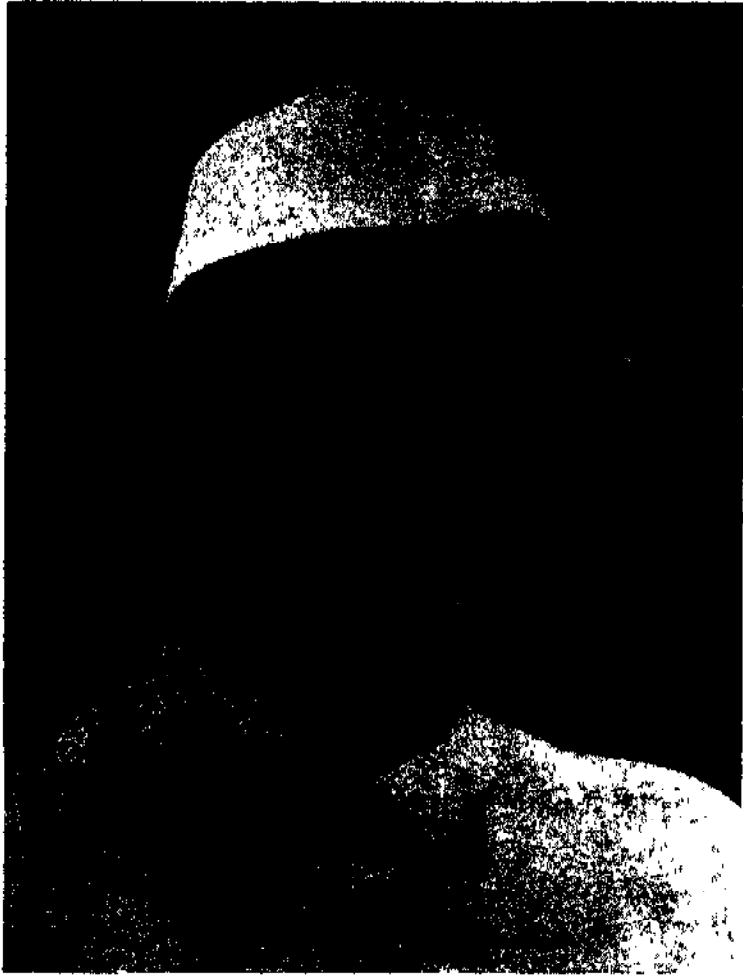
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# **MESSAGES**





**SRI FAKHRUDDIN ALI AHMED**  
President of India





Rashtrapati Nilayam,  
Bolarum,  
Secunderabad-10.

September 1, 1976.

On the occasion of the Silver Jubilee of the Salar Jung Museum, Hyderabad, I offer my congratulations to all those who are connected with it

On this auspicious occasion, I pay my tribute to the memory of the great connoisseur of art, the late Nawab Salar Jung Bahadur who gifted a valuable treasure for the nation

I wish the Silver Jubilee celebrations all success and hope the Museum will continue to grow in the years to come.

FAKHRUDDIN ALI AHMED  
*President of India*

Vice-President's Secretariat,  
New Delhi

7th August, 1976

The Vice-President is glad to know that the Salar Jung Museum is bringing out a special issue on the occasion of its Silver Jubilee' celebrations

He sends his best wishes for the success of the publication

V PADKHE

Prime Minister's Secretariat,  
New Delhi-11

Information Adviser

No 6/11/76-PMP

November 2, 1976

The Prime Minister sends her good wishes for the success of the Silver Jubilee celebrations of the Salar Jung Museum, Hyderabad, which is being held from December 16 to 31

H Y SHARADA PRASAD

Raj Bhavan,  
Madras-600 022.

12-8-1976.

I am indeed very happy to know that the Silver Jubilee of the Salar Jung Museum will be celebrated from the 16th to 31st December, 1976

This famous Museum in India has a wonderful collection of valuable treasures of art. Visitors of this Museum feast their eyes with what they see and are reminded of history and civilization.

I do hope that further additions to this Museum from time to time will enhance its importance.

I wish the Silver Jubilee Celebrations success.

MOHANLAL SUKHADIA  
*Governor of Tamilnadu*

Raj Bhavan,  
Lucknow

August 14, 1976

I am very happy indeed to learn that the Salar Jung Museum, Hyderabad has embarked upon to celebrate its Silver Jubilee from the 16th to 31st of December, 1976, and bringing out a special issue of their journal in commemoration of the occasion

A Museum serves as a living cell-microcosm-of our grand past and mediaeval ages in the light of which we trace the footprints of human culture and civilization in all their manifestations. Salar Jung Museum is one of the rare institutions which are potentially rich in contents and reveal a purposeful human endeavour. It stands as a novel monument of self-sacrifice, deep and perpetual devotion and iron-will of the builder—Nawab Salar Jung. With the human knowledge gaining wider horizons, I am sure, in years to come the Museum will gain further stature and complexion and be more educative.

I offer my hearty felicitations to all the office-bearers and employees of the Museum and wish the celebrations all success.

M CHANNA REDDY  
*Governor of U P.*

Government of Andhra Pradesh,  
Hyderabad

Dated 16-8-1976

I learn with pleasure that the Salar Jung Museum will celebrate its Silver Jubilee from 16th to 31st December 1976

As is well known, Salar Jung Museum of Hyderabad is one of the foremost Museums in India housing the famous collections of Salar Jung III who was at one time the Prime Minister of the Nizam of Hyderabad. It is today a national Museum attracting many visitors from far and near. A visit to the Museum is by itself an education. It is also a place of great tourist attraction.

I send my good wishes to the Silver Jubilee Celebrations and wish it all success.

J VENGALA RAO  
*Chief Minister*

**Professor S Nurul Hasan**

**Minister of Education and  
Social Welfare,  
Government of India  
New Delhi.**

**1st October, 1976**

I am happy to know that the Salar Jung Museum will be celebrating its Silver Jubilee this year

The Museum has a place of unique distinction in India because of the rare art collection not only from India but almost all the major cultural centres of the world. Assiduously built up by Nawab Salar Jung, a great connoisseur of art, the Museum has a great deal to offer to the masses of our people, and it is not surprising that every visitor to Hyderabad makes it a point to visit it.

It is gratifying that the Museum is making efforts to reach out to a still larger number of people through its Fifth Plan programmes of mass education which are aimed at making its priceless collections more widely known to the common people, the schools and the colleges.

**S NURUL HASAN**



Hyderabad

13th August, 1976.

It is a matter of great pleasure for me that the Salar Jung Museum will be celebrating its 'Silver Jubilee' from the 16th to the 31st of December, 1976 and that our beloved Prime Minister is likely to inaugurate these celebrations.

The Museum, as is well known, is unique in many respects and the exhibits which it contains, are a source of inspiration to the public in general and to historians and scholars in particular.

I wish the celebrations a grand success.

M.V KRISHNA RAO  
*Minister for Education & Cultural Affairs*

New Delhi

August 10, 1976

A Silver Jubilee represents much more than a celebration. In the case of the Salar Jung Museum, it rounds out a period of change and growth, the development from a heterogeneous accumulation of objects which had struck an avid collector's fancy as he travelled in India and abroad, to an orderly presentation of a selection from the mass of material based on significance and quality. Thus from a private pleasure it has become a widely useful source of enjoyment and instruction on the arts of India and of some Western countries for the population at large in Hyderabad.

Obviously this transformation has not happened automatically. Thoughtful planning and application of expert knowledge of the diversity of subjects to be presented were the contributions of an earnest and hardworking staff. The results are evident for all to see. They deserve sincere appreciation.

It is a pleasure, therefore, to congratulate those who have contributed to the Salar Jung Museum's present attainments as a Museum of arts unique in the country and to express best wishes for continued sound growth in the years to follow.

DR. GRACE MORLEY  
*Head*

*ICOM Regional Agency in Asia*

Director General,  
Archaeological Survey of India  
New Delhi.

25th August, 1976.

I am delighted to learn that the Salar Jung Museum will be celebrating its Silver Jubilee from the 16th to the 31st December, 1976.

The Salar Jung Museum with its rich collection of a variety of antiquities and art treasures of Indian and foreign origin has proved to be a key attraction to layman and scholars alike.

I am sure this Museum is sure to play a very important role in the general education of our countrymen

M N DESHPANDE  
*Director General*





Dr R D BHANDARE  
Governor of Andhra Pradesh and  
Chairman, Salat Jung Museum Board

**GOVERNOR**  
**ANDHRA PRADESH**

## **FOREWORD**

The cultural heritage of our country is a 'glorious epic' of human achievement. Literature, History, Philosophy, Culture and Art are the fields that reflect this great epic. To-day our National Museums discharge a vital function in holding a mirror to the bygone days by preserving priceless monuments throughout the country. It is, therefore, small wonder that in a Museum where we see the past in pieces we invariably become nostalgic.

2. In the post-independence period of Indian History, people have come to realise the dire need for preserving the glorious past by assembling the cultural property, i.e., architectural fragments, sculptures, paintings, bronzes and other applied arts in Museums. A large number of new types of Museums such as Art Museums, Science Museums, Health Museums, Personalia Museums and so on have come up to cater to the varying needs of the developing Indian society.

3. The Salar Jung Museum, a Museum of National importance, came into existence in the year 1951. It was declared a Museum of National importance by an Act of Parliament in 1961. To-day, it is one of the leading cultural institutions of the country attracting people of different age groups, classes and professions from various parts of India and abroad to witness and enlighten themselves through the varied treasures of art in the Museum.

4. It is gratifying to note that the Salar Jung Museum is completing twenty-five years of its existence in the month of December 1976. No doubt, a span of 25 years is rather small for the full-fledged development of an institution. However, the Salar Jung Museum, which grew out of the collections of a distinguished family of Nawabs—Salar Jungs, has developed into a meaningful, creative cultural institution, which collects, preserves and interprets the manifold varieties of art exhibits through its exhibitions, researches and publications.

5 I am glad that the Museum authorities have planned to bring out this timely publication, elucidating the finer aspects of the Museum at the time of its Silver Jubilee celebrations. I hope, the publication will fulfil the long cherished desire of making the people at large aware of the fabulous contents of the Museum and thereby disseminating knowledge in an authentic manner.

R. D. BILANDARE

## EDITORIAL

The Salar Jung Museum has completed a span of twenty-five years of its existence, hence its Silver Jubilee is rightfully due to be celebrated in the month of December 1976. It is, therefore, necessary that the present issue of the Salar Jung Museum Research Journal, a manifestation of these celebrations, must reflect the true spirit and personality of the Salar Jung Museum. Such an attempt is all the more essential on account of the legendary history of the collector and also due to the bulk of the collection, being foreign in origin and, thus, unfamiliar to the eyes of an average Indian visitor.

This overwhelming need in itself should have been quite a weighty reason to introduce a slight shift in the slant of our usual Salar Jung Museum Research Journal but the necessity in fact is more compulsive. A research publication emphasises the discovery of new facts. The rational scientific spirit which seeks new knowledge can hardly afford the luxury of letting the already known facts be lost into oblivion in the absence of proper records.

There could hardly be any better mode of commemorating the Silver Jubilee celebrations of the Museum than to devote this issue of our research journal to an authentic rendering of the circumstances which lead to the inception of the Museum and the library, its progress in the first 25 years of its existence and also to a systematic though brief survey of the contents of the collection in proper perspective and highlighting the water marks.

The event also calls for a little introspection. The completion of twenty-five years used to be a landmark in the life history of an Indian, who, from being a Brahmacharin (student) turned at this stage into a Grihastha (House-holder) to shoulder his varied responsibilities towards the society.

Shall we therefore, trust that the Salar Jung Museum has now crossed the stage of its initial formative years and has entered into a phase of flowering and fruition, thereby enabling the community to enjoy the blissful fragrance and fruits of its growth?



The Silver Jubilee celebrations must, therefore, be viewed in proper perspective. It is, no doubt, a festive occasion but its significance must not be lost amidst cheers and mirth. Let the aims and achievements of the Museum, its earnest commitments in relation to its accomplishments be viewed retrospectively in order to ensure a healthy and balanced growth.

The Silver Jubilee celebrations bear a historical significance too. It is an indisputable fact that the rulers and noblemen of the past used to patronize the art and culture by way of maintaining grand galleries of court-poets, painters, musicians, dancers and other artisans. Even the smallest vassal would own innumerable albums of paintings and illustrated manuscripts to be enjoyed during leisure. All such art-treasures of the rulers and nobility of the past have now by and large become accessible to the common man in the present democratic set up of the society. The Salar Jung Museum is one of such rare art-treasures which would keep the memories of bygone days alive. The old order has not only yielded place to the New but has also left a rich legacy to be enjoyed by one and all.

The Salar Jung Museum has grown out of the rich and variegated collections made by the family of Salar Jungs, who acquired objects d'art from different parts of India and the world.

The primary aim of Nawabs of the above family in collecting such large variety of objects, including the curios, must have been to occupy a unique place amidst the galaxy of nobles of Hyderabad who used to vie with each other in matters of opulence, status and versatility. It will, therefore, be over-optimistic for any one to expect that each object in the collection must be a choice-piece to fit in a particular frame-work of a modern Museum. In fact, it is the collection of art connoisseurs who collected manifold varieties of curios and antiques to suit their tastes and status. Therefore, our boundless thanks must go to the descendants of the Salar Jung family who so generously and gracefully gifted the vast collection to the Nation for the use of posterity. The Nation should equally be grateful to the farsightedness and painstaking efforts of those noblemen and authorities who got this unique private collection converted into a Museum.

The collection was given the shape of a Museum and declared open to the public on the 16th December, 1951, just two years after the demise of Salar Jung III, Nawab Yousuf Ali Khan. By virtue of a compromise deed the Museum came to be administered by the Government of India, Ministry of Scientific Research and Cultural Affairs from 2-12-1958. On 1-7-1961, the Salar Jung Museum together with its Library was declared





an institution of National Importance by an Act of Parliament and the Government of India transferred the administration of the Museum and its library to a Board of trustees

Since the year 1951, the Museum has been rendering its manifold services to the community through presentation, publications and other educational activities

Today, the Salar Jung Museum is one of the foremost and leading Museums of the country. Its wide reputation and increase in popularity can well be understood at a glance by going through the appendix No II, which gives year-wise details of visitors and related revenue receipts to the Museum. It is gratifying indeed to note that no Museum in India, excepting the Salar Jung Museum, enjoys such a overflowing patronage and support of the people at large, irrespective of their age groups, professions and academic background. This overwhelming confidence and support of the people, no doubt, make the responsibilities and commitments of the Museum towards its community all the more exacting

It is high time when the governing authorities and the Museum-staff must pause for a while and ponder as to what the majority of literate and illiterate visitors expect from the Museum. How different age groups with varying tastes, positions and academic backgrounds can, thus, be entertained and enlightened? What can be the priorities to be laid down in chalking out the policies and programmes of the Museum that would benefit the Indian population most in the context of the developing India? These are a few important problems which need immediate attention of each and every individual who is directly or indirectly connected with the Salar Jung Museum

It is earnestly hoped that the Salar Jung Museum, the foremost institution of its kind in the country, would rise to the occasion and find out solutions to these vexed problems with a view to serve the community effectively and give a lead to the smaller Museums of the country in proper direction. With adequate finances and encouragement from the Ministry of Education and Social Welfare, Government of India and with the worthy guidance of the members of the newly formed Salar Jung Museum Board chaired by H E the Governor of Andhra Pradesh, Dr R D Bhandare, who enjoys country-wide fame for his scholarly attainments as much as for his statesmanship and administrative capabilities, such a goal is not unattainable

M L. NIGAM



## A BRIEF HISTORY OF THE SALAR JUNGS A FAMILY OF ADMINISTRATORS, SCHOLARS AND COLLECTORS

The visitors to the Salar Jung Museum and Library are invariably puzzled as to how a single individual could have collected such a bewildering range of objects in a single life time

This riddle is solved when we start tracing the history of this illustrious family. One discovers that the family had a glorious past in the field of scholarship, learning and statesmanship for generations and many of the predecessors of Mir Yousuf Ali Khan, Salar Jung III, should have contributed to the rich and vast collection of art objects as well as manuscripts and books, which now find a place in the museum

The family of the collector held a high place in the Nizam's Durbar. But their matrimonial alliance firstly with the daughter of Khan-e-Dauran Dargah Quli Khan, Salar Jung and secondly with the two daughters of Syed Abul Qasim, Mir Alam, further enhanced the position of this family. From the former alliance the title of Salar Jung and from the latter the post of Prime Minister had come to this family

After the death of Mir Alam in 1223 H/1808 A D, his son-in-law Munir-ul-Mulk II, became the Prime Minister. The Prime Ministership remained in the family for quite some time as he was followed by four other members of the family

Munir-ul-Mulk II had four sons. The eldest son Shuja'ud-Daulah died prematurely and left a son, Mir Turab Ali Khan, who later became Sir Salar Jung. Mir Alam Ali Khan Bahadur Siraj-ul-Mulk Siraj-ud-Daulah, was the youngest son of Munir-ul-Mulk II, born in 1224 H/1809 A D

Mir Alam Ali Khan was a man of refined taste. He was not only fond of Persian and Arabic literature, but was acknowledged to be a good Oriental Scholar. His hospitality, liberality and suave manners endeared him to his friends. Several manuscripts of the library bear his seal

The post of Prime Ministership was not offered to Siraj-ul-Mulk, immediately after the death of his father, Munir-ul-Mulk II. He had to wait for 12 years to get the post and that too as an interim arrangement

He was offered the post on permanent basis in 1851 as a result of the intervention of the Governor-General of India. He was the second Prime Minister of the Salar Jung family.

Mir Turab Ali Khan Bahadur, Sir Salar Jung succeeded Siraj-ul-Mulk. He was born in 1244 H/1829 A.D. He lost his father when he was barely two and a half years old and also his grandfather at the age of 4 years. He was therefore brought up under the care of his uncle Siraj-ul-Mulk.

At the age of 13 he was honoured with the title of Salar Jung Bahadur in 1257 H/1841. He was given a sound education and practical training to shoulder the high responsibilities which he was destined to undertake in future. The Nizam, Nasir-ud-Daulah, appointed Salar Jung as his Prime Minister in 1269 H/1853 A.D. Salar Jung put his heart and soul in effecting reforms in every direction. He had a Himalayan task before him. His ideas and ideals appeared quite radical to the old nobility and the gentry. He was therefore confronted with obstacles and every move of his was viewed with suspicion.

In 1283 H/1867, Salar Jung I was conferred by the British with the title of the most illustrious order of the "Star of India". He was given the title of G.C.S.I. in 1285 H/1871 A.D., an honour reserved for Indian ruling princes.

In 1293 H/1876 A.D. he left for Europe to represent the case of Berar with the British Government. He was well received and had an audience with the Queen, and the Prince of Wales. He also met other high dignitaries. He was granted the "Freedom of the city of London" at a grand function in the Guild Hall. Oxford University bestowed on him the D.C.L.

While returning home, he had an audience with the King of Rome and the Pope. In Rome he purchased the famous marble statue titled "Veiled Rebecca," which now adorns the museum. Though he was not successful in his mission, yet he brought with him several manuscripts, curios and souvenirs.

With his young master, the Nizam, he attended the Proclamation Durbar of 1877 in Delhi, when Queen Victoria was proclaimed as the Empress of India. He could not, however, survive to see the young Nizam, Mir Mehboob Ali Khan, assume the charge of his Dominion and died in 1300 H/1882 A.D.

He was the Prime Minister of Hyderabad for thirty years. His strong individuality, the perfect balance of his faculties, the happy combination of caution and firmness enabled him to steer successfully the affairs of Hyderabad state and emerge as an able administrator.

He produced order out of chaos, laid the foundation of a modern administration, encouraged commerce and industries and thus increased the revenue of the State and wiped out the huge debts. He separated judiciary from the executive. During his regime a separate department of Municipality was started for the first time. Of the several books written about his life and achievements, the notable are (1) A memoir of Sir Salar Jung—1883 by Bilgrami, Syed Hussain, (2) Hyderabad Deccan under Sir Salar Jung, 1885 by Chiragh Ali, Moulvi and (3) Riaz-e-Mukhtaria, by Danish, Mir Dilawar Ali.

Scores of books were dedicated to him and he gave every possible help to scholars for writing and publishing books. Salar Jung I left behind him two daughters and two sons—Mir Laiq Ali Khan and Mir Saadat Ali Khan. It will not be out of place to mention here that he was possibly the first Muslim noble to have his daughters brought up in European style.

Mir Laiq Ali Khan was born in 1280 H /1863 A.D. He was given education on sound basis at home. In 1880, he was sent to Europe on an educational tour which lasted for two years. He wrote about his European tour in Persian, under the title 'The Travels in Europe'. He was appointed as Secretary to the Council of Regency and later on as a member of the Council of State.

After his father's death, the post of Prime Minister was occupied by Maharaja Narendra Bahadur and he had to rest content with the title of Munir-ud-Daulah Salar Jung. When the Nizam, Mir Mehboob Ali Khan, assumed charge of his dominion and was vested with full ruling powers he appointed Mir Laiq Ali Khan, Salar Jung, as Prime Minister (1884 A.D.). After sometime he incurred the displeasure of his master and was removed from the post in 1887 A.D. During his regime as Prime Minister, he tried to enforce those administrative reforms which were left unimplemented by his father. His greatest achievement was the introduction of Urdu as the official language of the Nizam's dominion. Till then the language of administration was Persian.

He re-visited Europe, in 1887 and was honoured with the title of K.C.I.E. Since he was obliged to stay out of Hyderabad, he stayed at Poona, where he died in 1306 H /1889 A.D. at the age of 26 years, leaving behind an infant of 24 days, Abul Qasim Mir Yusuf Ali Khan. After the death of Laiq Ali Khan, the widow and the infant came back to Hyderabad. The Nizam, Mir Mehboob Ali Khan, passed orders and appointed men of integrity to look after the infant. Under the patronage of the Nizam and his Government, the infant grew up and received a sound education. He



was sent to Madrasa-e-Aliya where sons of nobles and officers were educated. A few of the text books read by Nawab Sahib, during his school days in Aliya, are now well preserved in the Salar Jung Museum's Library. At the age of ten, the Nizam honoured him with the family title of Salar Jung Bahadur and restored his Mansab and other titles also.

When he was sufficiently grown up he was trained in such official routine and technical matters which would help him in looking after his vast Estate. Apart from studies, he was well coached in manly sports. He was a keen Tennis player and was very fond of Polo. Having inherited a priceless collection of jewellery, well decorated palaces and gardens, a library and the innumerable objects of art, the young Nawab was literally brought up by the Muses.

When Mir Osman Ali Khan was installed in power as seventh Nizam, he selected Salar Jung as his Prime Minister (1912-1914 A.D.). The ruler and his Prime Minister were both young, energetic and dynamic. The new Prime Minister did his best to improve the tone of the administration. He had able advisers to guide him. But the first world war broke out in August 1914 and some differences of opinion arose between him and the Nizam, with the result that he had to take leave and relinquish his post in the month of November 1914. The young Nawab, with tons of money at his disposal was left all alone. He could have taken to drinking, gambling and other vices, as was the order of the day, but he chose a better pattern of life. He devoted all his energies and invested a major part of his money in enriching his hereditary treasures of art and literature.

His passionate love for curios was known to one and all and his palace was thronged with all those people who had something to sell. Thus, manuscripts, printed books, miniature paintings, calligraphic panels and all sorts of curios were brought to him for his selection. Dealers from different parts of India used to pay him periodical visits. He was accosted with rare pieces of art as well as fakes. For years together, he went on collecting curios and antiques which were housed in several rooms of so many of his palaces at Saroonagar. His love for art pieces took him to Europe and the Middle East. His agents abroad used to send him catalogues and lists from famous curio dealers. He perused those catalogues while sitting in his palace and sometimes made purchases through cable. His last consignment was a set of ivory chairs, said to be of Tipu-Sultan of Mysore. It is a pity he could not live to see these chairs, since the consignment was received only after his death.

Besides collecting curios, manuscripts and books, he also used to patronise poets, writers, artists and encouraged literary, cultural and social

activities as well. He was also instrumental for the publication of many books on his family members, for example 'Sher Jung,' 'Mir Alam,' 'Riaz-e-Mukhtaria' and 'Muraqqa-e-Delhi,' all of which were dedicated to him. His own biography 'Yousuf-e-Deccan' was published during his life time.

Thus, it is evident that the treasures which the last Salar Jung inherited were constantly added with the love and zeal of a real collector. This went on for forty years till he passed away on 2nd March, 1949

The then Military Governor declared a day's public holiday as a mark of respect to this great man, who was an important noble and ex-Prime Minister of the old order. The Hyderabad Arts Society convened a meeting and passed a resolution of condolence. The Society also resolved that a Museum be opened associated with his name. The friends of late Nawab Sahib, Prof Hussain Ali Khan and Nawab Mehdi Nawaz Jung Bahadur did their best to materialise the idea

With the dawn of the new era of independence, the dwindling native states disappeared from the horizon of Indian sub-continent. The old feudal order, in spite of its past glory and grandeur, became decadent and dead weight on the growing and developing Indian society but it cannot be denied that this very society was an excellent patron of art and collected things of beauty from all over the world.



## ORIGIN AND DEVELOPMENT OF THE MUSEUM

Although the personal friends of Salar Jung III knew about his passion for objects of art, yet, the rare collection of over 40,000 objects of art, antiquities and curiosities, brought together from the various parts of the world was not at all known to the people at large until it was arranged in the shape of a museum and declared open to the public on 16th December, 1951 by our late Prime Minister Jawaharlal Nehru.

### (a) *Inception of the Museum*

The death of Salar Jung III came suddenly on 2nd March, 1949. He remained a bachelor throughout his life and had no direct descendants. As such, the Government of India appointed a committee by virtue of a special ordinance to administer the affairs of the Salar Jung Estate.

The desirability of organising a museum out of the Nawab's collection dawned quite soon and Shri M. K. Velodi, the then Chief Civil Administrator of the Hyderabad State approached Dr. James Cousins, a well known art-critic, to organise the various objects of art and curiosities which were lying scattered in the different palaces of Salar Jung III, in the form of a Museum. Dr. Cousins himself was not free, but he suggested to seek the services of Sri G. Venkatachalam, an art-critic, for this purpose. Sri Venkatachalam had a formidable task before him in selecting and arranging material which could be relevant for a museum, from an immense collection of good, bad and indifferent antiques and art-objects. The venue of the proposed museum was to be the "Dewan Deodhi," itself, the ancestral palace of the Salar Jungs and the place where Mir Yousuf Ali Khan lived all his life. The control and the supervision of the affairs of this newly born museum was with the "Salar Jung Estate Committee."

### (b) *Gift of the collections to the Government of India*

Since Nawab Salar Jung III remained a bachelor and had no direct heirs, his property had to be divided among a large number of his relations. There were 114 claimants to the property. They filed five different compromise memoranda in the Court during a period of two years from 1956 to 1958 forming themselves into different groups. The last of these was dated 2-12-1958. The Government of India and the Government of Andhra Pradesh passed a decree on 5-3-1958 considering all these compromise

memoranda. By virtue of the compromise deed dated 2-12-1958 and the High Court Decree thereon, all parties to the suit living at the time of the execution of the Compromise Deed agreed jointly and severally to relinquish, and renounce in favour of the Government of India all their right, title, and interest in all art-objects and books in the museum and library run by the Salar Jung Estate Committee, as per lists filed in the High Court. The title of the property so transferred, vested absolutely with the Government of India. The Museum thus came to be administered by the Government of India as a subordinate office under the then existing Ministry of Scientific Research and Cultural Affairs since 2-12-1958. This arrangement continued till 1-7-1961, when the administration of the museum was transferred to Salar Jung Museum Board—an autonomous body formed under an Act of Parliament.

*(c) Terms of the Transfer of Property under the Compromise Deed*

The Compromise Deed was drafted with admirable foresight for future developments. The intention of the gift made by the heirs of the late Nawab Salar Jung was to present to the posterity objects of genuine artistic value. While the court decree ensured that the Government of India had absolute title to the gifted property and even immunity against future legal action by persons who were not parties to the Compromise, it also enjoined upon the Government of India to return to the heirs such of the articles which in the opinion of the Government of India, would not be worthy of preservation and exhibition in the Salar Jung Museum. The following are some of the important terms and conditions of the transfer of property.

- (1) The name of the Museum shall always be Salar Jung Museum and it shall always be located in Hyderabad.
- (2) The Government of India shall be absolutely and exclusively entitled to the antiquities and books gifted as per lists filed in the High Court.
- (3) Whereas the art objects were given as gift, the building in which the Museum was housed was not made over and it was stipulated that the Government of India should construct with all reasonable speed and at their cost a new building to house the Museum. The estate donated a piece of land measuring over 5 acres for the construction of the building and also a sum of Rs. 5/- lakhs as their share towards the building effort. It was also agreed that till the new building was constructed the Museum may continue in the existing building—free of rent for an initial period of five years ;

- (4) No article shall be removed from the Museum except for the purpose of temporary exhibition at some other city except within the Union of India (This does not apply to objects acquired after the Museum was taken over by the Government of India) ,
- (5) If the Government of India at any time in future decide that any of the articles in the Museum are not worthy of preservation and exhibition therein, the same shall be returned by the Government of India and these shall be treated as part of the estate ,
- (6) If the Government of India should constitute a governing body for the Museum it shall nominate or appoint to the said body one or more members of Nawab Salar Jung's family to be selected by the Government of India in its absolute discretion

*(d) Taking over of the Museum by the Government of India*

The Compromise Deed was largely an outcome of the patient and far-sighted efforts of Nawab Mehdi Nawaz Jung, one time Chairman of the Salar Jung Estate Committee. He spared no pains to bring about the nationalisation of the collection. Thus the Government of India took over the Museum under its direct control from the 2nd December, 1958 and administered it through the then Ministry of Scientific Research and Cultural Affairs.

The Government of India appointed Shri K N Anantaraman, I C S. as Officer-in-Charge of the Museum who worked in an honorary capacity from 2nd December 1958 to 30th June 1960 when Shri V L Devkar was appointed as Assistant Director.

*(e) Act of Parliament*

On 1-7-1961, the Salar Jung Museum together with its Library was declared to be an Institution of National Importance by an Act of Parliament known as the Salar Jung Museum Act, dated the 19th May, 1961. Under the Act, the Government of India vested the ownership of the collections and transferred the administration of the Museum and Library to a Board of Trustees with the Governor of Andhra Pradesh as its *ex-officio* Chairman.

*(f) Formation of the Board*

The autonomous Board, thus formed by an Act of Parliament, is a statutory body with perpetual succession to property and common seal. Being autonomous, the Board is self-governing and so has the powers to govern itself and the organisation under its administrative control. However, the Government of India has retained the powers to exercise overall control over the Museum-administration in matters of policy and finances.

