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THE SALAR JUNG MUSEUM

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Crus : A 'process on horse-back'; Decent. Painting: 18th Century A.D.  
1001 By Dr. Satyagrah

JOURNEYS IN ART  
THROUGH  
THE SALAR JUNG MUSEUM

(Guide Book)



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Sri Khandabhai K. Doshi,  
Governor of Andhra Pradesh and Chairman, Salar Jung Museum Board.

## PREFACE

This visitor's Guide Book entitled 'Journeys in Art through the Salar Jung Museum', planned and produced by the Director, though a modest introduction to the rare works of art collected by Salar Jung I and III, tends to arouse and inculcate interest in world neighbours among the visitors to the museum through a simple but effective way.

Our society is now not simple. The world is shrinking through science and this shrinking of the world has made all of us neighbours. Each of us is indebted to the whole world for the beauty and comforts, which surround us. The various parts of the community are now inter-continental in scope.

Let us hope that this brief guide, highlighting both national and international art treasures of the Salar Jung Museum, would lead to the promotion and cultivation of mutual understanding among people, since the part played by a Museum in cultural and social life is constantly increasing in importance.

If the transmission of tradition is now maintained as one of the chief purposes of education and with it a sense of continuity with our own past, the Salar Jung Museum is to play a great part in performing the paramount educational function of communicating the patterns of earlier civilizations of the world and the stages by which man has evolved them.

I am sure that the newly planned Guide Book will be of great value to the visitors from the above point of view also.

Sd/-

(Khandubhai K. Desai)  
Governor of Andhra Pradesh  
and  
Chairman,  
Salar Jung Museum Board.

Dear visitor,

Works of art, representing important countries and cultures, have been selected from the Salar Jung Museum for being highlighted, so as to facilitate the task of making a profitable visit to the galleries for the visitors. This has been done in order to see that the visit to the Museum is not only entertaining but also informative and educative.

Journeys in Art become more meaningful to visitors of all kinds, boys and girls of all ages, i.e. those of non-school going age and also those of school and college going ages and adults, both men and women, when the objects can be seen by them at first hand.

For this purpose, a cordial invitation is extended to all, irrespective of age, caste and creed, to visit the Salar Jung Museum, Hyderabad. Real journeys in Art in the form of guided tours, are arranged free, six times at scheduled hours every day, but visitors and their families can visit the Museum without any appointment also. The hours to visit without guidance are from 10-30 A. M. to 5 P. M.

We look forward to your visit.

Sd/-Satyaprakash  
Director,  
Salar Jung Museum,  
Hyderabad.

## Visitor's Guide-Book

## JOURNEYS IN ART Through The Salar Jung Museum



Nawab Mir Yusef Ali Khan  
(Salar Jung III)

A modest introduction to the bewildering nature and variety of art objects from different parts of the world, presented in galleries and reserve collection of the Salar Jung Museum, Hyderabad, for the recreation, education and inspiration of the visitors - both young and old - to the Museum.



## JOURNEYS IN ART

### Zones

### Countries to be visited

#### SOUTH ASIA

1. India
2. Nepal
3. Tibet
4. Burma
5. Pakistan (East & West)

#### EAST ASIA AND

#### SOUTH EAST ASIA

1. Thailand & Indonesia
2. China
3. Japan
4. Korea

#### WEST ASIA

1. Persia
2. Egypt
3. Turkey
4. Syria

#### AFRICAN, EUROPEAN,

#### RUSSIAN & AMERICAN

1. African countries including Tunisia
2. United Kingdom
3. Belgium
4. France
5. Holland
6. Italy
7. Germany
8. Austria
9. Switzerland
10. Czechoslovakia
11. Greece
12. Bohemia
13. U.S.S.R.
14. U.S.A.

A salient feature of this Museum is the international character of its collection. Journey in Art, like charity, naturally, must begin at home. As travel in the younger sort is a part of education and in the elder a part of experience, these journeys in Art, it is hoped, would be profitable to all the sections of the community, for whose benefit the Salar Jung Museum stands established. Situated in South Asia as this Museum is, the journey in Art is to give a glimpse, first, of the art of South Asia, as it is presented on the basis of its exhibits. Educationally, it is an approach, both scientific and logical. In this way, visitors would be able to proceed seeing this collection from the standpoints—from the known to the unknown and from the familiar to the unfamiliar.

Starting with the place, where the Museum stands situated and with the great personality, after whom it is popularly known, let us, first of all take you to India in South Asia in general and to the old Hyderabad State, and specially to one of its Prime-Ministers' (Founders') Hall or the Hall of Introduction, in order to enable you to pay homage to a grandee of the old