Here it may be pointed out that the Salar Jung Museum has a unique status in so far that it is the only Museum in India which is fully autonomous but is wholly financed by the Government of India

(g) *Board and its sub-committees*

The Board consists of 11 members—5 *ex-officio* and 6 nominated. The details are as follows

- (1) That, this Board is a high powered body is evident from the fact that the Governor of Andhra Pradesh is its *ex-officio* Chairman ,
- (2) A representative of the Government of India—to guide the Board in policy and finance-matters ,
- (3)\* Mayor, Hyderabad Municipal Corporation—First citizen of the city ,
- (4) The Vice-Chancellor, Osmania University ,
- (5) The Accountant General, Andhra Pradesh—as a financial authority ,
- (6) One member from the Salar Jung family—By virtue of the Compromise Deed ,
- (7) Three persons to be nominated by the Government of India who should be Experts in museum-field ,
- (8) Two representatives to be nominated by the Government of Andhra Pradesh

The term of office of the nominated members is 5 years The following sub-committees have been constituted by the Salar Jung Board for day to day administration of the Museum

- (1) The Executive Committee ,
- (2) The Finance Committee ,
- (3) The Building Advisory Committee ,
- (4) The Acquisition Committee ,
- (5) The Publication Committee ,
- (6) The Selection Committee

(h) *Powers of the Government of India and the Board*

These powers are so designed that they do not interfere with the day to day administration of the Museum The powers retained by the Central Government may be enumerated in broad terms, as follows

- (i) To issue directions on questions of policy after giving an opportunity to the Board to express its views ,
- (ii) To make rules to give effect to the provisions of the Act and approve regulations made by the Board ,

- (iii) To approve proposals regarding service conditions of the employees of the Museum ,
- (iv) To dispose of appeals preferred by employees of the Museum against the orders of the Board ,
- (v) To consider proposals for employment of a foreign expert in connection with the affairs of the Museum ,
- (vi) general financial control—To approve the budget estimates for each financial year (April-March) and the general investment policy of excess funds

#### *Salar Jung Museum Board*

The following statutory functions have been assigned to the Board in the Act

- (i) To manage the Museum efficiently ,
- (ii) To plan, promote, organise and implement programmes for the development of the Museum ,
- (iii) To perform such functions as the Government of India may assign to the Board from time to time ,
- (iv) To take such steps as it thinks fit in the following matters ,
  - (a) Providing for instruction and research in matters relating to Museum and library ,
  - (b) Advancement of learning and dissemination of knowledge in such matters ,
  - (c) Do all such other things necessary for the discharge of its functions under the Act

#### *(i) Museum finances*

The Museum budget consists of (1) revenue receipts , (2) maintenance expenditure , (3) plan schemes expenditure , and (4) debt deposit heads. The Salar Jung Museum prepares a budget every year for its revenues and expenditure and after it is approved by the Finance Committee and the Salar Jung Museum Board, it is presented to the Government of India, Ministry of Education and Social Welfare, Department of Culture

The resources of the Museum are by (1) sale of entrance tickets, sale of souvenirs, replicas of exhibits, etc , (2) grants by the Government of India for (a) maintenance , (b) plan schemes and (c) specific grants, etc. The revenues of the Museum are not self-sufficient to run the Museum. The deficit thereof is financed by the Government of India as grants-in-aid



The grant-in-aid for maintenance side represents expenditure in excess over its revenues and on the developmental activities under plan schemes. However, these grants-in-aid are not paid in full as per the budget passed by the Salar Jung Museum Board. The grant-in-aid from the Government of India depends upon availability of funds and the budget is reappropriated as per the grants available from the Government of India.

The revenues of the Museum and the grants received from the Government of India are deposited in the current account with the State Bank of India and expenditure is met by drawal of cheques.

The expenditure of the Museum is audited by the Comptroller and Auditor General of India, (Postal Audit Department) and the certified annual accounts of the Museum are submitted to the Salar Jung Museum Board and the Government of India, for perusal.

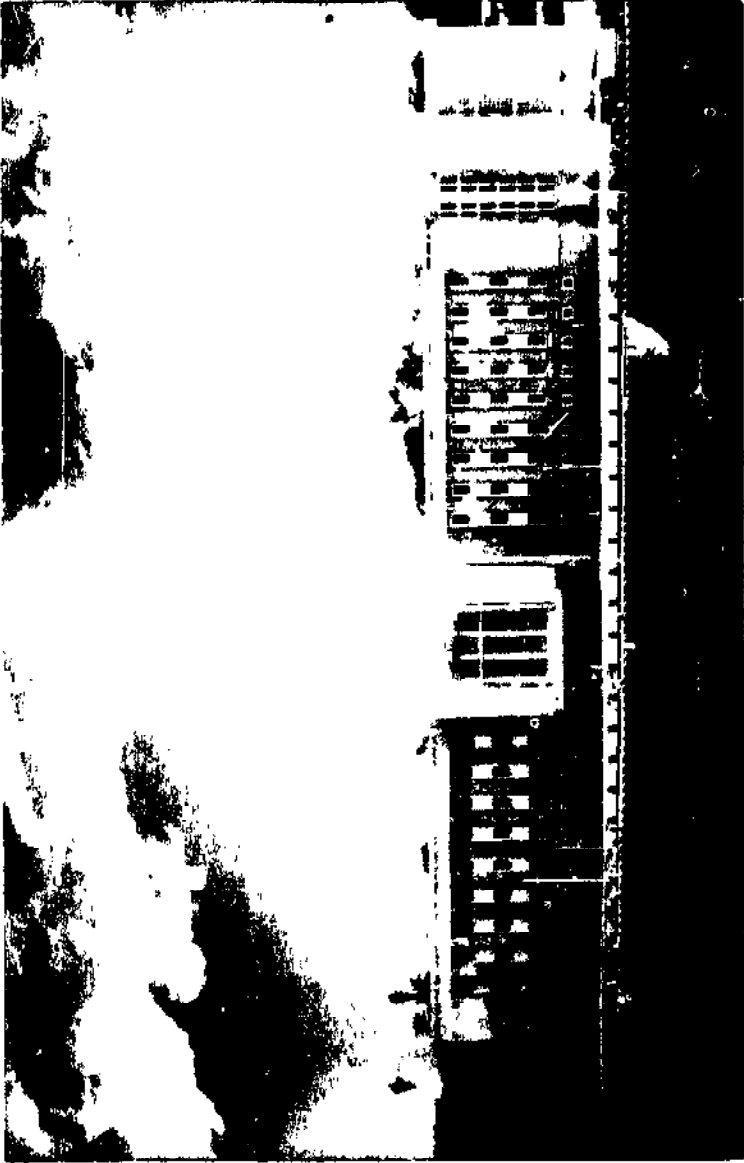
(i) *The organisational set up of the Museum*

Consequent to the nationalisation of the Museum, the Museum staff employed by and working under the control of the Salar Jung Estate Committee were taken over by the Government of India on 2-12-1958. They were given the scales of pay and allowances applicable to the employees of the Central Government. On 1-7-1961, when the staff was transferred to the administrative control of the Board, they were allowed the benefits they were enjoying till 30-6-1961. A post of Assistant Director was created in July 1960 and the services of the then Director of Museum and Picture Gallery, Baroda were borrowed. The Assistant Director was assisted by a Keeper who was to look after the technical work of the Museum. In the year 1961, the Board sanctioned the post of an Accounts and Administrative Officer as well.

The strength of the personnel serving the Museum showed a marked improvement during the years 1963-65. The post of Assistant Director was upgraded to the post of Director in 1963. An Officer on Special Duty for Cataloguing the Persian and Arabic Manuscripts was also appointed in the same year. Three fully qualified Guide Lecturers were recruited in the later half of the year to conduct parties of students and other visitors round the Museum and to explain to them the significance of the exhibits. During the year 1964-65 two Deputy Keepers, one Photographer, one Senior Technical Assistant and one Assistant Chemist were appointed.

The Director of the Museum functions in a dual capacity as Secretary to the Museum Board and also as the Director of the Museum. As Secretary, he is responsible for formulating proposals for the proper administration and re-organisation of the Museum and putting them





FACADE OF THE NEW BUILDING

proposals for consideration of the Board and its various sub-committees and for implementing their decisions. Even as Director, he has a dual role to play. He is the administrative head of the Museum. He is also a technical head guiding and supervising the work of technical staff who are entrusted with various types of work in the Museum

In the chores of curatorial activity like, acquisition, documentation, preservation, storage, display, interpretation, etc., the Director is assisted by the Keepers, Deputy Keepers, Senior Technical Assistants and Gallery Assistants.

#### *The Set up of the Museum in Old Building*

In the old premises of the Museum, the Dewan Deodhi, the Oriental and the Western collections were displayed in 77 big and small rooms of the residential palace of the late Nawab. The Children's Section and the Library, in two separate wings of the Dewan Deodhi were the two other important sections of the Museum. In addition there was a Photography Section and a Chemical Conservation Laboratory. The collection on display was divided into three main sections—Eastern section, Western Section and the Jade Room, apart from the Children's Section, which included exhibits pertaining to the interest of children from all the three main sections indicated above.

#### *New Building of the Salar Jung Museum*

The Museum could not have remained in the Dewan Deodhi for ever. There were a number of reasons for the construction of a new building for the Museum.

Firstly, it was laid down in the conditions of the Compromise Deed that the Government of India should construct a new Museum building within a period of five years.

Secondly, the Dewan Deodhi did not remain under single ownership after the division of the property of the late Nawab amongst his heirs. Thus, some of the owners, of the Dewan Deodhi wanted to have their portions for personal use.

Another reason for the construction of a new abode for the Museum was that the Dewan Deodhi, the building in which the Museum was originally organised was more than 150 years old and was considered fit neither for housing the exhibits nor for the visit of a large number of people. The Public Works Department had declared it unfit for public use. Besides, while the old building was not lacking in old world such as display, charm, its interior architecture was not conducive for museum purposes storage, etc.

Accordingly, a master plan for the construction of a new building was submitted and approved by the Board and the Government of India. It was decided to take up the work in three phases. The estimated cost of this entire project in 1961 was Rs 97.05 lacs. The first phase was to incorporate the central block and the remaining two blocks, on either side were to be taken up at a later stage.

The bulk of the expenditure was to be borne by the Government of India, though the Andhra Pradesh State Government and the Salar Jung Estate Committee also participated in this venture by making some contributions towards the cost of construction as well as providing some land.

From the members of the Salar Jung Estate Committee, the first generous gesture towards the project came when they donated 5.80 acres of land situated on the southern bank of river Moosi, and 5 lakhs of rupees. A piece of 4.75 acres was purchased and added to the donated plot by the Salar Jung Museum Board, thus making it 10½ acres so that the future expansions of the Museum may not be hampered for want of adequate space. The Andhra Pradesh Government provided a grant of 5 lakhs of rupees and also consented to construct the building through its Public Works Department. In view of the high cost of the building, it was decided to proceed with the construction in phased programme. A building sub-committee was constituted to speed up the work.

The corner-stone of the new building was laid by late Shri Jawahar Lal Nehru, the then Prime Minister of India on 23-7-1963. An attractive exhibition of the models and Plan of the new building was arranged on the site, wherein the special features of the new building and the construction programme in three phases were explained to the Prime Minister by the Chief Engineer, the Architect and the officials of the State Public Works Department.

In planning the new building, equal attention was given to the functional as well as the aesthetic aspects of the building. The plan combined the latest techniques in Museum design and the architectural traditions of India. Shri Hashmat Riza, the ex-State Architect of Andhra Pradesh prepared the plan. Some changes in it were effected by Shri Jadhav, the State Architect of Maharashtra, who was also a member of the Salar Jung Museum Building Committee. The Museum experts abroad, who were consulted by the then Assistant Director Shri V.L. Devkar, on a visit to U.K., U.S.A. and Japan in 1961, also gave a favourable opinion of the Plan. The twin-idea of the plan was that apart from being a suitable place to house the wonderful collection of late Nawab Salar Jung III, it was also to be a welcome addition to the several impressive and beautiful buildings in which Hyderabad abounds.

The construction of part of the first phase of the new building comprising the central block was completed and handed over to the Museum authorities on 16-1-1968. The plinth area of the entire building after the completion of the three phases would be 3,70,026 sq ft. The plinth area of the central block is 1,50,571 sq ft. The carpet area of the central block is 91,280 sq ft. The original estimate of the cost of the central block was Rs 24.71 lacs. However, this estimate had to be revised twice and eventually it was approved for Rs 42.20 lacs. The actual cost of building this portion came to Rs 38,46,549-52 nP. The present building is not the whole of the planned first phase, as a wing on the second floor is still to come up with a plinth area of 29,608 sq ft and carpet area of 19,220 sq ft. The Central Public Works Department estimated the cost of this portion as Rs 23,40,700/- in 1974.

#### *Shifting of the Museum to its New Premises*

As preparatory work for shifting the Museum from Dewan Deodhi to its new abode, various types of records such as the master location registers, subject-wise registers as well as plans of the galleries of the old building and the new building were prepared. In order to control the movement of objects, movement and transportation slips were prepared so that proper records of the movement of objects may be available at every stage. All precautionary measures against fire, theft and public vandalism were taken in time to check any mishap during shifting and rearrangement in the Museum. Various types of packing materials were purchased and conveyances were arranged with the help of the State Public Works Department for the shifting of the objects. A platoon of armed guards was loaned from the local reserve police to strengthen the security of the Museum objects. A post of Special Officer for shifting was created in the pay-scale of Keeper and Shri M. L. Nigam was appointed to this post. Further, in order to expedite the work of shifting and to advise the Director during the period of shifting, a sub-committee consisting of the following Board members was constituted:

1. Sri K. N. Anantaraman, ICS, the then Chief Secretary, Government of Andhra Pradesh,
2. Sri N. Ramesan, IAS, the then Secretary of Education Department, Government of Andhra Pradesh,
3. Sri M. A. Lakshman, IA & AS, the then Accountant General, Andhra Pradesh,
4. Sri G. Venkatachalam, a Member of the Board

The Library was the first Section to be shifted. This work commenced from 17-1-1968 and the Library was declared open to the public on 15-5-1968. The Conservation Laboratory, the marble figures of Aina Khana and Western Section and objects of main stores were shifted side by side. The Museum was closed to the public from 1-4-1968 to 31-5-1968, for the purpose of shifting. All precautionary measures were taken to maintain strict security of the objects at the time of their movement and reinstallation, in the new building. The work of shifting as well as rearrangement went side by side so that all the arrangements could be completed before the reopening of the Museum for public on 1-6-1968.

As planned, the Museum was reopened to the public at its new surroundings on the 1st June 1968 but the official inaugural of the Museum in its new building was performed by the late Dr. Zakir Husain, the then President of India on the 24th July, 1968.

#### *Rearrangement of the Museum in its New Building*

In the old building there were no proper storage facilities and a majority of the objects were on display making the galleries overcrowded. In order to improve its presentation on scientific lines in the new building, a good number of exhibits, either duplicates or of secondary importance were sorted out and kept in the reserve collection. This step was also deemed necessary for the purpose of avoiding Museum fatigue to the visitors. Besides, the new building of the Museum has not yet come in its entirety, hence the setting up of more galleries with pertinent exhibits which remain to be displayed can be taken up as and when further expansion of the building takes place. At present nearly 60% of the collection is in stores while about 40% is on display.

The objects on display have been systematically classified. The ground floor has a Salar Jung gallery, a gallery each for the major and minor arts of South India and an annexe for contemporary South Indian Painting. The next gallery is devoted to ivory objects from different countries. Gallery Nos. 7 to 13 accommodate the Children's Section. In the next galleries are arranged the European bronzes and the European marble statuary with an intervening parlour for Huqqas. The next gallery has European clocks on display followed by galleries having Modern Indian and Miniature Paintings on presentation. The ground floor has six intervening stores as well.

The first floor has a gallery for Western Painting where mostly signed originals are on display and an annexe for the copies of European Masters. The next galleries have other art objects of European and French origin,

including glass. The galleries which follow house the Jade and Textile collections. Further galleries are devoted to objects of Egyptian, Persian and other Middle-Eastern countries. Objects of Silver and Bidri are displayed in the next gallery. Then comes the gallery of Illustrated Manuscripts and Calligraphic Panels. A gallery including Arms and Armour of Indian and foreign origin comes next. A small room for the Arts and Crafts of Kashmir is followed by Burmese, Tibetan and Nepalese collections. The Chinese and Japanese rooms housing ceramics, furniture, bronzes, embroideries and other objects complete the sequence of the Museum galleries.

The vacant space above the foyer of the building is reserved for temporary exhibitions and educational activities of the Museum. Thus the movement of the general visitors in the Museum is confined to the ground and first floors of the building.

The complete second floor houses the Library for printed books and manuscripts, the entry for which is regulated through passes. The third floor is partly utilised for the Administrative Offices and partly for Museum work-shops such as the Conservation Laboratory, Photography and Engineering Sections.

#### *Acquisition of Art-objects*

The practice of acquiring new objects to augment the existing collections of museums is resorted to all over the world. The idea behind the acquisition of art objects is to fill up the gaps in museum-collections in order to present a coherent story to visitors and to develop new branches which may fit in their developmental policies and programmes.

As the museums have to play an important role in the dissemination of knowledge through the articles displayed in the galleries, they must be organised in such a way that when the visitor enters a gallery he must be able to grasp the development of that particular branch of knowledge in a coherent manner. It is, therefore, necessary to acquire new objects of art to fill up the gaps in order to tell the story of evolution of art in an effective manner. The collections of the late Nawab also contain a number of gaps.

Those who framed the Salar Jung Museum Act were aware of this necessity. As per Section 16 (2) (a) of the Salar Jung Museum Act 1961, the Board may purchase or otherwise acquire such articles or things as may in the opinion of the Board be worthy of preservation in the Museum. According to the provision of Section 16 (2) of the Act, the Board at a meeting held on the 23rd October 1961, constituted a committee for the



acquisition of antiquities and art objects consisting of sculpture and contemporary paintings, *vide* Resolution No. III-43/61.

Later on in 1962-63 the Government of India constituted a combined Art Purchase Committee, with a view to avoid competition among the three Museums under its control, viz., the National Museum, New Delhi, the Indian Museum, Calcutta and the Salar Jung Museum, Hyderabad. This committee helps collective bargaining and avoids competition between the three institutions, financed from the same source. Though the Salar Jung Museum Board agreed to the constitution of a joint acquisition committee constituted by the Government of India yet in view of the special requirements of the Salar Jung Museum and in view of the fact that the Board had already formed a similar committee earlier in 1961, it was decided to continue to buy art-objects of special interest to the Museum through its own Purchase Committee as well.

The Museum has been acquiring art-objects since 1961 and so far it has acquired 2453 exhibits in diverse media like bronze, miniature-paintings, textiles, ivory, manuscripts, arms, etc

As per provisions contained in Regulation 5 of the Salar Jung Museum Regulations 1962, the articles presented as gift for display in the Salar Jung Museum are to be accepted by the Board after having satisfied that the donors do not impose conditions and that the exhibits are worthy of display in the Museum

So far the Museum has received 227 objects as gifts from various sources. A special mention may be made of the gift received from the late Shri Jawaharlal Nehru, the then Prime Minister of India, viz., a watch studded with diamonds. Similarly the bequest of late Miss Padmaja Naidu comprising paintings, porcelain, furniture and bronzes was received during September, 1976.



**SRI JAWAHARLAL NEHRU**

First Prime Minister of India

Inaugurating the Museum on 16th December 1951



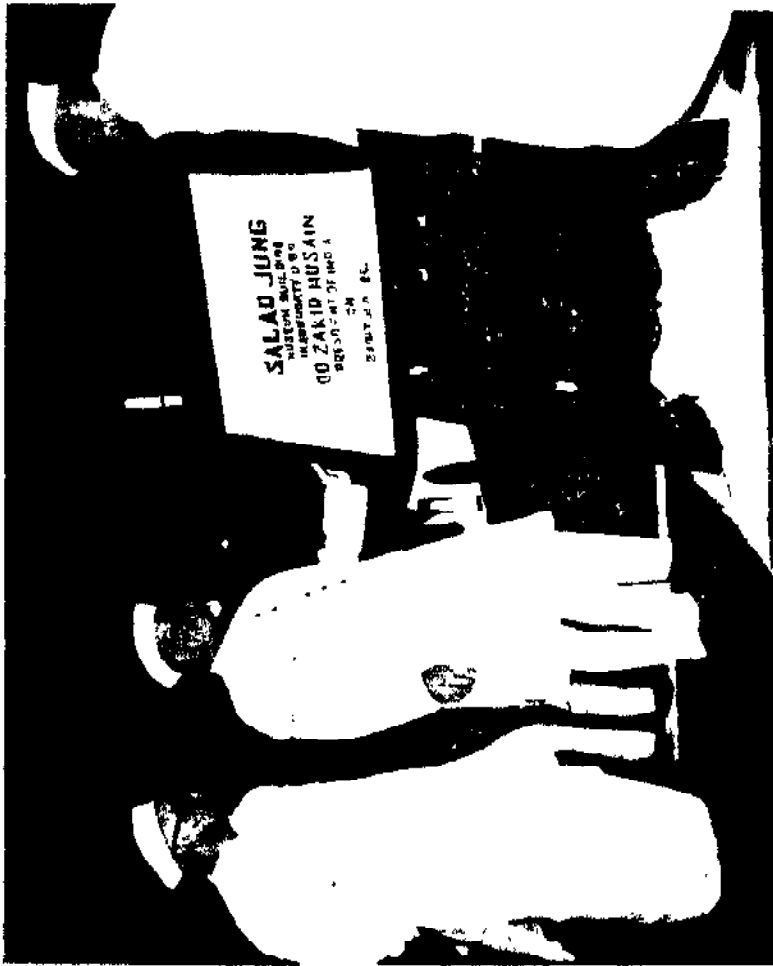
Dr. HULMAYUN KABIR  
Minister for Scientific Research and Cultural Affairs  
handing over the charge of the Museum to the Selatung Museum Board on 1st July 1961



**SRI JAWAHARLAL NEHRU**  
Laying the Corner Stone for the New Building on 23rd July 1963



SRI LAL BAHADUR SHASTRI, at the Museum



Dr. ZAKIR HUSAIN  
President of India  
Inaugurating the New Building on 24th July 1968



SRI V. V. GIRI  
President of India  
On the Occasion of the Unveiling of the Statue of  
Nawab Salim Jung Bahadur on 25th September 1973

## **THE COLLECTION**

**The exhibits of the Museum can be broadly divided into Indian art, Persian art, Nepalese and Tibetan art, Sino-Japanese art and Western art. The Indian art consists of Miniature paintings, Modern paintings, Bronzes, Textiles, Ivory, Jade, Arms and Armour. A detailed description follows.**





## MINIATURE-PAINTINGS

The study of Miniature-paintings of India is quite fascinating. Prior to the invention of paper in India, roughly in the 14th century A D . painting was practised on cloth, wooden boards and palm leaves, apart from the earlier tradition of wall-painting. Yet, it is strange that the tradition of marvellous wall-paintings found at Ajanta, Badami, Bagh and Sittanavasal, etc., with so accurate modelling, suggestiveness and highly developed sense in use of colours do not seem to have influenced the growth of later miniature-paintings of north-western India. However, the style of Ajanta travelled towards north-eastern regions, i.e. Bihar, Bengal and Nepal, illustrating the palm leaf manuscripts of the Buddhist pantheon. It is really not known as to what prompted the early painters of Gujarat, Malwa and Rajasthan, to ignore such a sophisticated style as that of Ajanta paintings and to evolve an altogether new style in painting to illustrate the themes relating to Jainism. Could it be that the new patrons of manuscript-painting in Gujarat, viz., the affluent Jain community, ordered the total boycott of Ajanta style of painting in order to maintain a clear-cut distinction between the illustrated manuscripts of the two different sects? Or shall we presume that the progenitors of the Ajanta style of painting were the Buddhist monks who later on migrated to Bihar and Bengal that proved to be the more congenial soil for the growth of Buddhist art and culture during the rule of Pala monarchs?

The early manuscript-paintings of the so-called Gujarat school can be ranged between 1100 and 1500 A D. The earliest illustrated Kalpasutra, so far known, was painted at Patan in 1346 A D. The early Kalpasutra and Kalakacharyakatha—illustrations are cut in narrow horizontal sheets of paper to resemble the palm leaves. The style of painting is somewhat unfamiliar to the earlier traditions of Indian painting, although some familiarity in the case of the projecting eye has been traced in the fragmentary scenes painted on pillars and ceilings of the monolithic temple of Kailasa at Ellora.

A large number of illustrated manuscripts of Kalpasutra and Kalakacharyakatha and other Jain subjects have come down to us which belong to the Gujarat school of painting of 15th and 16th centuries.

The Salar Jung Museum possesses a few interesting leaves of early Jain-Kalpasutras which bear illustrations in early style of Western Indian

painting, i.e., 14th and 15th centuries A.D. The characteristics of these early paintings are based on stereotyped tradition of Gujarat school with angular draughtsmanship, projecting eye, limited landscape and the use of basic colours, such as yellow, red, lustrous blue and gold. The subject-matter invariably relates to anecdotes from the Jain mythology. A painted page from Bala Gopal a stuti will prove that even the works of Brahmanical cult were painted on the style of Jain-Kalpasutras. Equally significant are a few stray leaves with illustrations from the Jain text, Sangrahanī Sutra of 16th century A.D. An important feature of these paintings is the absence of farther eye which marks a departure from the Gujarati idiom of painting.

The dawn of 16th century witnessed considerable progress in the execution of Indian miniature paintings. The stylized features of human figures of the Gujarati idiom, such as the sharp pointed noses, farther eye, double chins, etc., were gradually being discarded in favour of more natural treatment of the subject matter. Meanwhile, the Indian painters seem to have come in contact with works of Persian painters. Even in the illustrations of the Jain text, Sangrahanī Sutra, appearance of Chakdar Jamah and atpati turban would mark the foreign influence particularly of the Mughal school of painting on the existing Indian style

It is a well-known fact that Humayun, on his return to the Indian throne, had brought with him a few noted Persian painters, viz., Mir Sayyid Ali and Abdus-Samad, who, later on, supervised the work of Akbar's atelier of painters. The main contributions of the Mughal school of paintings of Akbar's period are the illustrations of the master-works of Indian and Persian literature and so also the portraits of kings and nobles of that period, which was almost an unknown phenomenon to early Indian art. The art of Akbar-period synthesises the Persian elements with existing Indian traditions. The sound draughtsmanship, balanced colour-scheme, Persianised faces, aerial perspective and the narrative method to make the space crowded with incidents are some of the characteristics of Paintings of Akbar's period. His love for birds, animals and foliage is also represented through the miniatures painted during that period. Another notable feature of Akbar's reign was the first contact of Indian miniaturists with European paintings which resulted due to Akbar's close contacts with Christianity.

The Salar Jung Museum is proud to have a few representative specimens of early Mughal paintings in its collection. 'Birth of a Prince' betrays the narrative treatment of principal event in broken compartments, covering the entire page. The facial features and the outer decor of the scene are typically Persian but some of the architectural features and the

dress of the chief queen, mother of the newly born child, exhibit Indian tradition.

Another important painting is an illustration of Amir Hamza which bears marked influence of Persian style of painting. An unfinished painting of a king, probably Babur, dictating his memoirs to a chronicler is of great significance. The portrait of the king is wearing half-sleeved fur-coat and a head-gear surmounted by a plume, primarily Persian characteristics. The treatment of hills is again of Persian origin.

A portrait of a noble, inscribed as 'Raja Vikramaditya,' is a superb example of portraiture-drawing. Somehow, the painting remains incomplete. The name of the painter is given as 'Bichittara.' Another painting 'Madonna and Child,' though of somewhat later date, is an excellent example to exhibit the marked European influence on Indian painting. Here, the colour-tonality, modelling of garments and the background treatment are based on European style of painting.

Akbar's son Jehangir was equally fond of the art of miniature-painting and the style developed during his period marks the highest zenith in the paintings of the Mughal school. The greatest contribution of painters of Jehangir's period is their love for art of portraiture. The faces are full of grace, sophistication and kingly splendour. The minutest details, including the pleating of each hair in its proper place and position do not fail to catch attention of the painters. Similarly, the love of Jehangir towards wild-life, flora and fauna is reflected through the paintings of his era.

The Salar Jung Museum is lucky to house in its collection a few representative paintings of Jehangir's period. The portrait of a "Prince" with a hawk in his right hand is a superb specimen to exhibit the subtle treatment of facial features of a Persian male with Chakdar Jamah and atpati turban. There is a perfect control in modelling, use of colours and symmetry. Another fine example 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. The treatment of human figures surrounded by trees, flowery bushes, birds, etc., gives an impression of serenity and internal joy. The painter has full control over brush and colours.

Akbar's passionate love for portraiture gave an unprecedented impetus to the art of miniature-painting in India. Later associate kings, provincial governors and the nobility grew exceedingly fond of maintaining their small ateliers of painters, though not of the standard of royal-court, yet brilliant, who produced innumerable works of secondary importance and the school,

so developed, is known as the "Popular Mughal School," which continued to flourish. The Salar Jung Museum possesses a fairly large and quality collection of paintings of the popular Mughal school, which were painted at a later stage in various centres, including Hyderabad.

The Mughal style of paintings continued to flourish during the reign of Shah Jehan also, though it has come down to be somewhat more sophisticated and courtly. Shah Jehan's divine thirst, probably at the later stage of his life, finds expression in the portraits of saintly personages of his age. Besides, the painters of Shah Jehan's period also evolved a new technique in painting which is known as 'Siyah-Qalam,' wherein the painter exhibits his proficiency in accurate drawing with irregular washes of colours and gold. The end of Shah Jehan's period resulted in gradual decline of the Mughal school of painting, and the later works, leaving apart exceptions, are devoid of artistic merits and charms of the early Mughal school of painting.

The collection of Mughal Paintings belonging to mid-seventeenth century in Salar Jung Museum, is rich, both in quality and quantity. A painting 'King with nobles' is a signed work wherein the name of the painter 'Bisandas' occurs. It 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.

Another interesting painting is of a 'Himalayan-goat swallowing a snake,' where the painter exhibits his adeptness in handling such secular subjects with vitality and realism. Equally interesting is the collection of Siyah Qalams of the Mughal era.

Meanwhile, a new activity in the realm of art in the Deccan was going on side by side with the Mughal School of Painting. The Sultans of Bidar, Ahmadnagar, Bijapur and Golkonda, all offshoots of the old Bahmani Empire, had special preference for the Persian and Turkish art and culture. It is, therefore, natural to find Persian and Turkish impact on the style of paintings developed in the court of Deccani Sultanates. However, the rich legacy of art developed during the Vijayanagar Empire could not be ignored. Although not a single illustrated manuscript ascribable to Vijayanagar style of paintings has been found so far, yet the remains of mural paintings on the walls and ceilings of the Vijayanagar temples provide ample evidence of the paintings of this period. An unmistakable impact of the Vijayanagar style of painting on the illustrations of early Deccani manuscripts, such as Nujum-al-Ulum of Bijapur and the Tarif-i-Hussain Shahi of Ahmadnagar and the famous set of Ragamala Paintings can very well be noticed. Thus, the Deccani School of Indian

miniatures in its early stages reflect existing traditions of the Vijayanagar period. Yet, the overwhelming influence of Persian and Turkish style of paintings is, in no way, less predominant in other works. This Persian impact is, in fact, bolder and more evident in the early illustrations of the Golkonda school. No doubt, the later works of the Deccani Qalam develop more leanings towards the Mughal School of Paintings.

The Salar Jung Museum has the richest collection of early illustrated manuscripts of the Deccan under one roof. The only notable early manuscript belonging to Bidar school, 'Bhoga' Bala, containing forty-six illustrations datable to C. 1600 or even a couple of years later, is one of the pride possessions of the Museum.

Equally significant is an illustrated manuscript Kulliyat of Mohammed Quli Qutb Shah of Golkonda, having eight illustrations in Shirazi style of Persian paintings of sixteenth century. Although, the facial features, draughtsmanship and colour-tonality are akin to Persian style, yet the costumes and jewellery worn by male and female figures here are of Deccani origin. The present manuscript was, therefore, illustrated in India by a Persian painter.

Besides there are a good number of miniature-paintings also to reflect inherent charms and delicacies of the Deccani Qalam. A painting showing portraits of Jamshid Quli and Ibrahim Quli conversing is an excellent example of Golkonda school. Similarly, the portrait of a Yogini in profile is superb for its controlled modelling, composition and colour rendering. The draughtsmanship here is superior to that of the figure of 'Lady with Myna Bird' in Chester Beatty collection, Dublin. Another painting with saints listening to music is of great significance to exhibit the colourful treatment of flora and fauna in Golkonda painting. Amongst the notable paintings of Bijapur School of the Deccan, an interesting portrait of a darvish and another showing elephant-fight are art works of a very high order. The painting 'Elephant Fight' is a work of some master-painter whose ability to give such a realistic touch to fighting animals and so also his perfect mastery to draw awe-stricken faces of elephant drivers is highly commendable. A few Paintings of a Ragamaia Set painted at Aurangabad are good specimens of Deccani Qalam, belonging to late 17th century A.D.

The Museum possesses a fairly large and quality collection of paintings done in smaller centres of the Deccan also, such as Hyderabad, Sholapur, Kurnool, etc. Besides, the Museum also possesses a few examples of Parthian-miniatures which seem to have Folkish origin.

It is not intended here to dwell on the controversy about the origin and nomenclature of Rajasthani school of painting. It is almost certain

now that the so-called Rajasthani school of Indian miniatures owes its origin to an indigenous school of painting different from Western Indian school. However, there can be no denying of the fact that the Rajasthani school of painting received much of its flesh and blood to attain maturity from the Mughal School only. This new style of painting or the Rajasthani Qalam came to stay at the end of the sixteenth century or the beginning of seventeenth century in various regions of Rajasthan, Gujarat, Malwa and Bundelkhand. The bright colours and simple themes, mostly religious, with flora and fauna as background, are the characteristics of early Rajasthani Painting. Whereas the painters of Mughal School, with their sound draughtsmanship, refined colours, royal pageantry and aerial landscape, served the courtly needs, the Rajasthani Qalam fulfilled the popular demand by illustrating religious and literary texts, such as the Ramayana, Bhagawata Purana, Ragamala illustrations and other literary works of Suradasa, Bihari and Kesavadasa, etc. No doubt, some of the Rajasthani chiefs maintained their ateliers of painters but the Rajasthani Qalam was patronised by the Hindu nobility and the people at large who loved their cultural heritage so dearly.

The Salar Jung Museum possesses a good number of representative paintings of Malwa School. A few illustrations from Ragamala and the Ramayana, ascribable to mid-seventeenth century, exhibit early characteristics such as the bright colour-tonalities, simple draughtsmanship and pastoral beauty of the Rajasthani Qalam. The dominant colours are red, white, yellow, blue and green.

It was during the eighteenth century that the Rajasthani painting came under the influence of Mughal School. The Rajasthani painters took to the art of portraiture and a large number of portraits of Rajasthani kings, princes and nobles were produced. The school which imbibed the maximum traits of Mughal painting, was that of Bikaner which flourished during late seventeenth century. Besides, Mewar, Marwar, Bundi and Kishangarh are other noted schools of Rajasthani Painting.

The Salar Jung Museum houses a fairly large and qualitative collection of Rajasthani paintings. Almost all the major and minor thikanas, such as the Mewar, Bundi, Marwar, Malwa, Kishangarh, Kotah, Jodhpur, Bikaner, Jaipur, Amber, Devagarh, Malpura, Alwar, Pali and Sirohi, etc., with their individualistic traits and mannerisms are represented in the collection.

A few illustrated pages of Bihari's Satsai are good specimens of Mewar school. Similarly, representative specimens of Kotah School illustrating 'Rasikpriya' of Kesavadasa deserve special mention. The three leaves

from a Ragamala set, done at Amber, represent characteristic qualities of the region. The Jaipur School is represented through a large quantity of specimens representing portraits of kings and nobles, sporting ladies, hunting and harem scenes. Besides, the minor thikanas of Malpura, Pali and Sirohi are also represented in the collection in a limited manner. The Bundi School of painting during eighteenth century had evolved a style of its own with sensitive colour scheme, sound modelling and romantic landscapes. The Museum has added to its collection a good number of works of Bundi School, representing Ragas and Raginis, portraits of nobility of that period and Krishna Leela themes.

However, the Kisangarh School of painting in Rajasthan is remarkable for its delicate modelling, soothing colours and above all, an amazing quality of lyricism. The Museum possesses a representative, if not very rich, collection of paintings of Kisangarh School which represent the sensitive portraits of Radha and Krishna, scenes from Bhagavata and portraits of nobles.

The chaotic conditions of the Mughal Empire in its latest phase and finally invasions of Nadir Shah seem to have left no hope and encouragement for painters in northern plains of India. Quite a few artists of the Mughal and Rajasthani courts probably migrated to hilly states of Punjab and Garhwal where we find a new style of painting in offing during the second half of seventeenth century. It is known as the Basohli School of painting. The style has marked characteristics, such as the savage simplicity of figures, wearing ornaments studded with tiny chips of beetle wings, the glowing colours and narrow clouds at the top. The background is generally of red, yellow, green or orange. The composition is always simple and gives an idea of rich pastoral beauty of hilly regions. The style of Basohli painting, which lasted till about A.D. 1750, is so individualistic in character that its main source of origin still remains to be problematic. Although, it has derived influences both from the Mughal and Rajasthani paintings, yet it maintains its own individual character.

The Museum has acquired a few excellent representations of the Basohli School of painting including a portrait of a saintly person with rosary in one hand and a flower in the other. Another painting represents a warrior conversing with a lady. The figures are executed in somewhat archaic character. But the colourful background, warmth of colours and simplicity of themes make these paintings attractive.

Another style, better known as the 'Pre-Kangra' appeared in almost all the princely states of the hilly region during the second and third quarters of the eighteenth century A.D. It has, no doubt, a direct impact



of the later Mughal School of paintings. This new style seems to have given a death-blow to the Basohli School. It is associated with the family of famous painter, Pandi Seu of Guler. Later on, it developed in the form of Kangra School of painting which is noted for its subdued colours, delicate modelling of male and female faces and romantic lyricism. The best representations of the Kangra School were produced during the reign of its famous patron Raja Sansarchand. Besides Basohli and Kangra schools of painting, there appear to have sprung various other well-known centres of Pahari-miniatures, such as Suket, Mandi, Nurpur, Chamba, Bilaspur, Guler, Kulu and Garhwal, etc., illustrating varied themes of Hindu mythology, love and romance of Hindi poetry in addition to the portraits of rulers and courtiers of the respective regions.

The Salar Jung Museum is lucky to possess a few early representative paintings of Pahari schools. There are a few leaves illustrating Bhagavat belonging to the middle of the eighteenth century and the same were done probably at Bilaspur. A portrait of Raja Prakashchand represents the Guler school in the collection. A painting depicting a marriage scene may be attributed to Garhwal in the same era.

There are in the Museum quite a good number of paintings ascribable to the Kangra school of Pahari Qalam. The paintings are noted for their pleasing colours, hilly landscape and linear rhythm. The subject matter of these paintings is mostly connected with various episodes from the life of Krishna, his childhood, love-sports with Gopis and the heroic deeds, such as the killing of Bull-demon, lifting of Govardhana hill and swallowing of fire, etc. Besides, the other schools of Pahari Qalam such as Mandi, Bilaspur, Kulu, Nurpur, Chamba and Guler are also represented in the collection.

## MODERN PAINTINGS

Among the exhibits acquired by the Museum with a view to fill in the gaps in the collection and to show the continuity of art history, the Modern Indian Painting constitutes a sizable collection. The beginning was made by the late Nawab Salar Jung III himself, but a major portion of the present collection of two hundred and odd works of Modern Art was acquired through Art Purchase Committees from 1962 onwards. This collection includes the works not only of the better known artists but also of the budding artists, the presence of whom has been felt of late in the art circles at home and abroad. In all, the works of about eighty-five artists find representation in the Museum's collection.

Some of these paintings on view and in reserve are the works of some stalwarts, who were responsible for the modern renaissance of Indian painting better known to the art circles as Artists of Bengal School. Some founder members of the progressive group of painters of forties, who had created a sensation by their bold approach, also adorn the collection. Besides, the works of individual artists of the fifties and sixties whose contribution has infused a new life into the movement of Modern Indian Painting and thus brought international recognition to it also find a place in the collection.

Their works can be studied with a short survey of the birth and development of the Modern Indian Painting along with the painters represented in the collection of the Salar Jung Museum.

The glory of Indian painting came to an end with the Pahari School of art, which can be considered as the last phase of classical Indian painting. The prevailing political condition in India at the time of the establishment of the British hegemony virtually put an end to the long tradition when many of the artists lost their patronage. Further, with the advent of the British rule the influence of west crept in the field of painting as well and changed the character of Indian painting to a considerable extent. Moreover, the establishment of Art schools in some of the provincial capitals of the country during this period headed by principals, who were Englishmen, resulted in the import of an academic art typical of Victorian England.

It was at this juncture that the illustrious members of the Tagore family ushered in a revolution in Bengal. The Bengal school has been

considered as the bridge that spanned the gulf between traditional and modern art. Contemporary or Modern art, as we know it, could not have arrived without this path leading forward out of the past. Thus the pre-independence period saw the rise of Bengal school and the 1920's, 30's and 40's gave us such artists as Gaganendranath, Abanindranath, Sher-gil and Jamini Roy. This was a transition which came as a natural course in the pre-independence period of India commencing from the time of bold experiments in Bengal.

The coming of Independence must surely be regarded as a decisive landmark not only in our political history, but in our cultural history too, for, with its advent the new world-wide horizons which were only faintly visible earlier became a reality. In general the conditions for the growth of art were favourable.

The departure from the tradition of classical art started with the emergence of Raja Ravi Varma (1848-1906) as a prominent painter in South India. Raja Ravi Varma was trained in the western traditions and painted a great deal in oil medium, depicting themes from Indian mythology and classics and incorporating Indian subjects. However, the pictorial treatment was in western style with accent on perspective, chiaroscuro and colour scheme. 'The Kerala Beauty,' 'Stolen Interview' and, 'Wife of Kujal Raja' by Ravi Varma adorn the collection of the Salar Jung Museum.

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

A student of Abanindranath Tagore, Nandalal Bose (1883-1966)-one of the pioneers of modern renaissance of Indian painting—represents a more classic phase of the Bengal school. He is more renowned for the "dynamic vitality of his lines." In the words of an art critic "Nandalal's special contribution to modern art is the recreation of the forgotten art-tradition of India." He is represented by his two important works namely "Vasant" (fig No 6) and "Villagers around fire."

Persian by tradition and Moghul by birth, Abdur Rahman Chughtai brought to his art the delicacy of line and the fine finish of Indo-Persian

art. He expressed himself clearly and spontaneously and all his pictures had an air of radiant simplicity about them. The Museum is particularly rich in the work of Chughtai as it houses about fourteen paintings of this painter

Benode Behari Mukherjee's work is devoid of the unctuous sentimentalism of Bengal school, in spite of the fact that he grew up with the artists of Bengal school. He stands a little apart from most of his contemporaries on the Indian scene, as much on account of his approach as on account of the themes he chose to paint. In the "Banarsees" by the artist, which is on display in the Museum, one can see the hand of the artist and judge his great qualities by himself. V. S. Masoji, a lover of nature had travelled extensively in Himalayas, Tibet, etc. Two of his works, namely "Landscape" and "Lady and parrot" adorn the collection.

By 1943, when the Bengal school began to lose its sway, a band of young painters and sculptors from Calcutta started a new movement and called themselves the "Progressive Painters Group". Their slogan was 'Art should be international and interdependent'. In other words art could not progress if the artists cling to old traditions and past glories. They created sensation in the art circles by their new movement and arranging exhibitions of their works. Encouraged by this the 'Bombay Progressive group' of artists was formed in 1948. This was followed by the formation of two more groups one at Delhi and another at Madras. Thus the country came under the influence of a new artistic trend greatly inspired by the new experiments and innovations of the west.

Gopal Ghose, a founder member of the progressive painters group of Calcutta is represented in the Museum by his work 'Peaceful Abode.' His style is marked by vitality and he reveals a gay abandon in his colourful sketches. "Ara" a founder member of the Bombay progressive group is represented through his painting "Still life".

The daring experiments conducted by the artists in western countries, revolutionised the 20th century art to such an extent that art today has become international in extent and concept. It was in the post independence period of India that the entry of Indian art into the stream of internationalism was greatly marked and the seeds were sown for modern Indian painting. Today, it has become incumbent on a genuinely contemporary Indian artist to depict a new human situation, not experimented in the art of his tradition and to forge a new idiom demanded by radically changing values of life.

Among the noteworthy experts who evolved a new idiom in art, the Museum has in its proud possession the works of artists like M.F. Hussain,

K K Hebbar, N S Bendre, Panikar, K.S Kulkarni, P T Reddy, Paidi Raju and Dinkar Koushik, not to mention many budding artists whose presence has recently been felt in the art circles at home as well as abroad

Hussain is well known for the bold colour scheme of his works and free brush work. In the portraits executed by him, it is the slabs of colour, their juxtaposition, depth and surface variations which impart character to the theme. His "female" on view is a typical example of the approach of the artist and provides an excellent example of the disintegration of the figure into areas of colour. Bendre is represented through his "Cow and Calf" done in the year 1964

One can see a certain strain of naivety in Hebbar's work. Hebbar has a great gift for line. It is this line, a rhythm of his compositions which reminds one of Matisse to whom Hebbar is much indebted. He impresses as much by the simplicity of composition as with the imaginative rendering of space. His colours are luminous and pure. 'The Peacock' of Hebbar which is on view in the Salar Jung Museum symbolises all these qualities of the artist. "Universe" by K C S Panikar, "Silent conversation" by K S Kulkarni, "Landscape" by P T Reddy, "Harvesting" by Paidi Raju and "Bearded men" by Dinkar Kaushik are the other works in the collection of the Museum which cannot be ignored

Abstraction appeared in art with the desire to do away with traditional subject matter and liberate painting from the fetters of themes. In India Abstraction developed comparatively late. The growth of abstraction in India was stimulated and confirmed by parallel movements in the west but was not an imitation of them. It remained independent and retained its authenticity. By about the 1960 abstraction had won general acceptance, in India. It is in this decade that we notice the consolidation of abstract art and the proliferation into different subsidiary groups each emphasising or exploring a particular tendency

Abstract, semi-abstract to near abstract, is represented by the works of Madhusudan Rao, Vidhya Bhushan, Surya Prakash, Smt Hapal, Doraswamy, Pratole, Vasudev Kapatral, K Gowri Shankar, Dilip Das Gupta, P.A Katti, etc. Majority of them are upcoming artists from South India

#### *Graphics in the Museum Collection*

The Museum has a fairly good collection of graphics. Graphics can be broadly divided into three categories. In the Intaglio process—which includes engraving, dry-point, etching and aquatint—the metal plate is engraved or bitten into by acids. Printing inks are poured into the surface and where the ink settles the print registers the areas

In the second process the relief printing (such as wood cut) that part of the design is inlaid and printed which stands out in relief against the surrounding undercut areas. In the third process, that is, the surface printing—like lithography—the printed image is on the same level as the non-printing surface and the differentiation is achieved by chemical reaction. The graphics in the Museum's collection include all these varieties.

The intaglios in the collection of the Museum are the works of D L N Reddy, D Dev Raj, Laxma Goud, Chandrasekhar and Krishna Reddy. The lithos represent the works of Ravi Kumar, B A Reddy, Narendra Raj, G Y Giri, Tyab Mehra, V S Gaitunde, Chandra, Vinob Kumar and M A Karim. Majority of the lithos show semi-abstract to abstract themes. It would be evident thus that the collection of Modern Art in Salar Jung Museum is a significant one.

## BRONZES

The collection of a little more than two hundred bronzes in the Salar Jung Museum cannot vie with the collections of other well-known Indian Museums, nevertheless it is varied and interesting. If it has iconographic diversity in the traditional castings of divine images, it has also a sizable collection of nut-crackers, some temple implements and a few folk bronzes. This diversity goes a long way in comprehending the metal carver's art, for if the iconographic forms acquaint one with the effort of the sculptor in providing form to the formless the latter class of images acquaint one with the decorative instinct of craftsmen and folk concepts of beauty.

The earliest bronze of the collection, excluding a Jaina image, datable to eighth century was acquired through the Art Purchase committee in 1964. It is an image of standing Vishnu, (fig No 7) 23.5 cms in height and can be assigned to the late Pallava group of metal icons datable to about 900 A.D. There are not so many icons which can be assigned to the second-half of the ninth century A.D. nor are there many Pallava images of Vishnu which depict the discus in the hand of Vishnu in the frontal position. As such, this icon in the Salar Jung Museum collection is quite significant.

The Museum has about half a dozen Chola images. The iconographic forms of the three pieces collected by the late Nawab are those of

Chandrashekhara and two Devis. The image of Chandrashekhara is notable for its scanty but effective decorative devices and the Devis have typically roundish Chola faces. All these stylistic characteristics would put them to the 12th century. The graceful tribhanga postures of the Devis, the robust chiselled features of Chandrashekhara, the charming girdles round their waist endow them with a singular charm.

The Chandrashekharamurti stands in the Samabhanga posture upon a lotus pedestal. In his back right hand he carries a Parasu and the back left hand has the Mriga. The front right hand is in the Abhaya mudra. The Jatamukuta on his head has the crescent moon.

The Museum has added at least three Chola bronzes to the existing collection through acquisition. Out of these three icons, one is of Vishnu and the two others are of Sridevi and Bhudevi.

The Museum has about half a dozen Nataraja images. The icon of Siva as Nataraja, indeed captivated the attention of the Chola sculptor and the production of such images was prolific during the Chola rule (A.D. 900 to 1300). The largest of the Nataraja image in the Salar Jung Museum (fig. No. 8) is quite big, 97.5 cms. in height without the prabha and 82.5 cms. in width. The other features of this image are the same as four handed images of Shiva performing the Ananda Tandava mostly have, for example the Damaru in the back right hand and the front right hand in the Abhaya mudra with a Cobra, coiled on the forearm and the back and the front left hands holding the flame and stretched across the body in the Gajahasta pose. However, this image has a begging bowl suspended from the left shoulder of the figure of Shiva, which is a feature not so often met with. Similarly the aureole of this image is also quite interesting. Instead of emerging directly from the lotus pedestal and forming a perfect circle as is usually the case with such images, the prabha in this image issues forth from the mouths of two makaras on either side which are set upon two standing caryatides. The result is almost an apsidal shape of the encircling device. This image can be assigned to late Chola or early Vijayanagar period. In all probability the Prabhavali of this image is a later addition, executed in the Vijayanagar period while the image proper was made earlier by some Chola sculptor.

The Museum has a large number of bronzes of the Vijayanagar and Nayaka period. The most imposing one is probably a Somaskanda group 43 cms. high with pedestal, and 33.5 cms. without pedestal. The sitting image of Shiva holds a parasu in the back-right hand and a mriga in the back-left hand. The front right and left hands are respectively in the Abhaya and the Simhakarana pose. The dancing figure of child Skanda

is placed in between the images of Shiva and Parvati. The figure of Parvati is shown sitting, slightly inclined towards Shiva. The icon is datable to the 16th century A.D. on stylistic grounds

The only bronze in the Museum which is considered Chalukyan by some scholars was acquired through Art Purchase Committee. It is an image of standing Vishnu and has been dated to the 12th century A.D. The image, with its encircling foliage issuing out of Kirtimukhas is somehow strongly reminiscent of the Nalanda bronzes

While a good number of bronzes of this collection cannot claim any distinction on account of their aesthetic qualities or association with well-known schools of classical bronzes they certainly can acquaint the visitors with the various iconographic forms prevailing throughout the centuries. Some of the examples are Navanita Gopal, Murali Krishna, Nritya Gopal, Shesha Shayi, Trivikrama, Narasimha, Veerabhadra, Hanumana, Garuda, Dattatreya, Balarama, Shakti-Ganesha, Dancing Ganesha and Ganesha in other forms, Saraswati, Lakshmi, Mahishasuramardani and about a dozen Tamil saints.

Some Jaina bronzes of the collection endow it with further variety. A metal image of standing Parshvanatha, with a nine-headed cobra holding a canopy over the Jina's head probably comes from Maharashtra. The stiff broad shoulders, the face with thick lips and the long nose with a broad bridge suggest the date around circa eighth century or a little later.

A panch-tirthika image with an inscription on the back bears the date Samvata 1453 (A.D. 1396) and is said to have been installed by certain Saughapatis of Pragvata caste. The central image is said to represent Mahavira. There are two standing Tirthankaras by the sides of Mahavira, and on each end there is a flywhisk-bearer. By the side of the halo are two sitting Tirthankaras. The fifth Jina is represented by the central figure of Mahavira. On the right and left ends of the lion-throne of the Jina are shown respectively the figures of the attendant Yaksha and Yakshi. In the centre of the lower most end of the pitha on which the lion-throne is placed is a worn-out figure.

There are two Chaturvimshati-pattas also in the collection. One of them has an inscription mentioning that it was installed in Samvata 1530 (A.D. 1473). The central figure which is also larger than others is seated in the centre on a cushion placed on a lion-throne. In the centre of the broad-platform is a dharmachakra flanked by two deer, below which is the figure of Shanti-devi. Celestial musicians and dancers are shown by the side of the Yaksha and Yakshi on each end of the throne. On the top is a mangala-kalasha.



The other such bronze has the central image representing Parshvanatha, sitting under a canopy of seven hoods of a cobra. The arrangement of the Tirthankaras in various arched niches in horizontal panels, one above the other, and having a semicircular arched superstructure suggests a southern type of Vimana. The bronze is dated to circa eighteenth century.

The temple implements consist of a few bells with decorative chains, a number of Deepa-Lakshmis, incense-burners and lamps. They are notable for their decorations.

Some folk bronzes reveal an entirely different aspect of the Indian bronze craftsmen. A variety of nut-crackers have the two stems shaped in different forms depicting embracing couples, Shardulas, Flying birds, Mother and Child, Rider on horse and sometimes simply a stylised horse over another horse. There are independent forms as well of rider on horse, elephant with mahavata, and horse revealing all the power and simplicity of folk art.

## TEXTILES

The textile collection of the Museum is an important one which represents vastness and variety. The Museum houses a few exquisite examples of tie and dye or Bandhani textiles. A few Patola sarees of Gujerat have been recently acquired by the Salar Jung Museum. Patola is an artistic and gorgeously decorated Saree woven in silk. The warp and weft threads are dyed prior to its weaving. Out of twelve famous varieties, the Museum possesses three or four varieties of patola, amongst which the patola representing heart shaped flower motifs around with floral designs is noteworthy. The technique is mostly practised in Rajasthan and Gujerat. The patola sarees of Gujerat and Rajasthan played a remarkable role in establishing the cultural and political impact of India in Indonesia specially in Java and Cambodia.

The Museum is equally rich in Kashmir shawls having different designs. The most important of them are those with turnaj designs in different shapes and floral motifs, worked in satin stitch.

The Museum also houses a good number of Banaras sarees, brocades and Jamdanis of Lucknow and of Banaras. Banaras has been famous for its Kimkhab and silk sarees, where large amounts of zaree or gold or silver threads were used in weaving. The brightness of Banaras brocades does not fade for centuries together. The gorgeousness and sophisticated use of gold and silver earned reputation to Banaras sarees and Kimkhab. Similarly, the Jamdanis of Lucknow, Tanda, Banaras and Decca are indeed famous for their varied and exquisitely delicate designs.

For Jamdanis, the cloth is generally white resembling the coarse woven Dacca muslin and is rarely found in colour. The Museum is proud in having a couple of Jamdanis and a couple of Dacca muslins. The Jamdanis produced at Banaras are woven with gold and silver thread. Besides the original collection made by the late Nawab Salar Jung, the Museum, in recent years acquired some beautiful examples of Banaras sarees, Kimkhab and Jamdanis.

The Salar Jung Museum has in its possession three Baluchar textiles, which are obviously of a high quality and superb workmanship. Among them two are sarees having the pallus woven to represent figures seated in chariots wearing the costumes and ornaments of the period. The remaining portions of the sarees are decorated with Butis or flower motifs. There is a small rectangular pallu piece of a saree representing the figures in chariots and blossomed plants which is a unique piece. The Baluchars are very important in the textile history because of the impact of the East India Company on textiles produced in India. The Museum is also having a couple of Kanthas of Bengal.

Kangra valley also produced beautiful textiles with embroidery in vertical or horizontal panels. The Phulkari embroidery of Punjab is famous throughout the world. The Museum houses a few examples of Phulkari. The word Phulkari means flower work done in embroidery. In general however, the word signifies a type of embroidery which is a speciality of Punjab and Haryana and is employed for decorating bed-covers, cholies and head-veils of women and in some cases even petticoats. The Phulkari embroideries can be divided into three categories (1) the true Phulkari where the pattern is diapered at intervals over the cloth, (2) Bagh or garden where the whole surface is ornamented with embroidery, and (3) the sides of the curtains, kerchiefs and such other things are embroidered on the borders and the centre is left plain. They are mostly done in Darn stitch. The Salar Jung Museum houses a few beautiful pieces of Bagh type in different colours. Some are done on blue background while others on golden yellow background in white silk threads. They are

of Chandrama bagh type. The Museum also enriched its textile collection recently by acquiring a huge wall hanging of Punjab, diapered with exquisite human figures, birds, animals and floral designs.

The Museum has a few good examples of Chamba rumals which were recently added to the collection. Chamba rumals are diapered on cloth representing the Rasleela themes, hunting scenes, Vaishnavite religious themes, etc. The cloth is generally coarse and thin like the coarse Dacca muslin, the figures and subjects are diapered over the rumal. The nomenclature Chamba rumal is given to it because the rumals were embroidered at the place named Chamba in Punjab Doab. Though later on this technique was also practised at other places, its decadence is seen in Kangra, Bilaspur, Jammu and Basholi. The Salar Jung Museum has purchased a few beautiful Chamba rumals square as well as oblong which are exquisite examples of embroidery practised in Kangra valley during early 19th century. The epic scenes are vividly diapered on cloth which are reminiscent of the Kangra miniature paintings. The Museum specimens represent Rasleela scenes, hunting scenes, incarnations of Vishnu, etc.

The Museum houses four embroidered Mughal curtains, representing the tree of Paradise or the Persian tree of life, which are superb examples of embroidery prevalent during the Mughal times. There are also good specimens of brocades of Aurangabad and Himroo. The Museum has also a rich collection of brocades embroidered in silver and gold zari decorated with sequin work. The Museum's collection is enriched by a huge wall hanging done in zari and sequin work. Stylistically, it may belong to Kutch or Kathiawar. This might have been used for covering a royal elephant.

Kutch and Kathiawar were famous for their fine embroidery work. The embroideries are used as decorative trappings for cattle, wall and door hangings, cholies and ghagras. The most popular motifs used are animals or birds specially parrots and peacocks. Tiny bits of glass are often closely buttonholed to add to the beauty of the design. The Museum has acquired a single piece of crochet lace wall hanging representing magnificently the Rasleela theme where Krishna is seen dancing with Gopies. A couple of Sanganeer prints of Rajasthan representing blossomed plant motifs in different colours were acquired later. Sanganeer, near Jaipur, is a famous centre for the production of Calico prints. Thus, the Salar Jung Museum possesses a varied and variegated collection of Indian textiles and paintings on cloth datable to 18th and 19th centuries A D.

The collection of Kalamkari textiles in the Museum is one of the richest of its kind in India and gives a connected stylistic and technical evolution of Kalamkari paintings and prints of Andhra Pradesh. Since the work is done by means of a pen, this industry is named as Kalamkari. The colours used in Kalamkari are vegetable colours derived from various plants grown in abundance in Andhra Pradesh.

The Golconda cotton paintings have been famous all over the world from the beginning of the 17th century. The Salar Jung Museum possesses a few Kalamkari temple hangings belonging to 19th century from Palakollu, Kalabasti, etc. They depict familiar scenes such as Keechakavatha, Daksha yagna etc., from the epics Ramayana and Mahabharata, (fig No 9). Besides, there are a few Kalamkari pieces from Masulipatam with secular designs. They are beautiful examples of the Kalamkari art of Andhra Pradesh. In all there are about five hangings out of which two are acquired recently. The Museum also has a representative collection of Telia rumals and Pochampalli rumals from Andhra Pradesh. They are also executed in tie and dye method of printing and weaving like Patolas of Gujarat.

The Salar Jung Museum possesses about nine picchwas (paintings on cloth). Out of nine, only two were collected by late Nawab Salar Jung. The remaining seven picchwas have been acquired by the Museum in recent years. These paintings represent Gopics under mango trees, decorated gorgeously with gold-painted costumes and ornaments. One picture showing Gopics under a mango tree stands as a unique example of the paintings executed on cloth datable to the beginning of the 19th century. Likewise, two more paintings on cloth were purchased which are datable to the mid-19th century A.D.—one representing Krishna playing flute attended by Gopics, animals and birds in a garden and the other depicting Rasleela. Both these are from Nathdwara, a place in Rajasthan. The textiles worn by the ladies with lavish use of gold painted over them reflect the aesthetic tastes and opulent life of the people of Rajasthan during 18th and 19th centuries A.D. Besides the Museum has recently purchased an exquisite picchwa representing ladies plucking flowers in a garden. The workmanship is executed with delicacy and sharpness of line, attractive and expressive facial features with elegant colours. The costumes are typically of Golconda region. The landscape with coconut trees, flora and fauna, squirrels, peacocks, etc., represent the Deccan characteristics. It can be dated to the last quarter of the 18th century.

The Museum also houses two large sized paintings on cloth, depicting Nizam Ali Khan with his nobles and French soldiers out for hunting.

They were painted by the noted painter Rai Venkatachalam some time in 1800 A D. There is another huge cloth painting depicting Nizam III (Sikandar Jah) done during the early part of the 19th century A D.

## IVORY CARVINGS

The Salar Jung Museum has a good collection of ivory carvings from different parts of the world. The collection gives a vivid account of the significant place of ivory as a medium of art in the history of man's craftsmanship. Though the greater part of the collection belong to a recent period, yet it gives us a clear account of the exceptional skill attained by the carvers and their urge to produce pieces of outstanding quality.

The fact that ivory has been intimately associated with India from time immemorial can be ascertained by literary, archaeological and epigraphic evidence. The foreign travellers who visited India during the medieval period also throw considerable light on the subject. From the time of the Indus Valley civilization down to the 20th century ivory has been continuously used by the carvers of India for expressing their inner feelings probably because of the lasting quality of the material and possibly also because of its delicate texture.

The term ivory means not only the tusks of an elephant but also the tusks and teeth of the walrus, Narwhal and the Hippopotamus. But the tusks of the elephant constitute the chief supply of ivory. It is a very dense substance. The beautiful polish that can be seen in ivory is due to the compact and close pores which are filled with gelatinous solution.

The important centres of ivory carving in India are Delhi, Mysore, Travancore, Visakhapatnam, etc. The subject matter of ivory carving reflects to some extent the ideology of the people of the period in which the carvings were executed.

In the collection of the Salar Jung Museum, the themes represented are varied and many. Figures—human, mythological and animals, chessmen, paper-cutters, woven mat and hand fans, intricately carved boxes, bedsteads, book-covers, procession scenes, inlaid boxes, painting on ivory—indeed an unlimited variety of items. One single piece which

attracts the attention of all the visitors—whether a layman or scholar—is an Ivory Mat whose warp and woof are of ivory threads. The resultant effect though quite pleasing leaves one wondering at the skill of the craftsmen

The chessmen and Chausar sets of the collection form an interesting group. The chessmen set depict the pawns as soldiers and the king and queen riding caparisoned elephants. These chessmen are painted and belong to 18th-19th century and come from North India. Another example is a fine set realistically carved to represent the Raja and the Wazir who take the place of King and Queen, the elephant of the castle, the horse of the knight and the camel for the bishop with soldiers as pawns. The set is painted in red colour and the costumes have beautiful floral designs. The execution is perfect and the total effect is pleasing. There is one more set but in light green colour.

An 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.

Mention may be made of the four sets of the busts of King and Queen, probably chess pieces—belonging to late Mughal period of late 18th century.

The next important group in the collection is the figure sculpture (figurines). This includes royal personage, common man in different vocations and mythological figures (gods and goddesses). The two figures which deserve mention here are a Mughal King and Queen in standing pose. The King in royal dress is depicted holding a rose flower in his right hand and a bird perched on his left hand with a sword hanging from his waist. He wears a turban. He stands on a richly carved round pedestal. The Queen wears a crown and the costume depicts beautifully carved floral pattern. She holds a rose flower in her right hand and her left hand is resting on the hilt of a sword. She stands on a carved round pedestal. Both the pieces belong to 18th century and exhibit good workmanship and are elegant in style. The carvings show faithful representation of a royal couple.

The camel loaded with an array of domestic articles led by a soldier is quite attractive. All the articles including the chain is made of ivory. It shows the skill attained by the carver who could fashion from solid ivory a chain, the links of which are not more than the size of a pin's head. The facial expression of the soldier is equally pleasing.

In the (mythological) religious sculptures the figures of Siva and Parvati in dancing pose is worthy of praise (fig. No 10) This piece reveals typical South Indian workmanship and is remarkable for its detail, realism, expression and beauty It shows a profound feeling for form, expression and general rhythmic motion The folds of the drapery and the slender elegance of the figures heighten the decorative effect Besides, mention may be made of the group depicting the "Panchavati" scene from the epic Ramayana, "Dasavataras" of Lord Vishnu and Siva as the Lord of dance

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

An ivory table lamp, a solitary example from the Mysore region deserves special mention for its remarkable workmanship The entire piece is richly carved out with perforated floral design This is a good example for purity of design and excellent in finish

Apart from the pieces mentioned above there are also procession scenes, delicately carved boxes, flywhisks, figures of animals and bedsteads, etc., in the ivory collection of the Museum Besides, miniature painting on ivory—an art which attained great popularity in Delhi, is also fairly well represented in the Museum The themes depicted in these paintings are mostly copied from famous Mughal, Rajsthani and Pahari miniatures

## JADE COLLECTION

Barring a few exceptions like the Prince of Wales Museum, Bombay Bharat Kalabhavan, Banaras and Fort Museum, New Delhi, Indian Museums by and large do not have Jade in their collection In this context the Jade collection of the Salar Jung Museum assumes a lot of significance It is indeed impressive on account of the largeness of its size variety and high standard of workmanship

Jade is a semi-precious stone very fine grained and varies in colour from almost pure white, emerald green to a dark black green. The term jade includes Nephrite and Jadeite. Due to its pleasing colour and extreme toughness jade stone is very avidly chosen by craftsmen to give shape to their artistic notions. In bygone days kings and nobles considered it a matter of prestige to include a few jade objects in their collections.

Experts are of the opinion that the word 'carving' should not be used for shaping this stone as it is very hard and metal tools leave no impression on jade. Fashioning of jade is possible by abrading or by friction of sand derived from materials harder than jade itself. Usually quartz and crushed garnets or corundum are used for abrading purposes. For fashioning a jade object it will take months together that too for a group of craftsmen specialised in different stages of fashioning.

Scholars are of the opinion that fashioning of jade is especially associated with the courts of the Mughal emperors. Prior to 16th century it is presumed that there was no tradition of jade fashioning in India although Indian artists were experts in fashioning and shaping of even harder stones like rock-crystal and agate.

In the Orient the art of jade carving is said to have started under the patronage of Ulugh Beg the grandson of Timur in the 15th century at Samarkhand. When Jahangir ascended the Mughal throne he was in possession of a jade archer's thumb ring (now in the Bharat Kala Bhavan, Banaras) and a few jade vessels owned by his Timurid ancestors. The Salar Jung Museum has also a carved jade dagger which perhaps belonged to Jahangir. Here it may not be out of place to mention that Persian jade craft had some connections with Chinese jade craft (whose craftsmanship is considered superb). Shahjehan—successor of Jahangir, also encouraged jade carvers and during his period, work on Indian jade reached its pinnacle of perfection and attained full maturity.

Indian jade collection of the Salar Jung Museum is noted for its quality of design and perfection in workmanship and is a living testimony to the technical perfection achieved by the Indian jade craftsmen. Most of the jade objects are carved with traditional floral designs and they show excellent sheen and polish. There are also a fairly large number of jade objects studded with precious stones like diamonds, rubies, emeralds and turquoise stones. It may be noted that the quality and beauty of jade objects not only depends upon inlaying of precious stones and decorating them with gold but also, on shape, form, polish, lustre and sheen that we find on these objects (fig No. 11).



Jade stone serves as a medium for making a variety of objects, for utilitarian, religious and decorative purposes. Indian jade objects in the Salar Jung Museum consist of wine cups (both plain and studded with precious stones) mirror back frames, huqqa pipe ends, (both plain and studded with precious stones) plates, cups, book stands, belt buckles, arm rests, flywhisk handles, dagger hilts, jars, pots, bowls, and small boxes and hair pins, etc. Most of the Indian jade objects are dated from 17th to 19th centuries based on style, decoration and polish and it can be said that they were carved during Mughal and later Mughal periods.

Among the daggers of historical importance in the Museum two are attributed to Emperor Jahangir and Noorjehan. The handle of the dagger attributed to Jahangir is made of white jade and is richly studded with carved rubies, emeralds and uncut diamonds to bring out flower and leaf designs. The metal blade near the jade hilt is decorated with floral designs in gold. A jade tassel attached to the handle with a silk thread has also floral designs inlaid with carved rubies and emeralds.

On the upper portion of the jade handle of Noorjehan's fruit knife, pieces of rubies are assembled to give it the shape of a parrot head, the beak and the tongue of the parrot are clearly arranged in rubies. The jade handle of the knife is encrusted with carved emeralds set in gold threads depicting the leaves. The blade is delicately worked in gold across the blunt edge. The brocade bound scabbard of this knife is also a piece of art fitted with gold band sheath and ferrule studded with emeralds. An encrusted gold ring is also attached to the band sheath.

Another historically important jade object in the Museum's collection is Aurangzeb's jade handled dagger. The white jade handle has beautiful floral designs chiselled on it. The metal blade of the dagger has an inscription in gold letters a part of which reads 'Kaujar-e-Badshah-e-Alamgir'. Below the inscription there is an inverted umbrella symbol painted in gold. The white jade handle has beautiful floral designs carved on it.

The Museum possesses a large number of archer's thumb guards or rings carved in jade stones of different colours. Some of the archer's thumb rings are studded with precious stones such as rubies, emeralds, turquoise and uncut diamonds. Among the large number of archer's thumb rings there is at least one thumb ring with proven historical association fashioned in dark green jade. This ring bears the inscription 'Sahib-i-Qiran-i-Sani'. The second lord of the conjunction. This was a title adopted by Shahjehan in emulation of his ancestor Timur. The inscription also has the date Hijri 1040 which is equivalent to 1637 A.D. Bearing excellent finish, the ring is executed in consonance with the jade craftsmanship of Shahjehan's period.

The Museum has a large number of jade wine cups. One of these fashioned in white jade bears a close resemblance to Shahjehan's white jade wine cup now in the Victoria and Albert Museum, London. Instead of the goat headed handle (found in the Victoria and Albert Museum wine cup) the Salar Jung Museum wine cup possesses curved handle. The lobed gourd-like form which is found in Shahjehan's wine cup is also clearly carved in the jade cup of the Salar Jung Museum. The tapering symmetrical shape of Shahjehan's wine cup is equally available in the wine cup of the Museum. The resemblance in size and polish clearly indicates that this cup might have been carved during Shahjehan's period (if it did not actually belong to Shahjehan).

Mughal period jade boxes in the collection shaped with exquisite skill depict creeper designs and conventional flower motifs inlaid with precious stones are indeed a proud possession of the Museum.

A carved white jade box used for keeping spices inlaid with finely polished rubies, emeralds and uncut diamonds all set in gold is very interesting from artistic point of view.

Yet another octagonal white jade box inlaid with flower and leaf designs is also equally interesting from artistic point of view. The stems of the leaves decorating this box are inlaid in gold and leaves are inlaid in red and green stones. Fine petaled flowers in the centre on 8 sides (on vase and lid) are inlaid with red coloured stones. A very similar jade box and tray of the 19th century is available in the collection of Victoria and Albert Museum, London. The Salar Jung Museum piece can be dated to 19th century on the analogy of the London specimen.

A light green jade bowl of Mughal workmanship is also worthy of mention. Made of grape coloured jade stone it is fluted and on the outer side of the bowl there is a conventional flower plant design. On the base an inverted lotus design is carved. Such conventional flower motifs and lotus flower designs were extremely popular with Mughal craftsmen.

Among the jade mirror-backs of which there are quite a few in the Museum, a white coloured Mihrab shaped jade mirror base is superb. It has flower designs enamelled on it in ruby red and white. Two leaf like projections enamelled in green add further charm to it. On the three sides of the border of the mirror base there are 35 flower motifs (in four clusters) enamelled in ruby red colour. As enamelling on jade is rather rare this jade mirror base is not only artistically superb but also a rare piece.

The most distinctive objects of the Mughal jade are the hilts of daggers and swords of Persian design. In the Museum's jade collection there are approximately 130 jade handled daggers some of which are inlaid with precious stones, rubies, emeralds, and turquoise stones. It is pertinent to recall that daggers in the Mughal period were articles of use as well as of formal adornment of a noble's costume. The hilt which protruded from the belt was almost like an ornament for the courtiers.

The beautifully carved jade handle of one of the daggers in the Museum's collection is shaped as the head of a horse. It has gold inlay for the encrustation of rubies and has two emeralds fixed to depict the eyes. The harness and the mane of the horse is vividly carved.

Another jade handled dagger carved to represent five grape bunches with flowers and plants in relief is a splendid example of its kind.

A sword with long straight blade having dark green jade handle set with highly polished turquoise stones set in gold to depict flower plants belongs to Salar Jung III. Hide bound scabbard is fitted with plain gold band sheath and ferrule. This is another important example.

The jade carvings in the Museum are indeed a treat to the eyes but what really leaves one wondering is the quickness and ease with which the Indian craftsmen mastered this difficult medium. It is presumed that India had no tradition of jade carving before the advent of the Mughals but as a result of their encouragement the Mughal and later craftsmen produced jade objects of such variety and complexity of design that it could be matched with the finest jade carvings produced anywhere in the world.

## ARMS AND ARMOUR

"I (God) created iron which is very hard and useful for human beings." It is a Quranic verse incised on a Persian sword No. LIV/100 in the collection of the Salar Jung Museum. No doubt, the fateful discoveries of iron and steel have provided potential materials for the manufacture of lethal weapons and firearms during the successive ages of the human history. A careful examination and scientific analysis of evolution and gradual development of arms and armour in different lands and during different periods is an exceedingly fascinating study which one can make

by going through different collections in Museums of the world. The collection of arms and armour in the Salar Jung Museum is one of such rare treasures which contains amazing variety and enormous quantity of old arms as well as fire-arms.

There are more than 1200 objects of armoury, as per the records, in the Salar Jung Museum. Besides, there are firearms which, numbering 196, include match-lock, flint-lock and muzzle loading guns, dualling pistols and revolvers, blunderbusses and cannons of different shapes and sizes. The collection of arms and armour, excluding fire-arms, consists of swords, daggers, battle-axes, spears, goads, maces, bows and arrows, gun-powder boxes, shields, chest-plates, helmets and suit of armour which present an amazing variety in shape, size, material, decoration and technique. It is, no doubt, a vast and vivid collection which enables scholars to study and understand the art of swordsmith and cutlery of the different regions of India and so also of other alien countries, right from sixteenth century to the beginning of the twentieth century.

The collection of arms and armour in the Salar Jung Museum is exhaustive and universal. It does not only include all the variant and characteristic arms of different regions of India but also possesses a sizeable collection of arms from other countries, such as Persian, Turkish, English, French, Spanish, German, Nepalese, Burmese and Japanese arms and armour.

The swords, daggers, tabars and helmets, all made of damascened steel and bearing marks and signatures of noted Persian and Turkish swordsmiths, form a very significant and precious part of the collection. The world-famous Persian swordsmiths and cutlers represented in the collection are (fig No 12) Asadullah Isfahani, Asadullah Khorasani, Kalb-e-Ali Khorasani, Gulam Isfahani, Mohammed Hussain, Abdullah Hussaini, Azam Aghulu, Haji Hussain Basari, Ajam Bin Sadiq, Haji Saughur and Jab Tusi. It appears that there were independent firms which made to order the desired arms under the very seal of the firm. A sword, bearing number LIII/31 has an inscription recorded, which reads—"Karkhana-e-Sarkhi-Khan Vali Daghtstan, 1112 H." The surnames, such as Khorasani, Isfahani, Shirazi, Basari, etc., indicate the places where these master-craftsmen worked. The art of cutlery was probably a hereditary one where the son took over from the father. For example, Kalb-e-Ali is sometimes mentioned as the son (bin) of Asad (ullah?) and Sadiq is known as the son of Ajam or Azam.

Another important factor which comes to our notice from the existing specimens in the Salar Jung's collection is that very often, the

sword-blades, which were considered to be the products of Persian masters, were imported in a large scale and mounted with Indian hilts. Thus, the swords of Persian origin in Indian Museums, are mostly mounted with Indian hilts which are of a later date. It creates a good deal of confusion in dating of such exhibits where blades are of Persian origin but the hilts, strangely enough, exhibit Indian workmanship.

A similar embarrassing situation arises while dealing with the European specimens in the collections. It seems to have been customary with the native princes of India to import blades of swords and daggers from almost all important manufacturing centres of Europe. Such European blades are invariably marked with fine finish, lustrous polish in silvery white and the factory-marks and code words in Roman script. The long cut and thrust, double-edged blades of Goanese and Spanish origin with Latin inscriptions were much in demand in India during eighteenth century. These foreign blades were mounted with Indian hilts and the swords, thus assembled, were known as 'Firangi'. An early European sword, numbering LIVA/4, is a kirach with cross-shaped hilt and narrow, double-edged blade bearing inscription "SPATRO E. E. L. E. I 1613". This is the earliest European sword in the collection. Another European sword, Firangi, bearing an inscription "ESPADEIRO DELREI 1635" is an interesting example of seventeenth century workmanship.

The other notable European centres which are represented in the collection through their products are, Solingen, Thornhill, London, J. R. Gaunt & Sons Ltd, 1908, Henry Wilkinson, Pall Mall, London, Joseph Rodgers & Sons, Sheffield, England, Nicholson, Warranted, U.S.A., Badham Pile & Company, Rampard Row, Bombay and James Renny & Co., Secunderabad.

There are representative specimens of Nepalese 'Dha' sword (Nos LIII/98, LIII/94, LIV/237, LIV/227), 'Kri' swords of Burma (Nos LVI/267, LVI/266, LVI/234, LVI/233, LVI/240, LIV/103) and the Samurai swords of Japanese origin (Nos LIII/102, LIII/95, LIII/98, LIII/100 and LIV/222). The beautifully carved ivory scabbards of Japanese swords exhibit exquisite workmanship and artistry.

The swords of Persian origin are distinct for their pistol-shaped hilts, (fig No 13 B) which are very often made of iron and covered with a pair of ivory plates. The blades are made of damascened iron and curved backward. A profuse ornamentation, by way of gold-inlay, chiselling and studding of precious and semi-precious stones was employed to enhance the beauty of an object. It was customary with the swordsmiths of Persia, having centres at 'Isfahan,' 'Khorasan' and 'Shiraz' to inscribe their names and the name

of the ruler under whose patronage they worked (fig No 12). Occasionally, the dates in Hizri era are also given. The pommel of hilt is sometimes shaped as a head of parrot, lion or a ram. Enamelling and nello work also formed part of decoration in Persian swords. The common type of Persian arms, represented in the Salar Jung Museum, are Abbasi swords, (fig No 14), daggers, maces and chain mail-coat, including steel helmets and gloves.

Amongst the Arab weapons and curved swords with hilts, having downward Quillions and hunting daggers known as "Quma" are of prime importance. A typical short sword with forward curved blades, known as "Sailapah" became very popular with Asaf Jahi rulers of Hyderabad. The Salar Jung Museum contains a fairly large number of good "Sailapah" swords.

Weapons belonging to different regions of India are also represented in the collection of the Salar Jung Museum. The well known "Khanda" and "Sirohi" swords of Rajasthan, "Pata" and "Dhop" with cut and thrust blades and gauntlet hilts of western India, "Kora" and "Dao" swords of Assam and "Dha" swords and "Kukries" of Nepal are all represented in the collection.

Apart from the above, the curved sword with Indo-Muslim hilt, popularly known as "Talwar" of Lahore, Sind, Delhi, Lucknow and Hyderabad origin are found in abundance in the collection of the Salar Jung Museum. A variety of daggers, known as "Khanjar", "Jambia", "Peshkabja", "Chura", Katar, etc, exhibit an advanced state of art of swordsmiths in medieval India.

There are miscellaneous weapons such as "Maru," "Baghnakh," "Bhidachira," "Shashpar," "battle-axes", "Spears" and "Lances," of excellent variety. The shields made of rhinoceros hide and painted with Shikargah scenes on the obverse exhibit the superb craftsmanship.

The collection of firearms in the Salar Jung Museum is equally important and interesting. It includes match-lock, and flint-lock guns and pistols, blunder-busses, dualling pistols and revolvers, muskets, cannons and cannon-balls. A revolver with the name and date of Tippu Sultan is a prize collection of the Museum. The barrels of guns are sometimes profusely carved and inlaid to exhibit their artistic taste. The inlay of gold, silver and ivory on the wooden-butts of fire arms are of immense aesthetic value. There are guns of Persian and Turkish origin also. The European revolvers and dualling pistols mention innumerable names of famous firms and cutlers right from the 17th century to the early 20th century A.D. The two late copies of European armours are made of steel and arouse curiosity in

the minds of onlookers Besides, there are accessories like the gun-powder flasks and cleaning equipment for guns, pistols and revolvers

The notable historical personages represented through the arms in the Museum are Jehangir, Shahjehan, Aurangzeb and Mohammad Shah Badshah Gazi (1720 A D )

There are two swords of Qutb Shahi period, one of which bears inscriptions mentioning the names of Sultan Hasan and Abdullah Qutb Shahi There are a few swords bearing the name of Nawab Mukhtar-ul-Mulk, Sir Salar Jung.

Thus, the collection is very interesting as well as informative

## DECORATIVE ARTS

The Museum abounds in a variety of decorative art objects of India They include ritual vessels, toys, images, paintings, furniture, enamelled objects etc , made of metal, stone, wood, ivory, paper, glass, clay etc

### *Enamel on Gold*

The Museum houses a number of Jaipur enamel works on gold They include a gold cup, an elephant, a horse, a peacock, a parrot etc , enamelled in ruby red, rich green and blue Almost all these articles have been encrusted with rubies, emeralds and diamonds Jaipur workmanship of enamelling and studding with diamonds can be seen at its best in the durbar sword of Salar Jung III

Jade room displays a number of Indian articles in semi-precious stones like jadeite, nephrite, agate, chalcedoni, lapis-lazuli, rock crystal etc., They include bowls, plates, wine cups, archer's rings, seals, charms and beads.

### *Silver*

The silver room in the Museum presents interesting filigree pieces from Karimnagar and Cuttock. Fine, thin, thread-like wires of silver are drawn and woven into intricate patterns like earrings, pendants, trays etc The Karimnagar silver filigree pandan which belonged to Salar Jung's mother is a masterpiece

Among the embossed silver objects from Tanjore, in the Museum, may be mentioned a particular ritual vessel decorated with embossed scenes from the Ramayana and the Bhagavatha

### *Bidri-ware*

Bidri is an important metal industry of Hyderabad. 'Bidri,' derived from Bidar, is an alloy of Zinc and copper (16:1) plus lead etc. Designs are engraved on the surface of the vessels, and silver sheets or wires are inlaid into those designs. The vessel is blackened by a solution of copper sulphate, so that the silver patterns glimmer against jet black background. There are a number of techniques of making Bidri ware, viz., tarkashin, tarnishan, zarnishan, zarbuland and aftabi.

The old Bidri-ware in the Museum is represented by Huqqa bottoms, pan dans, trays, surahis, aftabas, vases etc. The Salar Jung Museum also houses some examples of Bidri from Lucknow and Murshidabad.

### *Wood Carvings*

Although India has a rich tradition of wood crafts, the range of its furniture was extremely limited until the European contact. The art furniture pieces were designed in the European style, but elaborate carvings of indigenous decorative motifs were applied to them. The woods preferred in India for making furniture etc., are shisam, Burma teak, acrota, sandal wood etc. Kashmir and South Indian sections in the Museum display a number of Indian wooden furnitures and other objects of art.

The high backed chairs of Malabar, belonging to the Dutch period, are carved in the Chinese taste. The oval backed teak wood chairs of Madurai have been elaborately carved with divine mithunas at the crest rail, while the seats are caned.

A wood copy of the stone mantapam at the Madurai temple, with its intricately carved figures of Vyalas, Yakshas etc., reveal the consummate workmanship of the Indian wood carver.

The wood carving of Kashmir has its own distinctive style with its characteristic motifs like the Chinar leaves etc. The walnut furniture suit from Kashmir in the Museum is a treat to watch. Kashmir room presents a beautiful teapoy with a circular top carved with a most complicated design of vine creeper full of leaves and bunches of grapes.

Among the sandal wood works in the Museum, may be mentioned a three feet high screen in three partitions. The minor arts section of South Indian room displays a set of mythological figures in round showing Radha and Krishna enjoying a swing. It was a product of Mysore.

Lacquer coated wooden menas, palkies and sedan chairs with raised and upholstered seats inside, which once played an important role as conveyance of aristocrats, now adorn the Museum as decorative pieces.



Wooden chairs and stools exquisitely inlaid with ivory and mother-of-pearl, now in the Ivory room, were probably made in Hoshiarpur. To this category may be added a few South Indian musical instruments, in the Museum, made of wood and inlaid with ivory pieces.

The Museum abounds in the octagonal and rectangular sandal wood boxes with fret work of ivory on tortoise shell enriched with mythological paintings, characteristic of Visakhapatnam work.

Tirupati is noted for its red sanders wood images of gods and goddesses. A set of Rama, Lakshmana and Sita, is on display in room No 5. A number of gilded wooden idols from Tanjore were acquired by the Museum in 1967.

Baiganapally in Andhra Pradesh produce highly prized lacquered wooden works. A rare suit of furniture with lacquer decorations has been presented in the South Indian room. Other works of Baiganapally in the Museum are a pair of corner pieces, a clock case and a hand-pulled punkah.

Kondapally and Nirmal are well known for their bright coloured toys and furnitures. The toys are fashioned out of light puniki wood. They are coated with tamarind seed paste. The colours are applied on a white clay primer. The colours are made of pulverized stones, herbs, shells, lac, soot and tin. The characteristic colour of Nirmal is gold which remains untarnished for long.

The Salar Jung Museum houses a number of Nirmal toys and models of vegetables. A beautiful 19th century Nirmal screen with four partitions can be seen in the section devoted for the minor arts of South India.

The Children's section in the Museum puts on show a number of Kondapally toys showing men wearing caps and turbans, holding water pials and toddy pots, sticks and swords. We see washermen, beggars, drunken sots, painted deep blue, black, green and red.

Miniature replicas of Dravidian temples made in Sola Pith (*Aeschynomene aspera*) are unrivalled for their accuracy of details and proportions. Two beautiful models of temples viz., Brihadeeswaralayam of Tanjavoor and rock fort temple of Trichinopoly are now displayed in the South Indian Room. This type of work is made in Coimbatore, Trichinopoly and Tanjore.

A number of articles of decorative nature in a variety of materials can only be referred to in *passim*. They include paintings on ivory, painting on glass, painted book covers, glass Huqqa bottoms of Mughal

period, glass rosewater sprinklers from Kapadvanchi in Gujarat, wood and ivory walking sticks, circular card board ganjfas or playing cards, sandal wood and yak tail fly whisks, papier mache works from Kashmir, leather book-covers, Srinath pat paintings and rhinoceros hide shields, conch-shell, curios, Lucknow and Krishna Nagar terracottas, blue and white glazed pottery from Jaipur, Jaipur marble images, Agra pietra dura work in marble plates, brass Deepalakshmis, hanging lamps and nut-crackers with mithuna motifs. Micro-miniature works like the painting on rice, grains, carvings in tamarind seeds were executed by the carpenters of Salar Jung. Jade, artistic textiles and embroideries, ivory carving, which come under the decorative art proper have been dealt with elsewhere elaborately.

## PERSIAN ART COLLECTION

The Salar Jung Museum has a large collection of Persian Art objects in different media ranging from 17th to the 20th centuries. These comprise carpets, porcelain, metal-ware, glass, enamel, textiles and paintings.

Persia occupies the foremost place in the products of the loom. It gave the world the most artistically finished carpets. The durability and beauty of the carpets depend upon the number of knots per square inch, the quality of the material used, stability of colours and details of design and last but not the least its age.

Persian carpet colours are deftly organised and they do not overlap each other. In fact they are more or less detached elements. In the matter of design the Persian carpets have always shown complex floral designs and harmonious arrangement of colours.

The Salar Jung Museum has nearly one hundred and fifty Persian carpets with a rich variety of floral, bird and animal designs. These Persian carpets of the Museum were woven at different carpet weaving centres of Persia, viz., Kashan, Tabriz, Senna, Bokhara, Isphahan, Shiraz, Herat and Armenia.

The Museum has a fine Persian carpet woven almost like the famous Ardabil carpet. The Ardabil carpet was ordered for the sacred shrine in Iran dedicated to the founder of the Safavid dynasty and Muksud of Kashan was the weaver who signed it in the year 1537 A. D. At present

this famous carpet is in the South Kensington Museum. The Salar Jung Museum's copy of this carpet has a rich blue background and is covered with the most intricate old Persian floral designs.

### *Bokhara carpets*

In the Museum there are a few carpets woven at Bokhara. One of the carpets which was possibly woven by Turkoman tribes has elongated octagon forms arranged in rows of diamond forms with straight lines connecting the centres of the octagon. In the centre of each octagon is woven an eight pointed star. In another Bokhara carpet the field is covered in the octagon form itself without any alternative arrangement. These two Bokhara carpets are datable to the 18th century.

One of the carpets of the Museum was possibly woven during the reign of Shah Abbas of Safavid dynasty. It has an intricate pattern consisting of turanj designs with flower creeper borders around. The colours used are dark red, blue, yellow, green and orange.

There are some carpets with woven figures also. One such carpet depicts a lady riding a camel led by a horned demon, obviously a composite creature composed of human and animal elements. A tree appearing in this carpet comprises animal heads instead of the usual flowers and fruits. Another interesting Persian carpet in the collection of the Museum depicts Khusro on horseback and Shirin seated on a terrace. Swimming ducks and fishes are shown in the foreground of this carpet while three borders around the principal border depict Shikargah scenes. Yet another carpet in the Museum has figurative designs depicting Bahram Ghor with his sister and a noble on horseback. An attendant on foot and a woman carrying a calf are the other figures depicted on this carpet.

The most unusual carpet in the collection of the Museum is a double sided carpet. This carpet is woven with velvet on both the sides. On one side the design consists of flower plants, cypress tree, vase and swimming fishes in a cistern with an arch-shaped panel within cartouches in between floral borders. Quotations from Hafiz are woven in panels. On the other side the design consists of double arched panel with floral designs. It is dated to late 17th century on stylistic ground. This double sided carpet might have been used as a door hanging for a tent.

It was only in the 16th century that prayer rugs of high quality were designed and woven in Iran. The Museum has got quite a few prayer carpets of a later date. The Persians made use of metal thread also in making carpets. One such Musulla metal thread carpet in the Museum was woven in Kashan. The base of this carpet is gold thread which is very thin flat wire brocaded into the warp and weft thread.

### *Ceramics*

The Persian Ceramics available in the Salar Jung Museum are mostly of the 18th and 19th centuries but their importance cannot be denied as quite a few of them are inscribed. Some of the porcelain plates in the collection of the Museum might have been meant to be used as charms. They have geometric designs interspersed with numerals and inscriptions.

Tiles form an important facet of Persian ceramic industry. Usually tiles are framed with wide borders carrying inscription, religious texts for the mosques and poetry for the palaces. Kashan was very famous for painted tiles especially in blue colour. In the Salar Jung Museum there are a few blue glazed tiles fitted in wooden frames datable to 18th and 19th centuries.

### *Glass*

The collection of Persian glass in the Museum is fairly large, consisting mostly of wine bottles in different colours, rose water sprinklers, Huqqabottoms, decanters, jars, bowls and scent bottles. Quite a few of these objects contain beautiful gold polish characteristics of 17th century Iranian glass. The rose water sprinklers in the Museum collection are notable on account of their varied colours, shape and metallic attachments.

### *Metal ware*

The Salar Jung Museum possesses some beautiful Persian metal objects ranging from 17th to the 19th centuries. These Persian metal objects consist of plates, mirror stands, trays, jars, ewers, etc.

### *Textiles*

The country so widely known for its carpet and other decorative arts could not have lagged behind in the realm of textiles. No wonder that Persian textile has glorious past and has been subjected to various influences.

Persian textiles collection of the Museum however belongs mostly to the 18th and 19th centuries and is largely confined to curtains and wall hangings. The themes on these curtains are diverse.

The Museum also has two Persian lacquered doors made in Persia. These two lacquered doors contain Shikargah scenes with beautiful finish. They are inscribed with Persian Ghazals written by famous Persian poet Hafiz.

## NEPALESE, TIBETAN AND BURMESE COLLECTIONS

### *Nepal*

The art of Nepal is distinguished by superb copper and bronze sculpture of fine workmanship. Metal images are often decorated with masses of precious and semi-precious stones, successfully achieving a sumptuousness of colour and rich overall effect seldom found elsewhere. The collection of Nepalese art found in the Salar Jung Museum mainly consists of bronze temple lamps, snuff bottles, khukris, Nepalese daggers or knives, and spice boxes decorated with semi-precious stones. Some miniature home shrines decorated with semi-precious stones and some figure sculptures depicting Buddhist deities like Tara are also available in the collection.

Mention may be made of two temple lamps in this collection having the image of Ganesha in their scheme of decoration. The peculiar thing about these images of Ganesha is that, while in one lamp, a Buddhist deity towers over a kneeling figure of Ganesha, (fig No. 15) in the other lamp, it is Ganesha who towers over a kneeling Buddhist deity. Since the Buddhists are known to worship Vajranantaka, these lamps must have been made for a Buddhist temple only. This type of images must have been made by the Buddhists alone to emphasise the importance of Tantric rituals. These two examples interesting from the point of view of their iconography are datable to 19th century.

Of the objects decorated with semi-precious stones and filigree, mention may be made of a miniature homeshrine housing Tara the Buddhist deity made of crystal wearing a garland, decorated all around with turquoise blue and agate stones, datable to 19th century. There are also splendid examples of Nepalese khukris with sheaths and hilts decorated with semi-precious stones showing considerable age.

### *Tibet*

Tibet forms a natural corollary to Nepal in religion, culture and art. The collection of Tibetan art in the Museum is sparingly representative of that country's artistic merit and traditions, comprising a few Tankas (scroll paintings) and copper tea pots of a large size.

Tankas are in fact, one of the two main art forms in which Tibet and Nepal excel. They are usually painted on cotton and in some instances paper, sized and rubbed smooth. Ground mineral and vegetable colours

are used, often with gold pigment, achieving a gem like vibration of tones. Among the most popular subjects are stories of the Buddha's various lives, called the Jataka tales. Among the small collection of Tibetan tankas in the Museum mention may be made of the tanka having a whole theme centering around the eminent Indian teacher Padmasambhava, the founder of Lamaism who is surrounded by minor deities as well as other attributes of the teacher. Beautifully painted with details in such a great perfection this tanka is datable to late 18th or early 19th century.

The huge copper tea pots worked in repousse fashion were mostly executed in the 19th century. The Museum has one example of it. The Tibetans used them for serving at Communal functions.

### *Burma*

Burma being adjacent to India in the east, much of the Burmese art has been influenced by Buddhism as well as Hindu epics. In wood carving perhaps no other country could match the excellence and endurance of the Burmese.

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

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

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

## SINO-JAPANESE COLLECTION

Though not widely acclaimed for its Sino-Japanese collection yet the Salar Jung Museum is one of the few Indian Museums which can boast of a fairly extensive collection of Chinese and Japanese art objects comprising more than 5000 exhibits. This lack of appreciation is firstly due to lack of comparative collections in other Museums of India, and secondly due to the paucity of experts on Sino-Japanese art in our country

### *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. It represents possibly the most comprehensive range of export wares and enables us to compare and rank with the Chinese porcelain collections of world repute at the Topkapı Sarayı Museum at Istanbul in Turkey and the Ardebil collection at Teheran

Porcelain was discovered in China during the mid 10th century under Sung rule about which there is a universal consensus of opinion. The earliest porcelain ware that reached the outside world was undoubtedly the 'Celadon,' a ware with the typical grey green glaze attributed with several mysterious qualities, such as, its capability of detecting poison by cracking or changing colour if poisonous food is placed in those vessels. The celadon is also known by the name Ghoree in the Eastern Countries where the ware had reached in prodigious quantities through trade by over-land and sea routes. Legend and myth apart, the fact remains that this earliest porcelain with its grey green glaze with many subtle variations and enduring qualities of potting is an object of admiration and study all over the world.

Numbering a little more than three hundred the 'Celadon ware' in the Salar Jung Museum is the tour de force of Chinese art collection.

The earliest examples in this collection are two plates, the former bearing a raised dragon and fish in relief, and the latter bearing a dragon in relief in the centre. Both of them are datable to 12th-13th centuries of Sung period. Among the Ming celadons a large group of plates are decorated with incised diaper pattern built on Checkers or circles along with waves and clouds on the rim. A fine example of this type is a plate with diaper pattern in the middle and decorated with incised peony on the border datable to 15th century in Ming period. Noteworthy is a celadon plate of Ming period datable to 15th century having three inscriptions in Persian, one reading Afzal Ali Khan the others not distinct, bearing the date in A H 1074. Two Jars with covers decorated with flowers and birds

in white slip on a celadon glaze merit mention here. These jars are popularly known as Ginger jars datable to 17th century in the Ming period

The Blue and White collection of the Museum is mostly assignable to the period of Wan Li and consists mostly of jars and plates. Typical of these export Blue and White wares are a number of plates decorated with landscape or deer in the middle and having the eight auspicious symbols, flowers of season in vertical and square panels on the cavetto, having either plain or foliate edges. Among the large number of Jars (mostly for wine or sweetmeats) a noteworthy example is a large wine Jar decorated with hundred deer in a landscape

During the Ming period the technique of decoration with different coloured enamels came into vogue apart from the underglaze blue and red. The Museum has in its collection a specimen of rare beauty meant for imperial use of the Wan Li Wutsai type (fig No 16). This specimen is a saucer plate decorated with red, green and yellow enamels on glaze along with underglaze blue depicting dragons and Hoho birds surrounding a Death's head dragon in the centre and birds in cartouches on the lip all around and bearing the reign name of Emperor Wan Li enclosed by double ring in underglaze blue (bearing No M S 511)

The next group of porcelains called as the Famille Verte have decoration attempted on a white glazed surface or on biscuit consisting of red, green, yellow and blue enamels, the decoration in green predominating hence known by the name Famille Verte. The Museum has very fine examples in two famille verte vases with Kang Hsi marks

The porcelain of the Famille Rose group takes its name from an opaque ruby pink enamel derived from gold, and predominates the colour scheme along with other enamel colours in much the same fashion as in the case of famille verte type. The Museum has many fine examples of this type and noteworthy are a pair of octagonal vases decorated with famille rose enamels depicting birds and flowers bearing the marks of Yung Cheng

A very large group of export porcelains called as Swatow ware mostly plates which are white, blue and white and also decorated in red and green enamels forms a very interesting collection in the Museum. All of them datable to early 17th century, these wares were made at Swatow kilns and exported from Fukien in Southern China. A large plate decorated in red and green enamels depicting Hoho birds is an interesting example

A fascinating group of porcelain, mostly comprising animal and human figures, and those of Buddha and Bodhisattva, is the well known white ware called as Blanc de Chine, produced at Tebu kilns in the province



of Fukien in Southern China. This is the only one of the provincial kilns that made porcelain of really fine quality and was imported in large quantities into Europe throughout the late and early eighteenth centuries. Among the noteworthy examples of this ware are a figure of Buddha and Kuan yin (Bodhisattiva Avalokiteswara) on rocks. Both of them are exquisitely modelled and very well potted and show a delicate orangish crackle all over. Datable to 17 century these two figures were dedicated to temples at Shanghai and Nanking and bear painted inscriptions on the bottom to that effect.

In the influx of ceramic wares from China to India the Martaban wares have certain significance. These wares have been made as far as Kwangtung, Fukien in China and also at Annam and Siam. The conglomeration of pottery and porcelain exported from the port of Martaban in the gulf of Moulmein in Burma is indiscriminately called Martaban, a nomenclature given by Arab traders of the sea. The ware seems to mean differently to different people who have imported them particularly from the point of view of shape. Among the few examples which can be called as Martaban, the Museum possesses a very large jar with green glaze in stone ware made at Yihsing in Southern China.

The collection of Chinese snuff bottles in the Museum has many beautiful examples made of porcelain, jade, ivory and glass. The snuff bottle came into vogue in China somewhere in the 17th century. The technique of inside painting of snuff bottles had its advent during the early part of Chien Lung period (1736-95). The collection in the Museum is datable to 18th and 19th centuries.

There is a rich collection of Chinese enamel ware in the Museum consisting of a few examples of cloisonne enamels of late Ming or of 18th century in Ching period, but majority are painted enamels of exquisite quality.

The collection in the Museum comprises incense urns, flower vases, wine cups and saucers, bowls and dishes, ewers for wine, and round boxes for cakes and fruit painted in very brilliant colours mostly belonging to periods of Kang Hsi to Chien Lung.

The collection of Chinese ivory in the Museum is very interesting for its intricacy and skilful carving. Mostly it comprises figures, a few elaborately carved tusks and lacquered ivory figures mostly datable to 18th to 19th centuries. Ivory carving is one of China's oldest arts, and it was prized next only to Jade as a material suitable for fine carving as early as the 11th century B.C. in the late Shang dynasty (1523-1027 B.C.). Of the noteworthy examples in the Museum covered by 18th and 19th centuries

are the figure of a mother and child, a tusk carved to represent mythological figures on either side and a pair of mythological figures lacquered

Lacquer has furnished a prize material for one of the earliest industrial arts of Chinese, which has developed from being a mere preservative coating for wood work to its culminating point as a medium for artistic work of the highest order. It is derived mainly from the *rhus vernicifera*, the lac tree which is cultivated throughout central and southern China. It is the resinous sap from the bark of that tree (when it is cut) which ultimately became a protective coating for wood work and also a tremendous base for decoration.

The Museum has in its collection many examples of lacquered boxes and vases from the well known centres of Canton and Fukien datable to 18th and 19th centuries. The Cantonese lacquers are characteristically painted in shades of gold on a black ground, depicting landscapes and figure subjects and the examples from Fukien represent the red variety or Cinnabar lacquers (a result of mixing Cinnabar or mercuric sulphide with lac). Apart from these the Museum has a few examples of lacquered screens. Two lacquered screens datable to 17th century are brilliant in their execution, one depicting courtyards, pavilions and figures beautifully painted, and the other depicting the Taoist heavens showing the Taoist immortals brilliantly lacquered and inlaid with ivory, jade, lapis lazuli and agate.

Chinese silk embroideries form a delightful group in the Museum's collection. This is one of the oldest decorative arts, thought to have been executed in China by 1000 B.C. The Chinese embroideries are very elaborate, most of the work being done upon silk, with the figures in brilliant colours of silk alone, or combined with gold and silver. The Museum's collection comprises embroideries depicting subjects from Taoist legends, ceiling fans with kylins, phoenixes and dragons and those of colourful birds, datable to 18th and 19th century. Canton is one of the well-known centres for embroidery. Noteworthy are a huge embroidery depicting Lao-tzu, the founder of Taoism with eight immortals of Taoism on a flame red ground along with deer and storks in utmost grace and dignity, and also a pair of very exquisite embroideries done on a thin network of silk embedded in two sheets of glass depicting parrots, cranes, and other birds datable to 18th century.

Among the Chinese bronzes the Museum can cite very few examples from its slender collection. As early as third millennium B.C. the Chinese seem to have been acquainted with the art of moulding and chiselling bronzes. The Museum has among its collection figures of Buddhist deities and ritual vessels datable to 18th and 19th centuries. A carved bronze

bowl bearing inscriptions of Tien Shieh monastery of mid. 17th century and a beautifully executed standing figure of Kuan Yin belonging to Yung Cheng period are noteworthy

Jade is ranked by the Chinese as the most precious of precious stones. As early as 12th century B.C. in the ritual of the Chou dynasty Jade is constantly referred to as the material used for precious vessels of all kinds.

The Museum has in its possession examples of 18th and 19th century Chinese Jade carving which bespeak of the awesome mastery and skill of the Chinese carver in this very difficult medium. Among the objects, an elaborately carved Jade box with Chien Lung mark, and a stand in the form of three entwined dragon lizards of the Chien Lung period, and an ovoid box with cover in the form of a gourd with preying mantis and gourd spray in relief are exquisite.

### *Japanese collection*

Though Japan is looked upon as a natural corollary to China from the standpoint of culture and art history, it has evolved into a separate entity itself in the realm of art as well as culture. The Japanese collection in the Museum has its own identity and distinction though it may not come up to the Chinese collection in the matter of sheer numbers or the variety of media. Yet the collection is varied and comprises porcelain, enamels, woodcuts, water colour paintings, embroideries, lacquer work, ivories, and Samurai swords and daggers.

A considerable amount of Japanese porcelain in the Museum consists mainly of Blue and White, the works of Arita, Imari, Hirado, Seto, Kioto, Kutani and Satsuma do not go unrepresented. Though the Japanese had pottery of artistic kind since ancient times, the Japanese porcelain industry could be established on a firm basis by the beginning of the 17th century.

The earliest pieces in the Museum's collection are Blue and White porcelain of Arita datable to 17th century. Noteworthy examples are a flat small size goglet 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 grasshoppers.

The collection of 'Imari' porcelain in the Museum is interesting. Porcelain of this group is heavy, coarse and greyish but its roughness is concealed by masses of dark cloudy blue set off with Indian red and gilding. 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.

An interesting collection of Kutani ware forms part of the Japanese porcelain in the Museum. With the discovery of porcelain stone in the province of Kaga in Western Hondo a factory was started at Kutani in mid. 17th century. Among the different types produced by this celebrated factory the Museum possesses a good number of Ko-Kutani type. This ware is decorated with predominating red colour scheme, generally in diaper patterns, separating enamelled medallions. The ware itself varies from stone ware to semi-porcelain, and the glaze is usually lustreless and mat and sometimes crazed in parts. The Museum collection mostly consisting of vases and plates, can be dated to late 18th or 19th 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. It was in 1596 that Shimazu, the prince of Satsuma, brought back from Corea a number of skilled potters and got them established at Chosa and Sasshiu as two divisions. Most of the Satsuma ware seen in the Museums, and private collections has no relation whatsoever with the early austere and delicate shapes and designs of pottery made by Corean hands of Satsuma. It was in the Sasshiu division in the district of Nawashiro a creamy crackled ware was made which happens to be the forerunner of the fine Satsuma faience.

The enamelled designs became more elaborate and quantities of over-decorated wares were made for the European market at the end of the nineteenth century. It is in this later category that most of the Museum collection can be grouped, mostly of 19th century, but not deplete of fine and delicate examples. Two beautiful examples could be cited here, a small tea jar with thousand butterfly patterns and a small bowl decorated with thousand chrysanthemums all over.

The cloisonne enamels of Japan form a very rich collection in the Museum comprising many beautiful specimens. Though the art of enamelling had its origin in 7th century in Japan, it was only in the 19th century that important developments took place when Tsuenikichi Kaji with his pupils started manufacturing cloisonne enamels which obtained considerable vogue among foreigners. Executed on copper base, minutely detailed cloisonne work of realistic pictures of trees, flowers, and birds was produced by these enamellers. The Museum's collection mostly comprises vases, trays and huge vases of highly decorative nature, most important of them being a small set of vases showing the process and development alongside with pigments and silver and brass wires used for cloisons.

The collection of woodblock prints or woodcuts in the Japanese section of the Museum is very significant to understand and appreciate 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 art of the woodcut was introduced into Japan from China in the wake of Buddhism. It was used for printing both texts and pictures. During 17th century under very peaceful conditions in Japan, a desire for the pleasure of art had sprung up among the lower classes, and paintings being too expensive, the woodcut prints produced by master artists depicting warriors, damsels, actors and actresses, and landscapes gained great favour on account of their cheapness and beauty. By 18th century the subjects depicted in woodcuts came to be known as 'Ukiyoe' or passing scene. Initially produced in black and white, the art was perfected in reproducing multicoloured prints. The earliest in the Museum's collection is a black and white woodcut showing human figures. Popularly known as pillar print on account of its shape this woodcut is of considerable age and datable to 17th century. Hyakusai, the author of this work is not so well known but the Museum possesses a good number of works by such acclaimed masters as Hiroshige and Kuniyoshi.

Ando Hiroshige (1797-1858) depicted in countless sets of prints every aspect of his own country in every weather with extraordinary intimacy and freshness. The print illustrating Karuzawa in the Museum's collection bespeaks volumes of the skill of this great master. This scene depicts the outskirts of a village at the time of dusk with smoke gently rising from two fires. The human figures consist of a weary traveller on foot lighting his pipe bending over the fire and another on horseback lighting his pipe being helped by an assistant. Another great master and contemporary of Hiroshige, Kuniyoshi (1798-1861) was a master of figure study. A print illustrating the Kabuki stage by this great master shows his skill in drawing figures and the effect of his subdued colours is noteworthy among the Museum's collections.

The collection of Japanese water colour paintings on silk as well as paper is interesting from the view point of themes in folk-lore and nature and also for their delicate rendering. Particularly noteworthy are two paintings done by the well-known artist Nishiyama Hoyen of Bizen school of early 20th century. The poetic qualities, meticulous drawing and subtle colours of this great artist can be observed in the two paintings, one showing a Heron in a nest and another depicting the movement of fish.

Japanese embroideries in silk are no less fascinating in the Museum's collection. Japanese embroidery work follows that of China but is more pictorial and fanciful.

In the 19th century this art became more realistic, and less abstract and subtle. The embroideries in the Museum's collection mostly belonging to 19th century comprise many breath taking examples, specially the one depicting the 'Kegon' waterfalls (fig No 17) near Nikko in Japan (No. 4/VIII) and another screen depicting spaniels in a garden with the centring of eyes.

The Japanese lacquer work easily surpasses that of China in every artistic aspect and its application to various purposes is much more extended in Japan than in China. The Museum has a few good examples of lacquer work which indicate the perfection, refinement and beauty of Japanese workmanship. A miniature silver cabinet with gold lacquered door panels having mother of pearl inlay work, depicting birds and plants near a stream is a splendid example of seven times lacquering process of Shibiyama of 19th century. Another noteworthy example is a cabinet belonging to a prince of 18th century in red lacquer inlaid with ivory depicting floral patterns.

Though the Japanese themselves never had elephants their skill in ivory carving is phenomenal. They imported large quantities of ivory from Africa and India. The earliest ivories of Japan go back to the 8th century A D (Imperial collection at Nara). The collection of Japanese ivory in the Museum consists of ornamental figures as well as netsukes (toggles or buttons). The art of netsuke carving in ivory was introduced in the 18th century in Japan. The netsuke is usually a boss or toggle used for thrusting the sash to balance the fan, tobacco purse, pipe case, medicine chest, or pen and ink, to which it is attached by a silk cord or more rarely a little chain. Measuring from half inch to an inch netsukes are little bits of Japanese mythology and zoology, the chief motives of art of Japan. The art died out in the 19th century with the advent of modern fashions and inventions but netsukes are continued to be produced for the interested foreigners.

A remarkable collection of Japanese swords and daggers are also to be seen in the Museum. In feudal Japan the sword was considered as the soul of Samurai (or the military retainer). Japanese legends are full of brave deeds of Samurai and the blood curdling tradition of Harakiri or self-sacrifice to save one's own honour by ripping one's own stomach with the small sword. The Museum possesses Samurai swords with ivory sheaths, representing the Katana (large sword) as well as Wakizashi (small sword) and one of them even having a Kodzuka (a small knife used as a missile weapon) fitted into the sheath of a large sword. The workmanship of these swords can be matched with the finest work of East or even Toledo.

## EUROPEAN ART

### PAINTINGS

European painting features prominently in the collection of Western art in the Salar Jung Museum. The well-known English painters whose works are decorating the Museum's walls are J.M.W. Turner, John Constable, Sir Frederick Leighton, G.F. Watts, Sir Lawrence Alma Tadema, Herbert Schmalz, Sir Edward J. Poynter, Sir Edwin Landseer, T.S. Cooper, etc.

#### English Artists

##### *Nature Painters*

Turner brought glory to English landscape painting. His productions—sketches, drawings, water colours—came to 25,000! He was an indefatigable lover of nature. All forms of nature appeared to him "apparelled in celestial light, the glory and freshness of a dream." 'Geneva' a reposeful water colour painting of this great artist (1779-1851) is enshrined in the Museum.

John Constable (1776-1837), like Turner, was one of the greatest nature painters of England. A fervid worshipper of nature, Constable painted all things—willows and old rotten planks, brick work and buildings, slimy posts and slender trees—with devotion and love. Largely a self-taught artist, Constable's technique played an important role in the emergence of the 19th century French impressionism. Two oil sketches of this artist representing English landscape are preserved in the European painting hall of the Museum.

##### *Classical Painters*

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 making classical painting popular in England during the second half of the 19th century.

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

Ariadne, the Greek mythical lady, who had been abandoned by her husband, Theseus, kept a painful watch for his return and in the end was released by death by Artemis. The death that has befallen this stately lady has been suggested by the ivory hue of her body, the sombre sea water, the broad cloudless sky and sparse details.

The subject matter of 'Paolo-E-Francesca' was inspired by Dante's immortal work "Inferno" Francesca, a lady of great charm, fell in love with Paolo, a relative of her husband. The offended husband killed both the lovers. Leighton shows the tragedy in a canvas filled by the cypresses silhouetted against the red sky and the black towers of a building in the foreground of which the helpless couple are represented.

"Hide and Seek" and "Hush Baby," two fine pictures by Sir Lawrence Alma Tadema (1836-1912), shown in the Museum, are remarkable for clarity of colours, smoothness of finish and dramatic expressions. The employment of light is enjoyable. Patches of light descend on the ground creating beautiful effects.

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, the contemporary of Leighton and Watts had, in fact, the good fortune of his early works being supervised by the above stalwarts. Painting at the end of 19th century, Schmalz produced many excellent canvases one of which "The Awakening of Galatea" is kept in the Salar Jung Museum. 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.

Sir Edward J Poynter (1836-1919) the last great British classical painter had the speciality of painting figures cast in sculpturesque mould. "Orpheus playing on lute," his oil canvas in the collection of the Museum reveals the mythological music maestro putting his talent to masterly use.

### *Animal Painters*

Animal painting of a high quality was achieved by 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 delineations of animals, the knowledge of their anatomy and better still, their lovable qualities. Landseer's picture in the Museum "Watchful sentinel," (fig No 18) a big black dog keeping watch over a package by the road-side, was contributed in 1822, to British institution and was for



sometime in the possession of one Mr Chapman of Manchester The dog, its glossy hide painted painstakingly and its sprightliness indicated by its alert eyes and erect ears, is a picture of faithfulness and watchfulness

Cooper's "Cattle in repose" (fig No 19) and four other works exhibited in the Museum, show fine views of English natural scenery crowded in by life-like sheep and cows

Genre Painting—Painting scenes of every day occurrence—was practised with perfection by Sir David Wilkie (1785–1841) He painted, in place of classical and natural subjects social scenes No wonder, he became popular In his 'Lorister,' an attractive picture in the Salar Jung Museum we see young lady being reprimanded by her mother, possibly for having stayed outside when she should have been at home

Other English painters whose works are kept in the Museum are John Alfred Vinter, Marcus Stone, Albert Moore, Birket Forster, Gladstone Solomon B W Leader, Clarkson Stanfield, Godward and a few other 19th and early 20th century artists

### *Italian Painters*

Italian pictures represented in the Museum include the works of Canaletto, Hayez, Blass Marc Aldine, Diziani, Matteni and a few lesser known painters

Canaletto is regarded as the foremost painter of 18th century. Venetian rococo painting distinguished itself by its quality of architectural decoration In its finest form Rococo expresses a sense of space, preference for light and shade and attention to detail

Considered as the best representative of Venetian Rococo of 18th century, Canaletto rendered on many canvases, faithful views of Venice which were in great demand These realistic architectural scenes of Venice were done by him with the aid of 'Camera Obscura'

'Piazza San Marco'—Canaletto's oil painting available in the Salar Jung Museum is a delightful piece, combining beautiful architecture, pleasing forms, pleasant natural scenery and excellent perspectives

The other painter who popularised Rococo painting in Italy was Francesco Hayez Hayez was born at Venice in 1791 He painted historical themes and portraits He was also fond of doing romantic subjects His works are marked by melancholy colours and masterly

use of light and shade. He died in 1882. Hayez's sweet composition 'Soap Bubbles' showing a boy blowing bubbles which are afloat in the air affords much delight to the visitors.

The next important artist who worked in the rococo style was E.V. Blass. Blass combines in his art the best qualities of his predecessors—Canaletto's truthfulness of representation and the poetic streak of Hayez.

Blass was born in 1845 at Albano, Italy and died at Vienna in 1932. He painted contemporary Venetian life. His engaging oil canvas in the Museum entitled "Gossip" depicts lovers in conversation near a Venetian canal. The gondolas and the parapets look real. The figures are endowed with expressive attitude.

Prof. Marc Aldine, a late 19th century and early 20th century Venetian painter, whose works are characterised by the impressionistic use of colour is represented in the Museum, by four oil paintings of Venetian canal scenes. These pictures are praiseworthy for their fine composition and excellent management of light.

Belonging to Italy and painting different themes were two painters, 'Diziani' and 'Mattemi'. The earlier of the two, Gaspare Dizioni Di Bellund diminitively called Dizioni, was born in 1699 and died in 1767. He became popular on account of painting the stage scenery. He worked as a Scenographer at Dresden in the court of the Saxony king. He executed several altar pieces and decorative compositions. His fame as a painter of historical scenes was also well established. "Alexander and the Queen of Persia," a grand oil painting executed by him, is an imposing piece in the Museum.

Mattemi whose characteristic qualities are grace and charm was born in 1754 and died in 1831. He produced many portrait pictures, which are good examples of character study. Often, he gave his sitters expressive attitudes. His huge oil canvas in the European painting section of the Museum captioned "Angelica and Medora" treats two lovers taken from Ariosto's drama "Orlando Furioso."

In addition to the Italian painters detailed above, the Museum contains a number of pictures showing a variety of subjects treated by painters like M.M. Firrenzo, C. Marko, Pasu, Signer Capriani, Agostini, Marrilino, Guerrio and others.

## **French Masters**

Of the French paintings the pride of place surely goes to a huge oil picture with the title "Still life" authored by Chardin, a famous French painter who painted, in a number of works the domestic life of the 18th century French middle class

The picture of Chardin in the Museum, besides giving us a peep into the interior scenes of French life, is also praiseworthy for its breadth of treatment and the beautiful effects produced by the contrast of colours.

Jean Baptist Simeon Chardin (1699-1779), himself of humble origin, (his father was a carpenter) was fond of painting the peaceful domestic life of the common people of his time, not for him the elegant frivolity of the court life as exemplified by Boucher and Fragonard. Many of his works showing middle class house wives engaged in marketing, children at play, girls at needlework are in the Louvre Museum, Paris.

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

Charles Louis Muller, better known as 'Paris Muller,' gained repute, in the 19th century, as a painter of historical scenes such as "The roll call of the Victims of the days of Terror," "Marie Antoinette at the Trainon," etc. His works are distinguished by the largeness of design and historical truthfulness.

Marie Antoinette, wife of Louis XVI, imprisoned by the revolutionaries, is seen in this picture listening to the sentence of death passed against her

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.

Born in 1825 Bouguereau was a popular painter not only in France, but in America and England as well. He died in 1905. He was at his best in painting females.

## SCULPTURE

The sculptures assembled by Salar Jung comprise both originals and copies of European statues in materials like marble, wood and bronze.

### *Marble Carvings*

The term marble owes its origin to the Greek word 'Marmaros' meaning stone or boulder. Mostly white and grey marbles are used in making statues. The statuary marble is marked by its ability to transmit light. It is generally considered the most important and valuable variety of marble.

The marble sculptures in the Salar Jung Museum are sizable in number though majority of them are garden figures being copies of Greek mythological sculptures done by famous artists.

Of the original figures, mention may be made of a charming sculpture 'Veiled Rebecca'. Done in 1876 by a sculptor of Milan, G B Benzoni, the work shows all the best features of neo-classic style of 19th century—refining of lines, preference for classical forms and penchant for simplicity.

A perfectly proportioned beauty, the Jewish lady Rebecca stands in an alluring manner, enveloped in a transparent veil. Both the veil and figure have been carved out of a single marble slab. The folds, creases of the dress and the winsome curves of the figure are finished with inimitable precision, clarity and exactness. The sculpture was purchased by Sir Salar Jung-I (1829-1883) in 1876.

Wife of Issac, daughter-in-law of the ancestor of Jews (Abraham) Rebecca bore twelve sons who were the founders of the 12 tribes of the Jews.

Another attractive sculpture in the Museum's marble collection is Daphne, the artist of which was Marshall Wood. This figure was exhibited in the Royal Academy of Arts, London, in the year 1859.

Daphne, a sea nymph, an account goes, was plagued by the pursuit of Apollo and was on the point of being overtaken, when she prayed to her mother 'Ge' (the earth) for aid and was transformed into a Laurel tree which became, in consequence, the favourite tree of Apollo.

'Cleopatra' by Borione, a little known Italian artist, is an other original piece. 'Bebe,' by a French artist showing a baby tied down to bed

**is yet another interesting original marble carving 'Wife of Cupid, 'Psyche,' who is celebrated for beauty, is an attractive marble figure in the Museum whose sculptor, however, is not known.**

**In the stock of the copies are found the duplicates of the famous European sculptors**

**A group sculpture 'Apollo and Daphne' is a copied version of the original done by Bernini, a multisided genius-painter, sculptor, play-wright, and architect—of 17th century Italy**

**Two copies of the well-known French sculptor, Canova, (1757-1822) consisting of Princess Pauline, cast as Venus and another figure of Venus are also nice marbles**

**Simulating bronze is an engaging marble reclining figure of Faun (or Satyr) leaning on a half-empty pouch of wine, modelled with life-like truth The original sculpture, done in bronze, is kept in Naples Museum**

**Other copies, kept on view, in the Museum are bust of Augustus Ceasar, head of Marie Antoinette, Mother and Child, Lida and Swan, Venus De Melos and so on**

### *Wood Carvings*

**Wooden statues from Europe are scant in the Salar Jung's collection Of the only one carving available in the Museum the author is not known Acclaimed as a masterpiece, the wooden double statue showing two figures, carved back to back in one piece of wood, provides much attraction to the visitors**

**The two figures represented—Mephistopheles in front, Margareta at back—are characters from the play "Dr Faust" by Goethe, the renowned German play-wright**

**Faust, a talented man and the hero of the drama, falls in love with Margareta, a simple and innocent young woman who responds with warmth. When this illegal affair, arranged by Mephistopheles, is resented by the lady's brother, Faust swords him to death. Troubled by the tragedy, Margareta drowns the baby born in the illegal wedlock and is consequently imprisoned Faust tried, in vain, to liberate her who is borne to heaven. Faust himself, by his good deeds, gains redemption and reaches Heaven where he meets his beloved**

**The unknown German author of this carving has brought out, with great insight and ability, the two characters alive in all their true elements and attitudes.**

## ***Bronze Sculptures***

Bronze, an alloy of copper and tin, was in use in Europe from remote antiquity. It was used in making various objects, foremost being statues, which started being produced from the 6th century B.C. when hollow casting was introduced. Italian craftsmen such as Michael Angelo Cellini, Verrochio produced great works in bronze.

The European bronze statues, most of which are copies, may be considered under three heads: (a) mythological sculptures, (b) historical figures and (c) literary personalities.

### **Mythological Subjects**

1 *Laoccon and his Two Sons* A copy of the famous work of pre-Christian Rhodian sculptors, Age Sander—Athenodorous and Polydoros—the date of whom is in dispute, this action group describes the destruction of the Priest Laoccon and of his two sons by serpents. This fate befell Laoccon in his effort to forestall the fall of city of Troy. The original sculpture, in stone, is now in the Vatican.

2 *Mercury Resting* In this copy of Lysippus, 3rd century B.C., we find Mercury, the messenger of Jupiter, resting for a moment after his preceding effort. Found at Herculaneum in 1758 this figure in bronze portrays Mercury as a youth with an intelligent expression and supple limbs.

3 *Mercury on Flight* A copy of the original in bronze done by Gian Bologna (1524-1608) the sculpture represents Mercury—here, a human dynamo of motion—flying on his mission. The original is in Florence, Italy.

4 *The Medici Venus* One of the famous representations of the Goddess of beauty, the statue, a copy of an unknown sculptor is popularly called as Medici Venus, probably due to its having been discovered during the time of Medici in Florence. Other notable copies, in this category, are

- (1) Three graces, copy of original made, by German pylon,
- (2) Hercules, copy of Michael Angelo,
- (3) Vulcan, sculptor to Greek Gods,
- (4) Centaur, a great mythological figure, half-horse, half-man

### ***Historical figures***

1 *Bust of Niccola Da uzzano*, copied after the original in coloured terracotta by Donatello, a 15th century Italian sculptor, the figure breathes out character, in every inch.

2. **King John signing Magna Carta** In this group sculpture, King John is seen putting his seal reluctantly on the bill of rights. His calm, dejected attitude is in contrast with the haughty postures put on by his captors.

3 **Colleoni, a Venetian General** This is a copy of the work of famous Italian sculptors, Andrea Verocchio and Allesandro Leopard, 15th century.

4 Done originally in marble by Michael Angelo (1475-1564) the copies of bronze versions of Lorenzo De Medici and Giuliano De Medici, the nobles of Florence, are also available in the Museum.

5 **Moses** The statue of this great law-giver of Jews was carved with great insight and ability by Michael Angelo, originally in marble. In the Museum's bronze copy, we find the seething spirit and righteous indignation of the great age, well expressed.

Bust of Napoleon, standing figure of Augustus Caesar (first Roman Emperor), Thiers (A French statesman of late 19th century), Garibaldi, Victor Emmanuel (Italian statesman), Queens, Elizabeth, Mary of Scots, Victoria—are the other important figures amongst the Museum's European bronzes.

#### *Literary Figures*

The statues displayed in this category include Dante, the immortal author of 'Inferno', Shakespeare, the renowned English play-wright, La Fontaine, a French poet and fabulist of 17th century, Moliere, a 17th century French author of satirical comedies and Voltaire, a French Philosopher and writer of the 18th century.

No description of the Museum's European bronzes will be complete without the mention of 'Thorn Extractor' a bronze copy of the well-known pre-Christian period sculpture (the original is in the Capitol, Rome) and the 'Night Watchman' remarkable for its realistic portrayal of an old man, bent with age and work, holding up a lamp.

## PORCELAIN, GLASS, CLOCKS AND DECORATIVE ARTS

The objects of decorative arts of European origin in the Salar Jung Museum consist of porcelain, glass, clocks, furniture, chandeliers, manicuring boxes, snuff boxes, enamels, painted hand fans, silver, etc. They go a long way in acquainting us with the custom and ways of life of the Europeans besides manifesting the artistic ingenuity of the craftsmen of Europe.

The porcelain collection in the Museum comes from France, Germany, U.K. (English porcelain) and Italy. The Sevres porcelain collection of France and the Dresden porcelain collection of Germany constitute a unique place in the Museum's collection. Porcelain can be broadly divided into two categories, namely hard paste porcelain and soft paste porcelain. Soft paste porcelain was originally invented in Germany and France. Later, hard paste porcelain was invented in Germany after its main ingredient Kaolin was found in Germany at the beginning of the 18th century. Hard paste porcelain is a mixture of Kaolin and China stone (Petuntse) and it gives a metallic sound when struck. Soft paste porcelain is made by mixing white clay with Frit or some other substance to give it translucency. It was first made in Florence in 1568 but it was improved to a high degree in France and England in the 18th century. Early Sevres porcelain was made out of soft paste porcelain and later productions are all made of hard paste.

The Salar Jung Museum possesses a good collection of original pieces of the painted Sevres porcelain unrivalled in workmanship and bears factory marks. Sevres porcelain had its beginning and development under the liberal patronage of Louis XIV, XV, XVI and Napoleon. Madam De Pompadour, Marie Antoinette, Josephine, the Mistresses of Louis XV, XVI and Napoleon respectively evinced great interest in the production of beautiful painted porcelain pieces and many of them were presented to the contemporary Emperors and Kings of Europe and Asia. The records show that they presented some pieces to the King of Denmark, Emperor of China, Archduke Ferdinand of Austria, Tippu Saheb of Mysore, Catherine II of Russia, etc. Sevres porcelain of France was, therefore, known in India as early as the time of Hyder Ali and Tippu Sultan of Mysore.

The Museum houses a considerable number of original Sevres pieces which can be dated to the reign of Louis XV, XVI and Napoleon I. They



possess original Sevres marks, the cross L with letters inside. The pieces of Napoleonic period are marked with M Imple de Sevres, dated to 1804 to 1808. There are two interesting Sevres vases said to be presented by Louis XVI to Catherine II of Russia. They probably belonged to a set of 744 pieces presented by Louis XVI to Catherine II. The Museum also possesses some copies of the Sevres porcelain.

The Museum also has a good number of Sevres porcelain pieces belonging to the period of Napoleon I. Two painted vases representing Napoleon on horseback along with his soldiers and two figures depicting Napoleon and Josephine are very interesting. Specimens of Sevres porcelain having marks M Imple de Sevres are also available. There are a number of plates, cups, and saucers belonging to the same period bearing the same marks. The painted vases of the Sevres factory available in this Museum are valuable because they represent landscapes, costumes and ornaments, in other words the social life of France in the 18th and 19th centuries.

Dresden porcelain of the Museum comes next to the Sevres collection in importance. The manufacture of porcelain was started at Meissen on the Elbe about 12 miles from Dresden by Augustus II, the King of Poland and Elector of Saxony. During the first quarter of the 18th century, accidentally the main ingredient of the hard porcelain Kaolin was found in Germany which resulted in the success of finding the process of making hard porcelain under liberal royal patronage. From 1720 onwards beautiful hard porcelain pieces were produced under the management of Botgir, Herolds, etc. In 1731, Kandler, a sculptor, designed a number of pieces. From 1731 to 1974 the best productions were emitted from Meissen factory.

Dresden porcelain reached its highest mark of development under the administration of the famous Count Bruhl and under the able guidance of Kandler, a famous modeller. The most outstanding of all his articles, which manifest the perfection of modelling and the delineation of the fullest expression of art, are Count Bruhl's tailor and his wife riding upon goats with all their implements. All the Dresden pieces manufactured in the Meissen factory were marked with crossed bent swords in blue character. This manufacturer produced beautiful pieces upto 19th century, A.D. Some pieces were occasionally painted by famous painters like Angelica Kauffman, Watteau and others.

The Salar Jung Museum possesses a good number of original Dresden porcelain pieces which were identified on the basis of the factory marks imprinted below each article. Researches on the material proved that there are also some outstanding copies of the famous Dresden

porcelain objects in the Museum. An outstanding example of the Dresden porcelain collection is the figure of a tailor and his wife riding a goat. This was modelled by Kandler during the period between 1763 to 1774, identified on the basis of the 'crossed swords' mark imprinted underneath.

Besides these, there are other notable pieces bearing the monogram of Frederick Augustus datable to 1720 or to the first quarter of 18th century. There are a few dishes, bowls, etc., with this mark. There is a remarkable porcelain statue of Frederick Augustus having a monogram which may also be dated to the first quarter of the 18th century. The Museum also houses a clock fitted in a porcelain frame made at the Meissen factory. Again, the Museum represents a number of porcelain plates and cups of Austria and Naples.

### *English Porcelain*

The English porcelain collection of the Museum is of varied types mostly produced during the 19th century. The outstanding pieces are cups, saucers, plates, vases, hotwater plates, figurines, etc. The collection includes the examples of the factories like Worcester, Chelsea, Derby, Coalport, Spode, Manchester, Minton, Wedgwood, etc. The Minton vase made in the presence of the Salar Jung I, when he visited the Factory in 1876, is an important object both from historical and aesthetic points of view. There are beautiful tea and coffee sets manufactured in England having marks underneath with floral and figure designs over them.

The Wedgwood pottery collection of the Museum is superb of its kind. Josiah Wedgwood started the manufacture of Wedgwood pottery in 1759 at Burslem, Staffordshire, which eventually became one of the most famous potteries in the world. Flaxman, a sculptor, designed many pieces for this manufactory. The most important piece of this ware was the reproduction of the celebrated Portland vase (originally in glass), made in pottery in 1790 A.D. Many Portland vases were produced in the Wedgwood factory. The Salar Jung Museum is proud in having a single example of the copy of the Portland vase made at the Wedgwood factory. The Wedgwood pieces of the Museum can be considered to be beautiful examples of pottery produced during the last quarter of the 18th and the first quarter of the 19th century in England. The design and workmanship represented in the collection of the Salar Jung Museum is superb. The Museum has in its collection, a few dozens of exquisite porcelain pieces manufactured in London by Goode and Company in 1915 in commemoration of the centenary of Waterloo when Napoleon was defeated by Nelson in 1815 A.D. All these pieces possess factory marks and some of them bear inscriptions. They represent the French and English soldiers who

fought at the battle of Waterloo. The figure of Napoleon riding on a horse-back and the figure of Wellington on an horse back are also there in their usual uniforms. They not only depict the great historical event but also reflect the craftsmanship of the English artisan during 1915 A D. in the medium of porcelain.

England was one of the leading countries during the 18th, 19th and 20th centuries producing beautiful porcelain wares under the patronage of the rulers like Queen Anne, George I, George II, George III, Victoria and others. Goode was one of such English factories flourishing in England during the 19th and 20th centuries. The pieces produced by the factory are so life-like, full of expression, vigour and boldness that they remind of the pieces produced in the Meissen factory at Dresden during the 18th century. A porcelain vase presented by Victoria in 1876 to Sir Salar Jung I is also on view.

### *Glass Collection*

The Salar Jung Museum houses a number of exquisite glass specimens drawn from Venice, France, England, America, Bohemia, Belgium, Istambul and Czechoslovakia, besides a good collection of Persian and Indian glass.

A few specimens of Venetian and French glass are on display. The outstanding quality of the Venetian glass is its lightness, fragility, beautiful design and sense of perfect poise and balance. Some of the pieces have been painted and enamelled to represent human figures floral designs and gold decorations around. Two glass vases cut, enamelled and painted to represent a male and female figure having veil over their faces are beautiful examples of the Venetian glass.

The English glass collection of the Museum represents the styles and workmanship of late 18th and 19th centuries. The glass manufactured during the 18th century was very light, thin and proportionate. Many new designs of stem and foot types, such as the baluster stem, cut stem, plain stem, air twisted stem, etc., were introduced in the manufacturing of wine glasses. The Museum houses a few representative examples of the stem and foot types such as air twist and double air twist, cut and plain stemmed wine glasses. The Museum also has a variety of diamond cut engraved glass and American pressed glass, mostly of 19th century. A few examples of Istambul glass having inscriptions are also on view (fig No 22).

The Bohemian glass decanters and bowls were cut and enamelled to represent acanthus, floral and scroll designs in boroque style. The Czechoslovakian wine glasses and bowls are etched and frosted to represent

antelopes, landscapes, etc. The opaque white coloured vases of the Museum with paintings and without paintings have cuts to represent floral designs and with ormolu mounts are typical examples of French make.

The Salar Jung Museum houses a good number of beautiful chandeliers, wall brackets, checkas, handis, lamps, candelabras, etc , probably of late 18th and 19th centuries. They might have been drawn from France, England, Ireland, Venice, Istambul, etc. Some of the chandeliers decorated with gold work are typical of Italy. The coloured chandeliers which are displayed in the Jade room, foyer, period room and the glass 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 a collector and a source of knowledge to the expert.

### *Clocks*

The Salar Jung Museum possesses a good number of clocks collected from different countries of Europe such as France, England, Switzerland, Germany, Holland, America, etc. Most important are the bird cage clocks, bracket clocks, grandfather clocks, skeleton clocks, umbrella design-clocks, barometers etc. The skeleton clocks and the hourglass are said to be of an earlier date. There are two outstanding clocks belonging to the period of Louis XIV of France, one of which was owned by Juhen-le-Roy (1686-1759), Horologist to the king Louis XIV of France. The Museum is also proud of having some good examples of the clocks of the contemporary period of Louis XV, Louis XVI and Napoleon, 1st of France. They have been fitted with Ormolu mounts and some of them have been decorated with rococo motifs.

The most fascinating and remarkable clock which attracts greatest number of visitors every day is a British made bracket clock. It has got a mechanical device by which a miniature toy figure comes out of a room and strikes the gong at each hour and then goes inside and the door is shut. It is decorated all around with ormolu mounts. During the 18th and 19th centuries, such curio-clocks were quite popular in Europe.

The Salar Jung Museum has a reasonably good collection of French and English manicuring boxes and snuff bottles decorated with floral designs in porcelain and enamel. Most of them are of 18th and 19th centuries. There are also a few representative examples of French enamelled jewellery boxes and four or five painted lady's hand fans belonging to the period of Louis XV and XVI. The Museum is also having a representative collection of silver, drawn from countries like England, France and Russia.

## FURNITURE

Among the European collections of the Salar Jung Museum, the period furniture ranks next only to the painting, and sculpture, porcelain and glass

The European period furniture in the Salar Jung Museum may be broadly divided into two main groups, viz., the French and the English. Among the French are represented four distinct styles of Louis Quatorze (1643-1715) Louis Quinze (1715-1774) Louis Seize (1775-1793) and the Empire (Nepoleonic 1804-1821) period

### *Louis XIV*

The Louis XIV period furniture was sumptuous and massive, yet elegant, mainly intended to glorify the state and to satiate the ego of the 'Sun king'. It was characterized by rectilinear lines while that of Louis XV period furniture tended to be curvilinear. The special characteristic feature of this period is Buhl (Bouille) work perfected by André Charles Bouille (1642-1732)

Bouille's work can be seen in a couple of beautiful cabinets now on display in the French Room of the Salar Jung Museum. Originally they were designed and executed for 'Le Grand Monarque,' but later reproduced during the reign of Louis XVI. These low cabinets were veneered with marquetry of tortoise shell and brass on ebony and, mounted in chased and gilded bronze. They were mounted on four short legs and topped by veined marble stones matching the colour scheme of greyish black. The finishing is extremely fine such that the inlaid brass patterns on the smooth surface look almost like painted designs.

There are quite a few later copies in the Salar Jung Museum showing Buhl work, like the pair of wooden cabinets showing Bouille and Contre Bouille (contre partie) work on their wooden frame around the glass doors. In Bouille work brass scroll designs were cut into the tortoise shell veneer, while in the contre bouille, tortoise shell designs were inlaid in brass veneer. Although these were copies of much later date and of inferior workmanship, they are the only examples of French furniture in the Museum showing the Bouille and contre Bouille work.

### *Louis XV*

During the period of Louis XV, furniture making transcended the mere craft of carpenters and joiners to the higher realms of art and architecture. The French have taken to the furniture as a high serious art like painting or sculpture. The sensuous and sybaritic love of life of this

romantic age was well reflected in their rococo art now extended to the field of furniture. Cabriole leg reigned supreme, and the serpentine curves marked high fashion. Although Buhl declined, elaborate marquetry was still in vogue. Exotic woods, glass, porcelain, metals, tapestries and marble were calculatedly combined to produce all imaginable shapes and types of furnitures which were often embellished with gilding and the painted portraits of the nobility.

The chef d'oeuvre of the style Louis Quinze in the Salar Jung collection is an exact replica of the celebrated Bureau du Roi or the writing table of Louis XV, (fig No 23) which was originally designed by J.F. Oeben and executed by J.H. Reisener during 1760-69. With multiple shelves, drawers, clocks and elegant cabriole legs, it was embellished with moulded gilt bronze figurines, and marquetry panels delineating symbolical figure drawings. Architectural in conception, the Bureau du Roi was executed like sculpture in several woods.

Another innovation of the period of Louis XV is the almirah with glass doors designed to use as show case. Quite a few examples of this style are in the Salar Jung Museum. A pair of wooden show-cases with sides fitted with glasses were decorated with ormolu mounts. They were mounted on four scrolled legs. The bottom portions in the front carry paintings of amorous couples and landscapes on either side (H. 156 cm).

A pair of tall rectangular mirrors with massive gilt-wood frame full of elaborately convoluted 'C' scroll patterns is a typical example of rococo art at its best.

Among the numerous types of decorative furniture of Louis Quinze the supreme artistic expression undoubtedly was the gracious, curvilinear gilded chair. A number of suits of chairs and sofas of this style can now be seen in the Salar Jung Museum. Most of them, however, might be reproductions.

There are two identical sets of gilded and upholstered chairs in Louis XV style displayed in the European painting gallery. Each set consists of five pieces—one sofa, two arm chairs and two side chairs.

The first set bears the motif of shell, which is a distinct mark of rococo art, while the crest rail of the second set prominently displays the pattern of 'C' scroll topped by acanthus leaf. They were upholstered with cream coloured silk brocades embroidered with rose flower patterns. The chairs rest on 'S' scrolled legs. These two sets, however, seem to be of 19th century reproductions.

A set of two arm chairs and a sofa displayed in the same gallery, was upholstered with tapestry, bearing a motif of crossed torches on the middle of the crest rail seems to represent the transitional style from Louis XV to Louis XVI. The serpentine curves in the rail frame and arms show a strong influence of Louis XV, while the straight fluted legs with metal castors indicate the sobre style of Louis XVI. In fine, the deluxe suites of chairs of Louis XV style are both elegant to look at and comfortable to relax, showing a marked contrast with the sturdy, straight-lined chairs of Louis XVI period, displayed in the same gallery side by side

### *Louis XVI*

There was as much difference between the furniture styles of Louis XV and Louis XVI, as there was between the personalities of these two Bourbon Potentates of France. The furniture of Louis XVI period was marked by restraint and grace. A new taste for neo-classicism replaced the asymmetrical art of rococo. Exaggeration in curve was supplanted and the 'Crooked' cabriole leg was superseded by straight leg.

The Salar Jung Museum possesses three suites of chairs belonging to the period of Louis XVI. Their antique look and the perfect execution at once convince one of their contemporaneity with Louis XVI. The tapestry used in their upholstery was distinctly of high quality, probably from Gobbelins, showing bouquets of flowers, animals and amorous couples.

The chairs in the first two sets have straight backs and legs and the third set, thirteen in number, have oval backs and straight legs with screw twist flutings. The middle of the crest rails of the latter set carries the motif of crossed guitar and trumpet encircled by ribbon-creeper. The lustre of the gilt all over the wooden frame of the chairs has faded away.

The French Room in the Salar Jung Museum exhibits a pair of side boards of this period mounted on four short fluted legs. They were heavy wooden boards, topped by white marble stones and were embellished with ormolu applique work.

Among other types of furniture of this style are commodes, cabinets and tables, a pair of gilded consoles and a couple of elegant folding screens.

### *The Empire Period*

Napoleonic period is called 'Empire' because he liked to be compared to the great rulers of Rome. Napoleon used ornaments of Roman design on his furniture. He particularly liked the letter 'N' in a Roman Victor's wreath. The sphinx and other Egyptian motifs came from his campaign

in Egypt. Greek caryatide figures in bronze were used frequently in decoration. The empire period furniture was marked by simplicity in design and decoration. A chill, stiff, formal style has emerged

A quick look at the green mottled marble topped rectangular table resting on four caryatide legs, which is on display just in front of the grandiose Bureau du Roi of Louis XV (French Room) would at once convince one of the distinctions between the formal simplicity in the antique grandeur of the former, from the florid, rococo pomp of the latter. Ormolu mounts are exploited to the best advantage. An urn flanked by a couple of sphinxes seated back to back can be seen on the stretcher at bottom (H 83.7 × L 147.3 × w 71 cms)

A wooden reclining couch or day bed of this style is also presented in the same gallery. The couch was ornamented with a deluxe cushion and a rolled pillow. The silk cushion covering was decorated with designs of sphinxes, vases and ribbons on a pale green background. The side rails of the couch are ornamented with metallic swan heads holding a garland, (H 89.5 x L 191 x w 73.3 cms)

The French empire furniture is well represented in the Salar Jung Museum by a number of arm chairs and side chairs with an upholstery of pale pink hued brocade. The ormolu decorations of griffins and vases are found on the back rests and seat rails while the winged lions on the front legs which are curved and ending in animal feet. The French empire period furniture had had its echoes in the contemporary English furniture, although France and England were at loggerheads.

### *English Furniture*

If the English furniture was not the mere echo of the French furniture, there is no denying the fact that there was a considerable amount of French influence on the English. There is ample evidence to show that the English cabinet makers of 18th century were inspired and influenced by Louis XV and Louis XVI, and later by the Empire period furniture fashions, so much so that it is often difficult to distinguish one from the other.

On the other hand, it is equally true that the French furniture had undergone the spell of English influence, especially during the period of Louis XVI, as revealed by patient researches of experts in the field. This was mainly due to the innovations of the 'Adelphi' of London or the Adams brothers, the architects, who designed furniture for the great houses of England.



Robert Adam (1728-1792) introduced a simple classic style of furniture, distinguished by its rich and delicate ornamentation in classical form, slender straight lines, small tapering legs, small and narrow mouldings. Paterae and fan shapes were his favourite decorative motifs. He used French brocades for upholstery. Mahogany was the principle wood used by him. All the three important cabinet makers of England of the period, viz. Chippendale, Hepplewhite and Sheraton executed his designs.

The Salar Jung Museum houses not less than three suites of Adam's chairs. The first look at these chairs gives the impression that they were French. But Adam's was much smaller in size compared to Louis XVI. The legs of the chairs, though straight and fluted, were very slender, and much longer than the French legs. They were quite functional, if less artistic than the French ones, occupying less space and easier to carry.

One suite of Adam's chairs (Room No. 17) consists of 4 arm chairs, 4 side chairs and 2 sofas. The gilt wood chairs were oval backed, and upholstered with French tapestry showing architectural designs.

George Hepplewhite (d. 1786) made light and graceful furniture characterised by curves and geometric designs. His chairs have straight legs. Although shield backed chairs were made by many cabinet makers, it still remains the typical product of Hepplewhite.

The Salar Jung Museum has a number of shield backed chairs which have been identified as Hepplewhite. A description of a set of ivory encased wooden chairs in this style may suffice to give an idea of Hepplewhite chairs. Some of these chairs seem to have been made in England, if not originals.

These ivory veneered arm chairs have the typical shield backs. The shield was raised above the seat back rail by about 6 inches to rest on the two curved supporters which were the extension of the rear legs. Five curved banister splats converge on the shoe painted with a segmental rosetta pattern.

While the back legs are splayed, the front ones were straight, square and tapering. The arms were double bent to rest on incurvate arm stumps which were scrolled outward at top, and joined to the tops of the front legs. The front seat rail was a slightly curved bowfront. The seat was wedge shaped and caned. The shield has a double curved crest rail. Painted floral designs in black were in striking contrast with the ivory white ground.

Thomas Sheraton (1751-1806) preferred simple, straight outlines for chairs, cabinets, tables and desks. He used light satinwood extensively.

A set of Sheraton chairs have been identified in the Salar Jung Museum collections. The arm chairs moving on metal castors, were upholstered in tapestry showing designs of leaves and flowers. The top rails, were decorated with ivory and wood inlay in panels.

Another set of Sheraton furniture in the Salar Jung Museum are the lyre-backed chairs without arms. The seats were caned. They were marked by straight, fluted legs. These slender and elegant chairs are full of strength. Victorian (1819-1901) furniture was rather heavy, dark and deeply carved. The Salar Jung Museum has a lot of this stuff, but the attention may be drawn to a few small chairs carrying the portraits of Queen Victoria and Prince Albert.

## SALAR JUNG MUSEUM LIBRARY, ITS ORIGIN AND DEVELOPMENT

The importance of the Salar Jung Museum Library, consisting of rare and valuable manuscripts, printed books, research journals, etc. is not yet fully known to the world of scholars, though it is going to complete 25 years of its existence on the 16th December 1976.

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 the scholars and the common readers respectively.

It is doubtful whether the ancestors of Salar Jung accumulated their art objects with the idea of giving them the shape of a Museum, but it can be said with some certainty that they collected the manuscripts and books to develop their collection as library. It was customary with the Monarchs, Rajas and Nawabs of olden days to collect manuscripts and books for organising a personal library

Therefore, when we try to trace the history of the development of the collection of manuscripts and books of the Salar Jung family, three distinct periods emerge, the one which begins from the inception of the collection in 1067 AH/ 1656 A D, till the death of Mir Yousuf Ali Khan (March 1949), the second from the formation of the Salar Jung Estate Committee in May 1949 to December 1958 when the Government of India took over the Salar Jung Museum and the Library and lastly from 1958 to the present time

When we make an attempt to review certain important events of these periods, there appears to be a similarity in the content and nature of works undertaken, which can be categorised for a coherent and purposeful account of these events as given below

- 1 Cataloguing and research work ,
- 2 Steps taken to make the collection of the Library accessible to scholars and general readers .
- 3 Administrative set up and staff of the library ;
- 4 Educational and cultural works undertaken

#### *The first Period (1656 to 1949 AD)*

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 and of a library only by Mir Turab Ali Khan, Mukhtar-ul-Mulk, Salar Jung I (b 1829-d 1882 AD) 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 A D).

In order to trace back the origin of this collection and to account for its gradual augmentation, one has to scan the old manuscripts and printed books of the collection to locate the seals and autographs of the members of the Salar Jung family on them so as to determine and ascertain the chronological development of the collection. In the collection of Arabic manuscripts, there is an illuminated and decorated copy of holy Qur'an, which bears the autograph of the ancestor of the Salar Jung family, namely Muhammed Baqir Ibn Shaik Muhammed Ali (d 1128 A H/1715 A D) along with his Arabic endowment note as—"I have endowed the

Holy Book on all believing men and believing women and Muslim men and Muslim women, all those present men and women and all those men and women who will be born (later on) I have endowed this for gaining access to Allah and made this endowment for my own self in order to look after and to care for this Book as long as I am alive and after my death the looking after and care thereof, will go to Muhammed Rida, son of my late brother, Muhammed Hyder" Signed Muhammed Baqir Ibn Shaik Muhammed Ali. At the end of the endowment note, there is a seal of Muhammed Baqir Ibn Shaik Muhammed Ali dated 1067 A A/1656 A D.<sup>1</sup> On the basis of the above mentioned heirloom "Qur'an" bearing the autograph of Muhammed Baqir and the dated seal, it can be presumed that it is the first and the most auspicious brick in the edifice of the library of Salar Jungs, because there is no other manuscript or printed book older than this Qur'an, which contains an autograph and dated seal. Thus the origin of the Salar Jung book collection dates back to more than three hundred years

After this auspicious brick, the augmentation to the family collection continued through constant additions made by the later members of the Salar Jung family, notable among whom were, Shaikh Shamsuddin Muhammed Hyder Yar Khan, Munirul-Mulk I (b 1701/d 1775 A D.), Dargah Quli Khan (b 1710/d 1766 A D), Muhammad Safdar Yar Khan Ghayur Jung (b 1732/d 1790 A D), Mir Alam (b 1752/d 1808 A D), Ali Zaman Khan Hyder Yar Khan Ghayur Jung Munir-ul-Mulk II (b 1770/d 1833 A D), and Alam Ali Khan, Sher Jung Siraj-ud-Dowla Sirajul Mulk (b 1809/d 1852) It is quite evident from the autographs and seals affixed on manuscripts and books that the collection was continuously augmented by other members of the Salar Jung family, but it is difficult to specify, in the absence of any record, the actual number of manuscripts and books added by each member of the family. 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. This statement could be substantiated by a perusal of the four lists of oriental manuscripts and printed books and a catalogue of English books, which is preserved in the Museum library. A printed list of the oriental manuscripts and books, alphabetically arranged, which was printed at the Government Press, Hyderabad in 1287 H/1870 A D gives the total strength of the manuscripts and oriental books as 6096. This was the position of oriental collection, 12 years before the death of Mukhtar ul-Mulk Salar Jung I (d 1882 A D)

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1 Catalogue of Arabic manuscripts Vol I No 77, pp 59-61

There are three hand-written subject-wise lists of oriental manuscripts and printed books one among which was prepared in 1309 A H 1891 A D and the other two in 1310 A H/1892 A.D In all the three lists the strength of oriental manuscripts and books was given as 9262 It is quite obvious that these lists were prepared after the death of Mir Laiq Ali Khan, Salar Jung II (d 1888) or in other words Mir Yousuf Ali Khan, Salar Jung III, was a child of four years only at the time of their preparation

A statistical study of the strength of manuscripts and books as given in these lists reveals that Salar Jung III inherited from his ancestors 9262 manuscripts and printed books of Arabic, Turkish, Persian and Urdu languages When the collection of manuscripts and oriental printed books was handed over to the Government of India in December 1958, the total strength of this collection was 22,163 The difference in these two figures establishes that during his life time, Salar Jung III alone, added 12901 manuscripts and oriental books to his family collection

Similarly, there is a subject-wise catalogue of occidental printed books, under the title 'Catalogue of books in the Sir Salar Jung Estate Library' which was prepared by A Ramsesha, Librarian, on the 27th May 1898 and was published a year later i.e., in 1899 at A V Pillai and Sons, Printers Residency, Hyderabad Deccan According to this catalogue the strength of occidental books is 6435 It is to be noted that this catalogue was published when Salar Jung III was only ten years old The total strength of the collection of occidental books was about 29,000 when it was taken over by the Government of India This means that the last Salar Jung collected more than 22,000 occidental books during his life time The autographs and seals found on the manuscripts and oriental books, make it evident that this collection was augmented by many generations of the Salar Jung family However, the occidental books reveal a total absence of any autograph or seal of the ancestors of this family, with the exception of the book labels of 'Mookhtar-ool-Mook' It can, therefore, be presumed that it was Mukhtar-ul-Mulk who started collecting the occidental books and it was further augmented by his grandson, Salar Jung III

*Sources of Collection* It will be a matter of great interest for the scholar and the common people to know how this collection of manuscripts and books assumed such huge proportions and what are the different sources which were responsible for its continuous growth A careful survey of the whole library reveals that such a huge collection was built up through the purchase of new and second-hand books and also through the purchase of entire collections of contemporary Jagirdars and scholars or through gift and presentation by other contemporaries

Purchase of new books is a matter of routine for any library, but there is evidence to show that the later members of the Salar Jung, specially Salar Jung III, purchased a considerable number of second-hand books as well in the same fashion in which he obtained art objects from curio-dealers. There are quite a good number of English books bearing the stamp of Secunderabad Club Library. These books could have been purchased by Salar Jung III, as he was a member of this club. Some other books bear the stamp or book labels of Mohammeden Library (Secunderabad), Royal Asiatic Society Library, Bombay, Mudies Select Library, London, W.H Smith and Sons Subscription Library, London, Singapore Library, College of Fort William and many second hand books of such other libraries which might have been purchased by Salar Jung III. The third source of the collection, i.e., the purchase or presentation of manuscripts and books (oriental and occidental) from contemporary Jagirdars seems to be a very important source of augmentation. The largest lot of books, which became a part of Salar Jung collection was that of Mir Riasut Ali Khan Razvi, Mahboob Yar Jung Nazim ud-Dowla Bahadur (d 1326 H/1908 A D), ADC to the Nizam, Asif Jah VI Mir Mehboob Ali Khan (d 1911 A D). An exhaustive list of this collection which contains 4083 entries of Arabic, Persian and Urdu manuscripts and books, was published in 1328 A H/1910 A D. and is now preserved in the library. It is difficult, however, to say whether this collection was presented to Salar Jung III or it was purchased by him. Similarly, on hundreds of English books of various subjects, signatures or rubber stamps of Mahboob Yar Jung are affixed, which itself is a proof that these books were also added to the collection of Salar Jung, but in the absence of any record, it is not possible to give actual number of English books added through this source.

Another rich addition to the family collection of Salar Jung was that of Dr Mir Yousuf Ali (d 1340 H/1921 A D) consisting of 279 manuscripts and 565 oriental printed books. He was the Staff Surgeon to Nawab Mir Laiq Ali Khan, Salar Jung II. Besides, a good number of oriental printed books might have been purchased from one Mir Gulam Ali Jagirdar.

A survey of the development of the Salar Jung collection (manuscripts and books) makes it evident that the bulk of the collection, specially that of English books, was augmented during the life time of Mir Yousuf Ali Khan, Salar Jung III and, therefore, he can rightly be considered as the main architect of the Salar Jung Library, who not only contributed to its growth, but was also responsible for giving it an administrative and to a certain extent the technical pattern that was prevailing in those days.

*A Survey of the Collection of Printed Books* The collection of manuscripts and books which was donated to the nation by the Salar Jung family

is not only rich in content but also large in number, totalling more than fifty thousand manuscripts and printed books. It includes about twenty-nine thousand English and more than fourteen thousand Arabic, Persian, Turkish and Urdu printed books.

*Collection of English books* - This collection can rightly be considered very valuable and is varied in its composition. Any private collection customarily consists of books on a few selected subjects which are to the liking of the collector. But the case of the Salar Jung collection is quite different. It covers a very wide range of subjects. A careful analysis of the English collection reveals that the largest number of books are on History, consisting of more than 7000 volumes. The books on Indian history are to the tune of three thousand and six hundred. Biography and travel books (2500 volumes) also deserve to be mentioned on account of their age and informative value about the people and places. There are more than five thousand books on literature and the collection is rich and representative in character. It covers almost all the classical and reputed writers of English language in the field of drama, poetry, fiction and other forms of literature. There are translations of the literary works of reputed French, Russian and German authors. Books on religion (1623) constitute an important part of the collection. There is also a representative and sizable collection pertaining to Art, Sculpture and Ceramic Arts, Drawing, Painting and Decorative Arts which account for about 1500 volumes. It may be mentioned here that books on these subjects continue to be acquired even now. Albums of the photographs of the Salar Jung's family and nobles of Hyderabad, engravings of Indian and foreign monuments and art and research journals are also part of the English collection.

It should be borne in mind that a book-collection like the one under discussion need not be viewed from the same point of view with which we view and survey modern collections and libraries. While surveying this collection, one has to take into account the books which are valuable on account of their age, those which bear the autographs of reputed authors and well known personalities, such decorated prints which were published in limited numbers for circulation among a select clientele, translations of important Arabic, Persian, Turkish and Urdu manuscripts and English books belonging to standard series of high reputation and those books which were written or compiled by some members of the Salar Jung family.

*Oldest Books in the Collection* - 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 the Christian Princes against them ...." The author of this history book is Richard Knolles, the edition being the

4th one, printed by Adam Ishe in the year 1631 AD. 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.

The third important title is "The Life of Dom John De Castro, the fourth Vice-Roy of India". This biography was written in Portuguese language by Facinto De Andrada and translated into English by St. Peter Wyche Kt, which was published in 1664 A D at London

On the subject of Christianity, 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 date 9th March, 1861. The note says that this Bible "was once the property of that remarkable man Thomas Walsh," then it is narrated in the note that how this Bible passed through different hands and further adds that "it has thus been preserved as a relic of the sainted Walsh by a succession of four Ministers for more than 100 years" The volumes contain the autograph of their owners, with the dates on which it came into their possession

Besides the books mentioned above, there are a dozen more books on different subjects which were published during the 17th century A.D.

*Autographed Copies* In the library belonging to the Prime Ministers of Hyderabad State, it is but natural to have books autographed by eminent personalities and reputed writers

The most fascinating autographed copy is a travel book, relating to the excursion of Queen Victoria, in the Highlands of Scotland, under the title "Leaves from the journal of our life in the Highland, from 1848 to 1851" This book was presented to Sir Salar Jung I, by Queen Victoria, which bears her autograph as follows

"To, His Excellency Mookhtar-ool-Mulk, Sir Salar Jung Bahadur,  
G C S.I. from Victoria "  
Windsor Castle, June 29, 1876

The book was edited by Arthur Helps and was published in the year 1868, from London

Another presentation to Mukhtar-ul-Mulk was from Sir Syed Ahmed Khan, who presented a book written by him under the title "Review on Dr Hunter's Indian Musalmans" with his autograph as under



**"To, His Excellency, Nawab Mukhtar-ul-Mulk, Sir Salar Jung Bahadur, G C.S.I.**

**With the best respects of the author,**

**Aligarh, 8th November, 1878—Syed Ahmed."**

The collection of the library also possesses a copy of the poetic collection of the Nightingale of India, Mrs. Sarojini Naidu, one of the topmost leaders of the Indian Freedom Movement, namely, "The Bird of Time," 1912 This poetic collection of Mrs Naidu bears her autograph as under

**"To, His Excellency Nawab Salar Jung Bahadur**

**from Sarojini Naidu, Baqrid, 12th November, 1912 "**

A famous literary figure of the period Marie Corelli also presented her novel 'Ardath' to Salar Jung III and writes, "To His Excellency the Nawab Salar Jung—with the friendly thoughts and good wishes of the author" Maria Carelli, August, 14th 1920, Stratford Avon

*Translations* 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 Moghul Emperors, the history of mediaeval period, well known literary works of eminent Persian and Urdu writers and travel books of ancient period

An English translation of one of the oldest Arabic manuscripts is the "Ancient Accounts of India and China by two Mohammadan travellers who went to those parts in the 9th century Hijri" was translated by Renaudo Eusebius and was published from London in 1733 A D In the preface of this book, it is stated that the original Arabic manuscript was written in 569 H /1173 A D

Another important manuscript which was originally written in Mongol language by Timour, was subsequently translated into Persian and then rendered into English The title of the book is, "A specimen of the civil and military institute of Timour or Tamerlane," which was published from Oxford in 1780 A D

A famous book on history of Deccan, under the title—"History of Dekhan from the first Mohammeden conquest" which was originally written in Persian by Mohammed Qasim Ferishta and translated into English by Scott, Jonathan and published in 1794, happens to be in the library. The library also possesses the "History of the rise of the Mohammeden power in India, till the year 1612 A D." by the same author and translated in English by Brigg

An ancient book of fables, widely circulated and rendered into many languages and known variously as "The Fables of Panchatantra" or "Kalilah and Dimnah" or "Anwar-e-Suhaili" owes its origin in India and possibly formed part of the Buddhist literature. This collection of moral stories, which was based on Panchatantra, subsequently passed on to Persia around 570 A.D. It was first translated from Sanskrit into Pehlavi language by the efforts of Khosru Naushirvan and then into Syriac, Arabic, English and many other European languages. Our collection contains many copies of this book, rendered into English by various translators and editions of different periods.

"The Ocean of Story" is another English translation of a Sanskrit book which bears the title "The Katha Sarit Sagara," which is considered to be the earliest collection of stories extant in the world. This story book may rightly be considered as the mirror of Indian imagination that Somadeva, the author of the book, has left as a legacy to posterity.

Besides there are English translations of many other Sanskrit works like Megha Duta, Abhigvina Shakuntalam and Ratnavali, as well as the translations of the Quran, the Mahabharata, the Ramayana, etc.

Yet another rare and interesting item in the library is a brief biographical memoir of Guru Nanak, under the title "Janam Sakhi." The manuscript copy of this book was presented by Mr. H.T. Colebrooke to the East India Company and was preserved in the library of India Office, London. The Sikh community of Amritsar requested the then Lieutenant Governor in 1883 to procure this manuscript copy for their perusal. Accordingly, it was made available for examination at Lahore and Amritsar and subsequently a facsimile copy of the manuscript was reproduced by photozincography, at the Survey of India, Dehra Dun and was printed in 1885.

The collection of reference material is also quite large in number. A notable work is—"The Cyclopaedia of India and of Eastern and Southern Asia. Commercial, Industrial and Scientific," in three volumes written by Surgeon General Edward Balfour. The first edition of this cyclopaedia was published in 1873 and then between 1877 to 1884. The library possesses the fourth edition which was published in 1885. The oldest reference book in our collection is a dictionary under the title—"An Historical and Critical Dictionary," in four volumes, prepared by Monsieur Bayle, which was translated from French into English and was published in 1701. The first French edition of this dictionary was published in the year 1696 and subsequently translated in many European languages. The other reference material includes old Gazetteers—Imperial and district, Manuals, Annual Registers and Year-books.

At present the addition of books to the Salar Jung library is limited mainly to the subject of Art and Archaeology, Architecture and Sculpture, Painting and Decorative Arts, Museology and Museum Journals

The collection of the library in the above subjects is quite rich, sizable and representative, specially in the subjects of Arts, Sculpture and Painting. From 1960 upto date about 4,500 volumes of English books and journals have been added to the collection.

*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.

Books on Urdu literature are to the tune of 2163 volumes, i.e., about one-fourth of the whole collection of Urdu books and comprise literary works of almost all the classical Urdu poets and eminent prose writers. Books on Indian history with emphasis on the history of Deccan are also noteworthy. Biographies form a prominent feature of this collection.

Some of the notable books in the oriental collection from the point of view of antiquity or due to their association with imperial libraries or on account of featuring autographs of eminent personalities and renowned writers are mentioned below.

A history book in Arabic under the title--“*Tarikh-e-Abul Fida*” (dealing with the period of the early Caliphs), printed in 1723 A D /1136 H may be considered as the oldest book in this collection. This book contains the original Arabic text with French translation. There is an Arabic translation of the new Testament of the Holy Bible which dates back to 1727 A D /1140 H. Yet another early book is a literary work in Arabic, titled as “*Kitab-ul Alfaz-al-Kitabiah*” which was printed in 1784 A D /1199 H.

Some of the books from Imperial libraries are: An Arabic Lexicon bearing the seal of the 9th Monarch of the Oudh Dynasty “*Amjad Ali Shah*” (1842-1847) affixed in 1260 H /1844 A D. Another Imperial copy is an Urdu *Diwan* of the Crown Prince of Oudh, *Wajid Ali Shah* (1847-1856), who later became the 10th Monarch of Oudh. It bears the seal of the Crown prince.

Among the autographed copies in the oriental section, the following are worth mentioning :

An Arabic book, *Masajid-e-Misr* (Mosques of Egypt), bears the autograph of Jamal Abdul Nasser, late President of the United Arab Republic. This volume was presented by the President of UAR to Shri Jawaharlal Nehru, the then Prime Minister of India in 1961 and it was later donated to the Salar Jung Library by late Prof. Humayun Kabir, the then Minister for Scientific Research and Cultural Affairs, Government of India.

Maharaja Sir Kishan Pershad Bahadur, Prime Minister of Hyderabad State, presented his book titled 'Prem Darpan' to another Prime Minister of Hyderabad, Salar Jung III in July, 1931. One of the copies of the *Muraqqa-e-Chughtai*, (A collection of paintings by the renowned artist Abdul Rahman Chughtai meant to illustrate the poetry of Mirza Galib) bears the autograph of the artist.

A collection of the articles of Mirza Farhatullah Baig, a well known satirist and humorist of modern Urdu literature, was presented to Salar Jung III in 1942, which bears the autograph of the author. An Urdu book titled "European and Indo-European poets of Urdu and Persian" by Ram Babu Saksena, who is well known for his book, "History of Urdu literature" bears the autograph of the author dated 1945.

This valuable family collection, after the demise of its last member was declared as a National asset when it was passed into the safe hands of the Salar Jung Estate Committee. The recent history of the library is only too well known.

## THE MANUSCRIPTS COLLECTION

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 smaller, for only 1,075 manuscripts are present. Apart from these, we also have 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 quite 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, Encyclopedias, 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. It measures 18.7 × 12.0 cms and contains only 68 folios. The latest manuscript of the collection is a copy of 'Diwan-e-Raja' transcribed in 1361/1942 by the then Superintendent of the library of Salar Jung III, Mir Dilawar Ali Danish.

The number of Royal-codices are in hundreds and they consist of Safavids, Bukhara rulers, Afghani kings, Kashmir rulers, Mughals, Adil Shahis of Bijapur, Qutub Shahis of Golconda, Asif Jahis of Hyderabad, Walajahis of Arcot and the kings of Oudh.

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 century 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. Paper used is khanc-Baligh and the first pages have been gorgeously illuminated in gold and other colours, dominated by lapis lazuli. The workmanship is probably of Jahangir's period. Another Quran is a copy of the Quran originally written by the IV Caliph, Hazrat Ali. One of the Qurans is written in such micro-Kufic Naskh that one cannot read it with the naked eye. Yet another Quran is written in such a way that the alphabet 'alif' finds place at the beginning of each line. Similarly, first and last lines begin with the same alphabet except the middle line in the Quran No. 173. Four copies of the holy Quran are written only in 30 folios, yet there are others which are written on scrolls or in octagonal panels. Among the Royal copies of the Quran, one was transcribed personally by Ibrahim Adilshah II, the famous king of Bijapur. Two others are written on Quranic coat, i.e., on a tunic of cloth, normally worn by the kings and nobles and they belong to late 9th century A H/15th century A D.

As far as Persian translations of the Quran are concerned, we have some old and very important copies. One such copy was written in good Bahar by Syed Bhikari in 926/1520. No. 78 which unlike other copies has got interlinear Persian paraphrase transcribed in good Naskh by Tabbakh in early 11th century A H/17th century A D. contains two seals of Sahab Begum, daughter of Mir Alam and grand-mother of Salar Jung I.

"Sirat-ul-Islam" by Mohd. bin Ibr. Bakr Imamzadah as Samarqandi is the distinguished manuscript on the subject of tradition (Hadith), which was compiled in 6th century A H/12th century A D. It deals with ethics under the guidance of the Quran and the Hadith. Equally important is the manuscript "Asrar-e-Wahi" by Imam Jafar Sadiq which is an old copy and the contents of it are rare.

Thus, on every subject of Arabic language, we possess more than one valuable manuscript worth mentioning but here we will give only a short summary of the celebrated authors and their works. For example, we have 61 copies of a manuscript entitled "Sahifa-e-Kamilah" attributed to Imam Zamil Abidin. A distinct copy of "Futuh-e-Mukkiyah" by Ibn-e-Imad is also valuable. Another manuscript "Kitab-ul-Hashaish-wal-Haywanat" said to be written by Hakim Jalmoose is also preserved in our library. It is one of the oldest illustrated Arabic manuscripts. Twenty-six copies of Jalaluddin Sryuti's work as well as 19 copies of the works of Ibn-e-Sina and Ibn-e-Arabi are housed here. Apart from these we have 16 different manuscripts of Imam Ghazali and five copies of Ibn-e-Hajar Asqalani's works.

We have 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-Salateen,' 'Shahinsha Namah-e-Shahjahan,' etc

Tadkirahs (Biographies) play a vital role in the history of language and literature and nearly all important biographies of poets as Tadkirah-e-Doulatshah, Tuhfa-e-Sami, Hadiqat-us-Salateen, Yad-e-Baiza, Gul-e Rana, Midhat-us Shuara and Dilkusha, etc, are preserved here. The outstanding biography is "Tuhfa-e-Sami," illustrated with ten superb paintings of Shiraz school. It is an autographed Royal Codex. Another biography is "Hadaiq-us-Salateen" dealing with the lives of such kings, ministers, and nobles who were poets themselves. It was compiled by Ali bin Taifur-a-Bustami in 1092/1681 for the last king of Golconda. Though our copy is of late 13th century A H /19th century A D yet it is a rare one. "Majma-un-Nafais" by Sirajuddin Ali Khan Arzu is another remarkable biography of poets written in 1164/1750. Khan Arzu was a celebrity in his times and author of several books. This copy was transcribed by Sultan Muhammad in 1186/1760 on 560 folios of 40.2 x 24.6 cms size. Due to its importance this work has also been chosen for being edited and the research scholar of the Museum is engaged on the project. We also have an old but short treatise on the biography of calligraphers, guilders and painters under the title of "Tadhkira-e-Asami e-Khushnawisan wa Musawwiran-wa-Muddhiban written" by Qazi Ahmed Qummi. It was transcribed by the author himself in 1004/1566. Apart from these the biographies of saints and nobles are also available in the collection.

The subjects of prose manuscripts are varied and consist of tales, historical romances, legends, ornate prose, epistles, official letters and documents, prosody, poetics, logographs, Persian versions of Arabic and Hindi works and anthology, etc. A valuable manuscript is Malik Jaisi's 'Padmavat' transcribed by Syed Muhammad Ishrati in 1110/1699. An old copy of "Ahsan-ul-Hikayat" copied in 1063/1653 is important as it throws light on the socio-economic conditions of 17th century A D —Persia and India. The manuscript "Jadid-ut-Tawarikh" is important because it is a short treatise in ornate prose, every phrase of which eulogizes and gives the date of appointment of Salar Jung I as Prime Minister of Hyderabad (1269/1853). It was compiled by Muhammad Wajihuddin Khan Nami and transcribed by the famous scribe of Hyderabad, Muhammad Muzaffaruddin Khan Amir Yawar Jung. We also have three firmans of Muhammad Bahadur Sultan to Shabrukh Bahadur (807-850/1405-1447) in its original form under the title of "Manshurat."

The largest number of manuscripts belong to Poetry numbering more than 1100 copies. The Qaside written by the well-known poet Mirza Ghalib in his own handwriting for Salar Jung I is also a precious piece in the collection. Two ancestors of Salar Jung III namely Aqdas and his son Mir Alam were poets. Their noteworthy manuscripts are also available. Many prose and versified manuscripts in praise of Salar Jung I, II and III and Munir-ul-Mulk I, etc., are plenty in our collection. This also applies to the manuscripts bearing their seals and autographs, etc.

On other subjects the following manuscripts are noteworthy. A Shīte commentary on the Quran by Fathullah Kashani entitled "Talqis-e-Manhaj-us-Sadiqin" which is an heirloom of the collector with endorsement and seals of his ancestors, autographed copy of "Dastur-ul-Khāfirin" which deals with the practice and observances of daily life by Shīte people, different Rasail of Khawja Mohd Dihdar Fani Shirazi which are scarce and 'Kimiya-e-Saadat' by Imam Ghazzali Tusī copied in 902/1496 and having the seals of Golconda kings. The last three folios of this work were replenished by Mohd. Ali in 1332/1914 by the express orders of Salar Jung III. It is obvious that the collector cared a lot for his manuscripts. A work "Khair-ul-Bayan" on Sufism with Arabic text and translations in Persian, Pushtu and Hindi respectively is quite unique. The collection also includes translations of the Mahabharata, the Ramayana and the Injil Mati, etc. A manuscript on philosophy compiled by Shah Shuja, son of Emperor Shah-Jahan, is also a rare work.

Out of the 25 Turkish and Pushtu manuscripts, a historical piece is a 'Babur Namah.' The English translation of 'Babur Namah' made by Mrs. Annette Susannah Beveridge in 1921 and published from London was based on this very codex. Our library has a printed edition of it which also is very rare. "Nisab-e-Turki" is another important manuscript but our copy was transcribed in 12th century A H/18th century A D. We preserve the Turkish diwans of Ali Sher Nawai, Hafiz Turk and Babur, etc., as well. The notable Pushtu Manuscripts are a treatise on Sufism by Karim Dad and Diwane-Rahman, etc.

A valuable illustrated manuscript of Salar Jung's collection is "Majmua-e-Mathnawiyat," also known as "Rouzat ul-Mohibbin." This work is a collection of three mystical mathnawis by three different poets and was transcribed by Ali Alkhatib at Bukhara for the Royal library of Abdul Aziz Bahadur Khan. It contains 20 superb miniatures of Bukhara school. A manuscript "Khamsa-e-Nizami" contains 24 fine miniatures of Shiraz school. Similarly for Tabrez school one can refer the "Diwan e-



Hafiz's manuscript and for Isfahani school, the manuscript "Kulliyat-e-Naziri" There are many manuscripts having the paintings of Deccan and Hyderabad school All these manuscripts are datable from 10th century A H./16th century A D to 14th century A H /20th century A D There are at least five manuscripts containing erotic miniatures Mir Yusuf Ali Khan Salar Jung III engaged an artist by the name Venkat Ramayya to paint the manuscripts "Saharui Bhyan" specially written for him at Hyderabad in 1353/1934-35

The most valuable manuscript of urdu section is "Kulliyat-e-Sultan Mohd Quli Qutub Shah-o-Abdullah Qutub Shab" written in excellent calligraphic Naskh for the Golconda royal library It has eight excellent miniatures of the Qutub Shahi period painted in the style of Shiraz school "Bhog Bai" 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 We also have a treatise on Music by Wajid Ali Shah, Rai Kabisher and Khushhal Khan A manuscript "Tilawat-ul-Wajood" and 'Shikar Namah' by the celebrated saint Khawja Bande Nawaz Gezu Daraz is our proud possession as also is the "Subras" by Shamsul Ushshaq and Wajih The other noted manuscripts are "Diwan-e-Mouazzam Bijapuri," "Diwan-e-Lutufunnisa Begum Imtiyaz," "Diwan-e-Arif Dehlavi," "Chakki Namah," 'Ibrahim Namah,' and the History of Sikhs In biographies we possess a rare, valuable and imposing manuscript called "Majma-ul-Intukhab" written by Shah Kamal Azeemabadi in 1450 pages for Noorul Umara of Hyderabad in 1219/1804

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 Some of these manuscripts are written in the Persian script and yet the language is Hindi They form an interesting chapter in the evolution of Urdu language "Pothi chitar Rekha" by famous Hindi writer, Malik Mohd Jaisa of Oudh (d 1049/1639) is a precious work It was transcribed in 1123/1711 The other notable manuscripts of this special category are 'Punam Prakash,' illustrated Puran Sadi Dis Askand, 'Pothi Sunder Singhar' and 'Nazm-e-Hindi,' etc. All the above manuscripts are written in the Nastaliq script

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

## MUSEUM'S EDUCATIONAL SERVICE

Since the dawn of the century the average Museum in India has changed from a static store-house of antiquities, art objects and stuffed animals to an educational and cultural centre of artistic activity. The general public has also begun to feel the possibility that Museum could supplement the conventional educational institution. Thus the chief function of the Museum is to translate the importance and meaning of their exhibits and to communicate their significance and value to the people at large who have equally inherited cultural wealth of the past ages.

One of the important activities of the Museum, as envisaged in the Salar Jung Museum Act, is to undertake interpretation and research, besides providing education to the community in matters relating to the Museum, for the advancement of learning and dissemination of knowledge among the public.

The Museum is flocked by various categories of visitors. They may be divided into educated casual visitors, students of schools and universities, scholars, research students and above all illiterate masses. To cater to the needs and requirements of such a vast range of visitors belonging to diverse age groups and with varying interests and approach, is no easy task.

In order to serve the needs of general public especially the illiterate visitors who cannot derive any benefit from the general and individual labels provided to the exhibits, the Museum's educational service has arranged guided tours free of charge at six different times each day. The well trained and qualified guide lecturers are not only of immense benefit to the illiterate masses but also to all others who would like to avail the benefit of their services.

Temporary exhibitions have proved to be good source of public education. Temporary exhibitions on selected topics arranged by the educational services of the Museum from time to time to focus the attention on a particular theme are found useful for various categories of visitors. The Salar Jung Museum Board has made it an obligation on the part of the Museum to organise at least five such exhibitions in a year to cater to the needs of visiting public. Since its inception the Museum has been organising periodical temporary exhibitions and thereby fulfilling the utmost need of the community.

To meet the needs of the scholars and research students and also the interested visitors, the Museum has been publishing catalogues on certain important collection of the Museum. So far it has published catalogues on Persian, Arabic and Urdu manuscripts, and on Bidri ware collection of the Museum. Besides a monograph entitled 'An outline on the pre-historical history of Salar Jung,' and 'SJM Bi-Annual Research Journals' were published to serve the scholars. A guide book entitled 'Journeys in art through the Salar Jung Museum' was also published.

The Museum has a special responsibility to train up and prepare the younger generation for future. There are school and university students belonging to different age groups. The unplanned and casual visits of the students are of little use. It is only a planned and well-thought-out visit which can arouse interest and cultivate a habit in the students to visit Museums and to learn through exhibits. In order to meet the demand of the students and to induce their interest the Museum has made the following programmes and implemented them successfully.

*Museum School Service* Under the scheme, students of different age groups and classes are invited in batches of not more than 40 numbers to visit the Museum by prior appointment. They are given special concession in entrance fee. On their arrival at the Museum, the students are given an introductory talk about the contents of the gallery which they are supposed to visit, by a trained staff. After the talk, they are taken to the particular gallery where they see the actual exhibits.

*Museum Lecture Service* The idea of this scheme is to supplement the information given in the school hours and to enrich the knowledge of the students. To achieve this, the trained Guide lecturers and other officers of the Museum connected with the educational activities are sent to various schools by prior arrangement to deliver prepared talks with the help of slides. This scheme will go a long way to help the students in understanding their class-room lessons. The themes of such lectures frequently supplement the lessons of history and culture.

*Training of Teachers* In spite of the best efforts of the Museum only a limited number of schools and colleges can benefit from the Museum's educational service due to its limited resources. In order to make it more effective and enlarge the benefit derived from a visit to the galleries of the Museum, the Museum has felt the need to train the teachers of different schools and colleges, who bring the students to the Museum, on the contents of the exhibits displayed in various galleries. It has been decided to conduct a 'Short term teachers training course' for a period of a fortnight every year for the in-service teachers and for the teachers undergoing professional training.

The first such course was conducted during the month of September, 1976 in the Museum and 27 teachers from different high schools and junior colleges attended the course. This course was only of a week's duration though in future it will last for a fortnight.

The Salar Jung Museum Board has decided to organise the following schemes which will be implemented in the near future.

*Museum Loan Service* Based on the syllabus of the local schools, it is proposed to organise a 'Museum Loan Service' on objects relating to Art, History and Archaeology. For this purpose the duplicate objects lying in the Museum, full size reproductions of miniature paintings, plaster casts of sculptures, bronze, etc. and charts and maps showing the dynastic and other connected history will be included in the programme. Along with these reproductions collapsible show cases will be sent to the schools and colleges for a specific period so that the teachers can make use of them in illustrating their class room lectures. This will be circulated among the various schools of the twin cities.

*Educational Programme for Adults* For this purpose, apart from the guided tours the Museum has proposed to (a) relay the recorded commentaries in the galleries at intervals in different languages (b) arrange film and documentaries based mainly on the nature and collection of art objects in Museum and (c) arrange periodical illustrated talks by scholars for the benefit of the visitors.

*Printing of Popular Publications* In order to enhance the knowledge of the visitors, special hand-books on different types of objects such as Indian Bronzes, European Porcelain, etc., will be printed and put on sale at subsidised rates.

A Museum van has also been sanctioned by the Government and as soon as it arrives the Museum will cross its boundaries and reach the audience beyond the precincts of the Museum.

Thus, it is clear from the foregoing analysis that the Museum has a well planned educational programme to meet the demands of different sections of the visiting public and with the co-operation of the public the Museum will thrive and achieve its cherished goal of educating while entertaining.



## THE CHEMICAL CONSERVATION LABORATORY

Soon after the Government of India took over the Salar Jung Museum in 1958, the need for a chemical conservation laboratory for the care of Museum objects was realised

Accordingly, on the basis of a report which was drawn up by late Shri T.R. Garola, the then Chemist of the National Museum, New Delhi, a small laboratory was set up in August 1961

The collection of the Salar Jung Museum comprises a bewildering variety of materials with a sizable number of objects in each material. The collection includes silver, brass, bronze, marbles, brocades, carpets, wood-carvings, arms, illustrated manuscripts, ivory, canvas and Indian miniature paintings, porcelain, glass, period-furniture, precious stones and other minerals. So a laboratory that is designed to take scientific care of these objects should be well equipped to deal with all types of material.

The Museum laboratory has a unit specially set apart for scientific examination of objects. The equipment at present consists of one Carl Zeiss stereoscopic microscope SMXX (X 100), one Meopta binocular microscope (X 100) with photomicrographic attachment, one Olympus microscope (X 400) one Ashahi Pentax spotmatic camera, one PH meter, one Ultra violet-cum-infra red lamp for physical examination and one Bausch and Lomb Spectronic-20 colorimeter for analysis and a highly sensitive single panned balance.

There are also specific units for the conservation of organic materials, inorganic materials and metals in the laboratory.

Among the organic materials, textiles and carpets are regularly being treated after freeing them from the dust, with the help of vacuum cleaner. A skilled danner on the laboratory staff looks after and artistically consolidates tears and strengthens the fragile textile pieces and carpets.

For the treatment of metals on a small scale, an electrolytic equipment is available. After the completion of treatment, the object is given a coating of a neutral transparent material for preserving it from harmful effects of polluted air.

Another group of material that is given a constant attention in the laboratory is the marble antiquities. Paper-pulp method with mild bleaching agents has been found suitable for deeply stained objects.

## THE PROBLEMS OF CONSERVATION OF OIL PAINTINGS IN THE SALAR JUNG MUSEUM

Salar Jung Museum, Hyderabad is one of the few Indian Museums, which has a large and varied collection of oil paintings, more than 500 in number. Some of them are rare old paintings while others are comparatively recent.

A survey of the physical condition of all the oil paintings has been carried out and the paintings both in the galleries and stores have been categorized according to their existing state of preservation which naturally involves the study of the problems of individual paintings.

Some of these problems are present here

### *Frames and Stretchers*

All the paintings are having protruding nails on the back and the sides. Thick iron wires are tied to the frames for hanging on the walls. These iron wires and nails have done much damage to the paintings, particularly to the canvas paintings, in the stores and galleries.

### *Back of the Oil Paintings*

Most of the oil paintings are on canvas made of bast (jute or flex) as well as cotton fibre. The back of a few of these paintings shows that they had in the past fungal and mould growth so common in the humid tropical climate. There are thick incrustations of dirt which have formed like a layer on the back of some paintings by periodically absorbing moisture. The pockets of the stretchers are full of dust.

Some of these paintings show that there were clusters of mould growth which has affected the painted surfaces too.

Hygrometers have been fixed in stores and in galleries for the reading of the weather conditions. In the galleries daily reading is recorded. Periodical fumigation for checking the insect growth is being done.

### *Cleaning, Filling and Retouching*

Removal of surface varnish from pictures is an important work during the restoration of paintings. Some of them require special attention because different types of varnishes made of different natural resins were



used. In course of time they have darkened and accretion of the birds or tarry matter has fallen over them. Therefore, different types of organic solvents are to be used in diluted form according to the requirements of each painting. Utmost care in cleaning is required. Filling if necessary so that a level like the adjoining area is to be formed and powder colours mixed in natural resins are to be used to distinguish the retouched area from the original on close examination. Old over-painting is to be removed skillfully as a few paintings in the Salar Jung Museum are having over-painting

#### *Preservative Coating*

There are several preservatives which have been used in the paintings in the past and the old method of using natural resins was used till recently. The synthetic resins have got an edge over the natural resins and consequently the paintings are receiving a better treatment now

#### *Relining*

Relining is the name given to the process of strengthening old canvas with a new support. In the past, animal glues were also used for this purpose and there are certain cases of this type in the Museum which pose serious problems of restoration. The universal method, now being used in modern Museums, is thermo-plastic method carried out mostly by hot table vacuum technique as well as the traditional hot iron method. The traditional hot iron method is likely to bring some errors if not handled properly. The wax-resin adhesives penetrate through the canvas weaver into the paint film. This method arrests the cupping, cleavage and general lack of bond. Paintings of this category are numerous in the Salar Jung Museum and some of them have reached such a stage that each time the painting is handled for keeping at a different place it is done only at the cost of a piece of paint film.

During the past twelve months as many as eighteen paintings, big and small, were restored. Those paintings which are again to be kept in the stores after restoration have been enveloped in polythene sheets, to avoid the risk of accumulating dust.



FIG 1--PORTRAIT OF A PRINCE  
Mughal, 17th Century A D

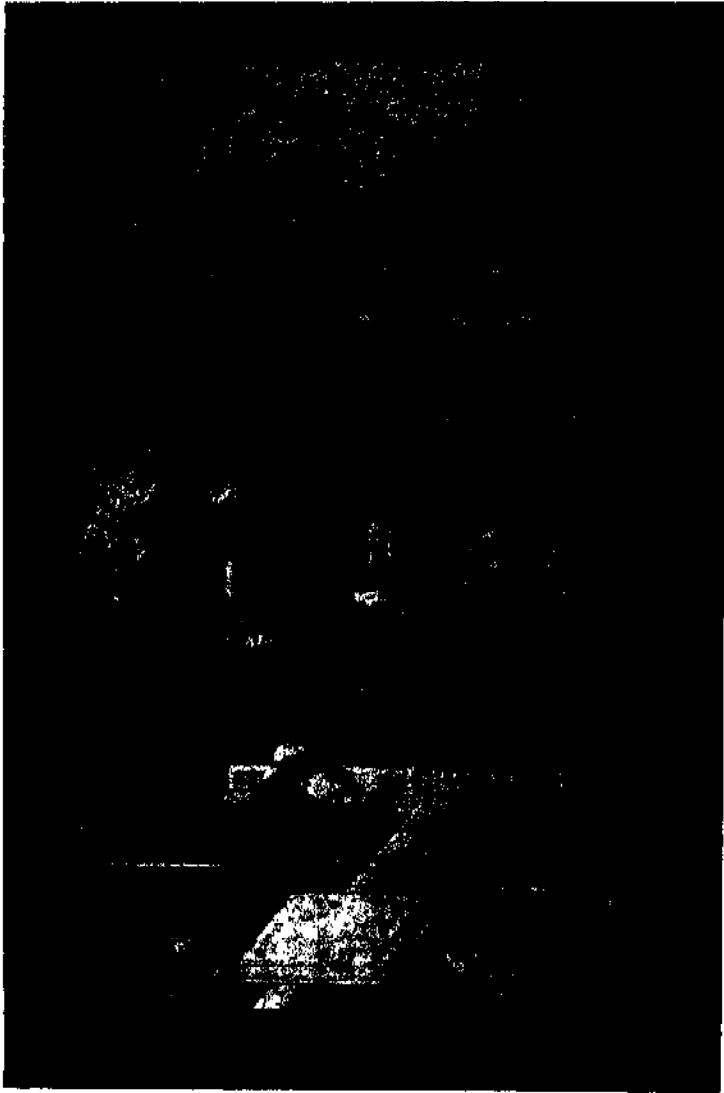


FIG. 2—MUGHAL MINIATURE  
18th Century A D

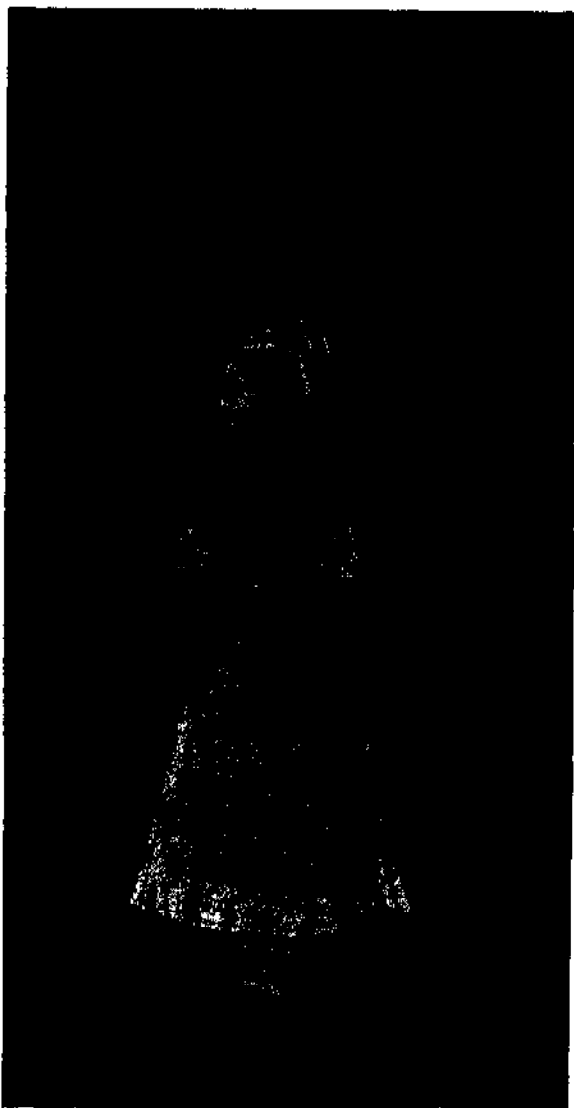


FIG. 3—YOGINI  
Deccan (Golconda), Mid 17th Century A.D.



FIG 4- DEVAGANDHARI RAGINI  
Rajasthan (Amber)  
Early 18th Century A D



FIG. 5—RAJA PRAKASHCHAND  
Pahari School (Guler)  
18th Century A D



FIG 6—VASANT  
Oil on Canvas  
by Nandalal Bose, 20th Century A D



FIG 7—VISHNU  
Pallava Period,  
9th Century A D





FIG 8 NATARAJA

Bronze

Vijayanagara Period, 15th Century A D



FIG 9—SCENE FROM MAHABHARATA  
Kalamkari Temple hanging  
Kalahasthi, 19th Century A D

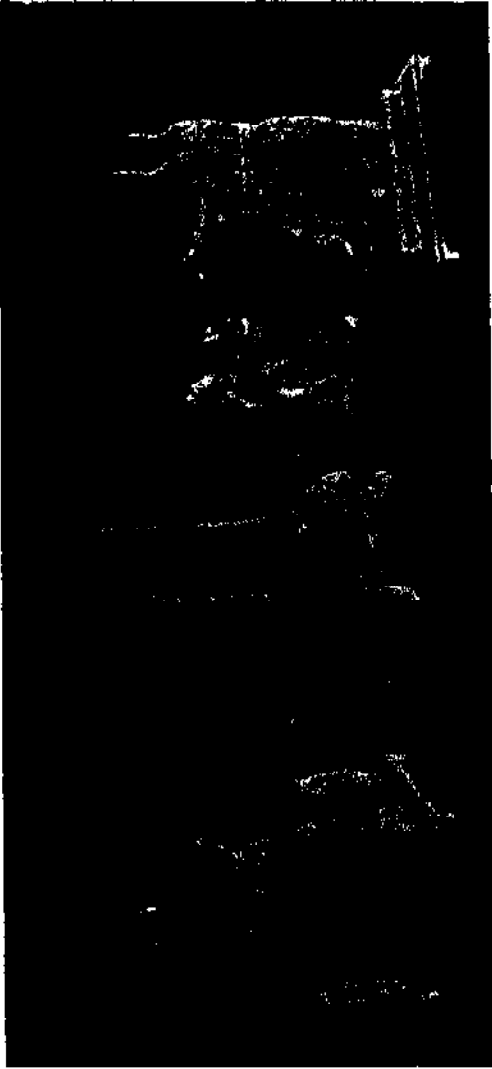


FIG 10—IVORY CARVINGS  
South India, 19th Century A D



FIG. 11—ASSORTED JADE CARVINGS  
India, Late 17-early 18th Century A D



FIG 12—INSCRIBED SWORD

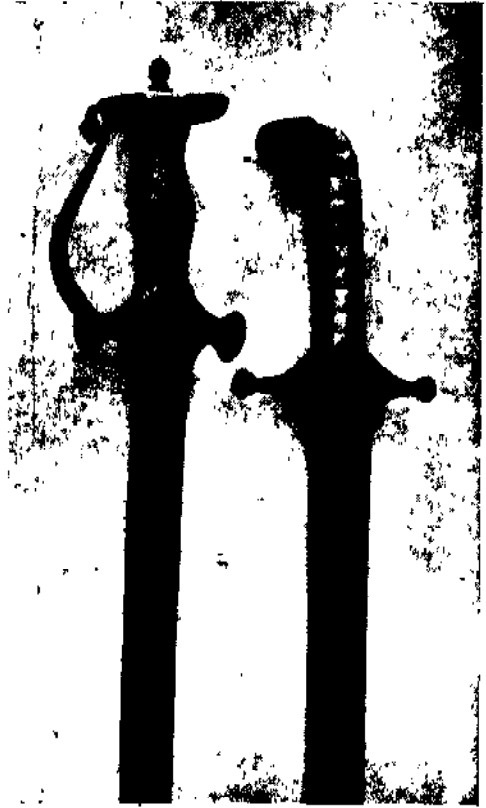


FIG 13—SWORD-HILTS OF INDIAN & PERSIAN ORIGIN  
Late 17th Century A D



FIG 14—PERSIAN SWORDS  
17th Century A D



FIG 15—GANESHA'S TRIUMPH OVER VIGHNANTAKA  
Bronze, Nepal, 19th Century A D



FIG 16—PORCELAIN SAUCER  
Decorated in Polychrome Enamels  
Wan Li Period, 1573-1619 A. D.



FIG 17—WATER FALL  
Silk Embroidery, Japan, 19th Century A D.





FIG 18—WATCHFUL SENTINEL  
Oil on Canvas by Sir, Edwin Lutyens  
English, 19th Century A.D

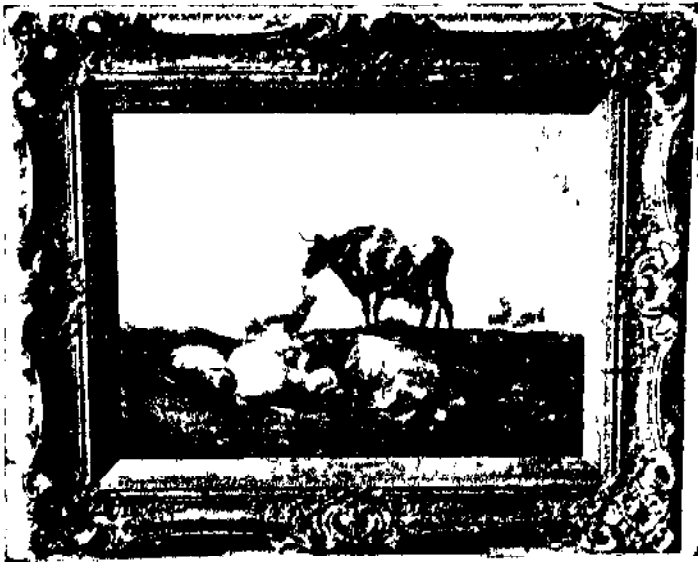


FIG 19—CATTLE IN REPOSE.  
Oil on Canvas by T. S. Cooper  
England, 19th Century A.D.



FIG 20—MEPHISTOPHELES AND MARGARETTA  
by Unknown European Sculptor, 18th Century A D

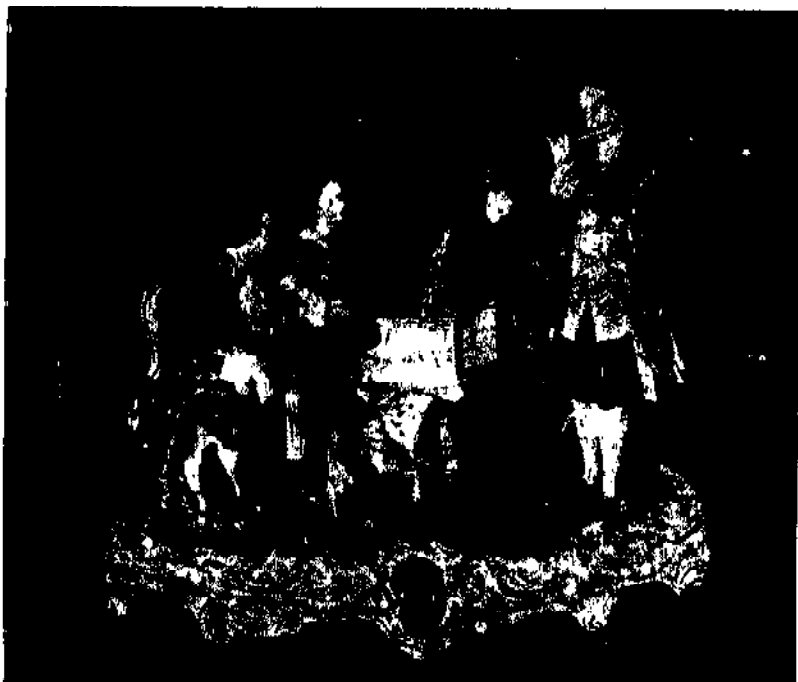


FIG 21—THE TRIO  
DRESDEN PORCELAIN  
Germany, Late 18th Century A D



FIG 22—INSCRIBED GLASS  
Istanbul Turkey, 15th Century A D

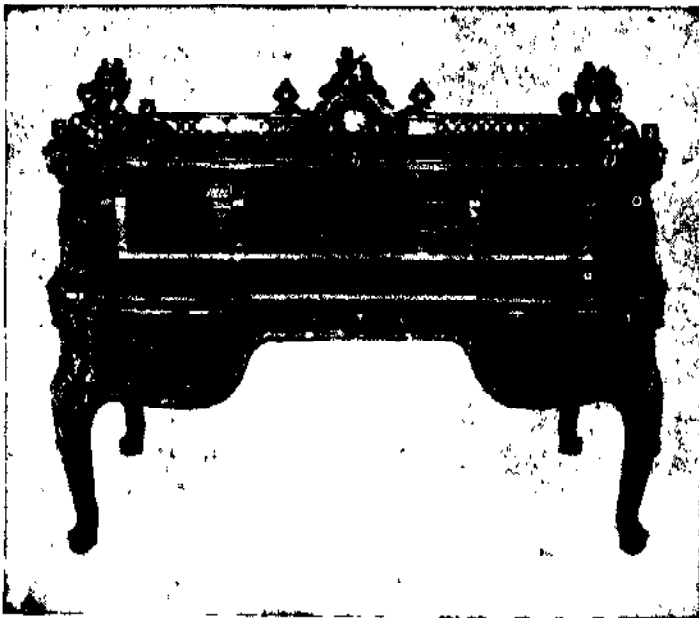


FIG 23—WRITING TABLE OF LOUIS XV  
Replica by Bourdely 1889 A D





## HOW THEY VIEW THE SALAR JUNG MUSEUM

This most impressive and varied collection should be used for educational purposes. If we have proper guides, visitors will learn a great deal of world history. I congratulate those in charge of it on their efficient care.

15-1-1953.

DR S. RADHAKRISHNAN  
*Vice-President of India*

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A unique and rich collection. In its diversity and quality quite unlike anything I have ever seen. One could spend literally days in study and admiration. I have greatly enjoyed the opportunity to see it. Preserve it well.

28-1-1953

RALPH J BUNCHE  
*United Nations*

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### THIS MUSEUM ?

This is no Museum—as it is said—  
For, as you know, a Museum is dead  
And this which millions shall come to see  
Is all alive with immortality  
Here, like a panorama, wide-unfurled,  
Before us lie the treasures of the world,  
Ivory statuettes, great jars of jade,  
Mirrors and boxes with bright gems inlaid,  
Persian carpets, ivory carpets—and  
Carpets of multi-colours from our land  
With soul that's multi-coloured chandeliers  
Of choicest crystal, tiers on glittering tiers  
Rising in curved chains without a fleck  
These chandeliers are obviously czech,  
(Perhaps, from Prague)—suddenly turn to view  
Miraculous China vases tinged a blue



That is the soul of blue, not blue alone,  
 A blue that almost makes blue heavens atone  
 For their pale-blueness—China through whose art  
 You see the throbbing of an ancient heart  
 Laden with imagery subtly drawn  
 Out of the secrets of man's earliest dawn,  
 Egypt is here and Russia and Japan  
 All history of time and place and man  
 Haunts us from room to room and never ceases  
 To take our breaths away with its great masterpieces,  
 Varieties of clocks from different climes  
 Marking our time, though wrought at different times,  
 By different master craftsmen all sublime  
 Who, with eternal art, have challenged time,  
 Look at this rare collection, walking sticks,  
 Standing united—could we all but mix  
 With such intimacy and comradeship,  
 As they do—Lo! What master-pawns of chess,  
 On chequered chessboards—strange beyond all guess,  
 Is their variety and loveliness!  
 I could, of course, keep adding to the list,  
 But then, my ink should be of amethyst  
 And lapis lazuli—ruby and pearl  
 Emerald and diamond set in a whirl  
 Of rich intoxication through my pen  
 If I should try and picture unto men  
 This world which is a thousand worlds in one—  
 But let me talk awhile, before I've done  
 Of one or two such masterpieces here  
 As have in me evoked an atmosphere,  
 Of immortality—Veiled Rachel—she  
 Interpreter of immortality,  
 Under a veil immortality she stands  
 Benzon's secret love held in her hands  
 Under soft waves of veils that never shift  
 Being marble-wrought—and no one dare uplift!  
 And then that masterpiece of cape and hood,  
 Mephistopheles deftly wrought in wood  
 On this side, he, the hard implacable one,  
 Behind him, peace-embodiment, a nun  
 Breathing of purity and innocence—  
 These statues capture us and make the sense

Drowse into trance     Well then, it now appears,  
That I could go on writing thus for years—  
But I must stop     but where I stop     I bend  
My head in all humility to my friend  
Whose genius, in every piece, reflected,  
Is deathless now in all he has collected—  
A prince among collectors, he outlives  
The centuries beyond a doubt—and gives  
Our land a greater status, greater height  
In history     Why, even while in write  
I sense his spirit moving through the halls,  
Between the Chinese vases, Cashmere shawls,  
You, everywhere, in every nook—and we  
Who feel that presence, bow our heads and say:  
“Prince of collectors, you have come to stay—  
You are immortal and shall never pass away!”

This Museum is the finest liberal University in the country

5-3-1953

HARINDRANATH CHATTOPADHYAYA  
*Written at Salar Jung Devdi*

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The Museum is of great interest as the document of the taste of a period. The display has been made with great understanding and sensitivity. I have found this visit most enjoyable due to the kindness of the authorities shown to my wife and myself.

J. L. ROY DAVIDSON  
*Professor of the History of Art,  
Ugole University, U S A*

---

It has been a delight to pay a visit to the great collection of works of art and historical interest known as the Salar Jung collections. It shows what one man's genuine interest and love for art can do bring together such a delicious feast for the eyes. One's wonder and admiration are roused when it is remembered that it is the collection of an individual and that not many a state can boast of a like collection.

3-7-1955

RAJENDRA PRASAD

I am simply amazed to see the variety and range of the collections in the Salar Jung Museum. I wish I had a few days' time in hand, for it takes several days to see and appreciate the beauty of the exhibits. I am indeed grateful to the Curator and the Superintendent for having taken us round and explained the significance and the beauty of the exhibits which are simply superb.

7-10-1956

S R DAS  
*Chief Justice of India*

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I spent a most interesting two hours at this rich and impressive collection. The variety of treasures brought together in one place by the all-embracing interest of a great collector has made of this place a real place of general education. I am very grateful to the staff for their kindness and courtesy. They can well be proud of their work in bringing order into such a comprehensive collection. How I wish I had much more time to spend here.

7-10-1958

ZAKIR HUSAIN

---

I have been astounded by the extent and beauty of this fabulous collection. The more so as it was collected during the life time of one individual. It has brought together the beauty and artistry of every land for the enjoyment and education of the people.

10-2-1959

ULSWORTH BUNKER  
*American Ambassador*

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It has been a great pleasure to us to visit again the Salar Jung collection after twenty years and now as a public Museum. Having seen the most famous Museums of Europe only recently, we have nevertheless been highly impressed. Like all private collections, the Museum still needs much weeding out, checking, cataloguing and systematic compilation. But what is already available is amazing in its quantity and quality. Amongst the Indian exhibits, there are innumerable rare and most admirable pieces. The foreign collections are very many sided and properly arranged will be of the greatest national importance. For an independent nation must have a vision of the whole world and of its cultural achievements and it will appreciate its own cultural achievements much better.

when it can compare them with those of other countries. The Museum still is young. It can become one of the greatest cultural value to the nation when the collections will be properly explained. But this still needs much time. On the whole we are full of admiration

14-3-1959

DR HERMANN GOETZ AND MRS GOETZ  
*Former Director, Baroda Museum and  
Curator, National Gallery of Modern Art,  
New Delhi*

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Myself and my wife and children visited this great collection of art in every court and clime. I feel internationally this institution is the greatest. It can be safely called the pride of our country. I am grateful to the Officers for taking us round everywhere and explained to us the implications of everything that is exhibited there.

31-12-1959

V V GIRI  
*Governor of U P*

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I have spent but two hours in this fascinating Museum and yet two weeks would have been insufficient to appreciate the beauty of all that is here. It is the most remarkable one-man collection I have seen.

26-9-1962

AGA KHAN

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My wife and I could fortunately get sometime to visit the Sir Salar Jung Museum and view the incomparable treasures collected there. As the time at our disposal was short, we could only have a fleeting glance at most of the exhibits. But it leaves one wonder-struck at the wealth collected under one roof and that too the result of the insight, taste and spirit of one man. Indians can never be sufficiently grateful to the ardent collector and it is fitting that not only his collection but his memory should be preserved for posterity.

27-10-1968

HIDAYATULLAH  
*Chief Justice of India*



## YEAR-WISE CHART OF VISITORS AND REVENUE RECEIPTS

Year	No of visitors	Revenue
		Rs Np
1961-62	2,07,619	1,87,930-00
1962-63	2,17,750	2,63,606-00
1963-64	2,69,625	3,23,632-00
1964-65	2,89,036	3,41,888-00
1965-66	2,79,075	3,43,979-00
1966-67	3,10,835	3,87,131-00
1967-68	3,85,887	4,61,468-00
1968-69	2,89,800	3,59,124-00
1969-70	2,89,284	3,36,648-00
1970-71	4,02,089	4,98,295-27
1971-72	4,03,852	5,16,984-00
1972-73	3,49,929	4,46,877-27
1973-74	4,42,903	5,81,019-21
1974-75	4,93,602	6,48,987-32
1975-76	5,33,021	7,04,598-36

} Two months closed  
for shifting the  
Museum

## SALAR JUNG MUSEUM BOARD SINCE 1961

( July 1961 to June 1966 )

- 1 Governor of Andhra Pradesh — *Chairman* . *Ex-Officio*  
Dr Bhimsen Sachar (July 1961 to 6th September 1962)  
General S M Shrinagesh (September 1962 to May 1964)  
Shri Pattam A Thanu Pillai (May 64 to June 1966)
- 2 Secretary to the Government — *Ex-Officio*  
of India, Ministry of  
Scientific Research and  
Cultural Affairs
- 3 The Mayor of the Municipal — *Ex-Officio*  
Corporation of Hyderabad
- 4 The Vice-Chancellor, — *Ex-Officio*  
Osmania University
- 5 The Accountant-General, — *Ex-Officio*  
Andhra Pradesh
- 6 Nawab Abbas Yar Jung
7. Dr P V Rajamannar
- 8 Dr P T Borale
- 9 Shri G Venkatachalam
- 10 Representative of the Shri J P L Gwyn (July 61 to June 62)  
Government of A P, Shri K N Anantaraman (July 62 to June 66)
- 11 Representative of the Shri N Ramesan (July 61 to June 62)  
Government of A P Shri L N Gupta (July 62 to March 65)  
Shri N Bhagawandas (March 65 to June 66)
- 12 Secretary/Director Shri V L Devkar (July 61 to 27-12-64)  
Shri M.A Razvi (28-12-64 to 16-2-65)  
Shri V D Krishnaswamy (17-2-65 to 30-6-66)

( July 1966 to June 1971 )

1. Governor of Andhra Pradesh — *Chairman Ex-Officio*  
Shri Pattam A. Thanu Pillai (July 1966 to June 1968)  
Shri Khandubhai K. Desai (June 1968 to June 1971)
2. Secretary to the Government of India, Ministry of Education and Social Welfare — *Member Ex-Officio*
3. The Mayor of the Municipal Corporation of Hyderabad — *Member Ex-Officio*
4. The Vice-Chancellor, Osmania University — *Member Ex-Officio*
5. The Accountant-General, Andhra Pradesh — *Member Ex-Officio*
6. Nawab Abbas Yar Jung — *Member*
7. Dr. P. V. Rajamannar (July 66 to June 69) — *Member*  
Shri C. Sivaramamurti (June 69 to June 71) "
8. H. H. Mehar Taj Nawab Sajeda Sultana, Ruler of Bhopal, — *Member*
9. Shri G. Venkatachalam (July 66 to June 68) — *Member*  
Shri Kari J. Khandalavala (June 68 to June 71) "
10. Representative of the Government of A. P. Shri K. N. Anantaraman
11. Representative of the Government of A. P. Shri N. Ramesan (July 66 to Feb. 68)  
Shri M. T. Raju (March 68 to Jan. 71)  
Shri V. K. Rao (Feb. 71 to June 71)
12. Secretary/Director Shri V. D. Krishnaswami (1-7-66 to 16-2-69)  
Shri M. A. Razvi (17-2-69 to 8-12-69)  
Dr. Satya Prakash (9-12-69 to 30-6-71)



( July 1971 to June 1976 )

- 1 Governor of Andhra Pradesh — *Chairman* *Ex-Officio*  
Shri Khandubhai K Desai (July 71 to 24-1-1975)  
Shri S. Obul Reddy (25-1-75 to 7-1-1976)  
Shri M L Sukhadia (8-1-76 to 15-6-1976)  
Dr R D Bhandare (16-6-76 onwards)
- 2 Secretary to the Government — *Member* *Ex-Officio*  
of India Ministry of Educa-  
tion and Social Welfare
- 3 The Mayor of the Municipal — *Member* *Ex-Officio (Vacant)*  
Corporation of Hyderabad
- 4 The *Vice-Chancellor*, — *Member* *Ex-Officio*  
Osmania University
- 5 The Accountant-General, — *Member* *Ex-Officio*  
Andhra Pradesh
- 6 Nawab Abbas Yar Jung — *Member*
- 7 Shri Karl J Khindalavala — *Member*
- 8 Dr Rasheeduddin Khan, M P — *Member*
- 9 Shri C Sivaramamurti — *Member*
- 10 Representative of the Shri K N Anantaraman, ICS (Retd )  
Government of A P.
- 11 Representative of the Shri V K Rao (July 71 to June 73)  
Government of A P Shri N Bhagwandas (July 73 to June 76)
- 12 Secretary/Director Dr Satya Prakash (1-7-71 to 8-12-75)  
Shri M L. Nigam (9-12-75 onwards)

( July 1976 to June 1981 )

- |   |  |
|---|--|
| 1 Governor of Andhra Pradesh<br>Dr R D Bhandare                                       | <i>Chairman Ex-Officio</i>   |
| 2 Secretary to the Government of India<br>Ministry of Education and Social<br>Welfare | <i>Member Ex-Officio</i>   |
| 3 Mayor, of the Municipal Corporation<br>of Hyderabad                                 | <i>Member (Vacant)</i>   |
| 4 Vice-Chancellor Osmania University<br>Shri P Jagan Mohan Reddy                      | <i>Member</i>  |
| 5 Accountant-General, A P-II<br>Shri A G Naravanaswamy I A & A S                      | <i>Member</i>  |
| 6 Nawab Abbas Yar Jung  | <i>Member</i>  |
| 7 Dr N R Banerjee,<br>Director, National Museum,<br>New Delhi                         | <i>Member</i>  |
| 8 Prof Rasheeduddin Khan, M P   | <i>Member</i>  |
| 9 Shri Karl J Khandaiwala   | <i>Member</i>  |
| 10 Representative of the<br>Government of A P   | Dr N Bhagwan Das, I A S,<br>Chief Secretary to Government of<br>Andhra Pradesh                 |
| 11 Representative of the<br>Government of A P   | Shri C S Sastry, I A S,<br>Secretary to Government of Andhra<br>Pradesh, Education Department, |
| 12 Secretary/Director   | Dr M I Nigam   |



## CONTRIBUTORS AND CONTRIBUTIONS

<p><b>Dr. M.L. Nigam,</b> Director I/c, Salar Jung Museum</p>	<p>Editorial, Indian Miniatures and Arms and Armour.</p>
<p><b>Dr. D.N. Varma,</b> Keeper, Salar Jung Museum.</p>	<p>Origin and Development of the Museum and Indian bronzes</p>
<p><b>Shri G.G. Krishniah,</b> Deputy Keeper, Salar Jung Museum.</p>	<p>Indian Textiles, European Porcelain, Glass, Clocks and Decorative Arts</p>
<p><b>Shri M. Bava Rao,</b> Deputy Keeper Salar Jung Museum.</p>	<p>Sino-Japanese, Nepalese and Burmese collection</p>
<p><b>Shri D. Bhaskara Rao,</b> Deputy Keeper, Salar Jung Museum</p>	<p>Modern Indian Painting, Indian Ivory and Educational Services</p>
<p><b>Shri K.O. Qarni,</b> Picture Restorer, Salar Jung Museum.</p>	<p>Restoration of oil paintings</p>
<p><b>Shri B. Kotiah,</b> Senior Guide Lecturer, Salar Jung Museum</p>	<p>European Painting and European Sculpture</p>
<p><b>Shri S.M. Jawad Razvi,</b> Librarian, Salar Jung Museum</p>	<p>History of Salar Jungs, Origin and Development of the Library</p>
<p><b>Shri Rahmat Ali Khan,</b> Research Scholar, Salar Jung Museum.</p>	<p>Manuscripts collection.</p>
<p><b>Smt. Kamala Mahurkar,</b> Senior Technical Asst Salar Jung Museum.</p>	<p>Chemical Conservation Laboratory</p>
<p><b>Shri V.B. Gangadhar Rao,</b> Guide Lecturer, Salar Jung Museum</p>	<p>Indian Jades Persian Carpets, Ceramics, Metal-ware and Glass.</p>
<p><b>Shri K.S.R. Murthy,</b> Junior Technical Asst. Salar Jung Museum.</p>	<p>European furniture and Indian Decorative Arts.</p>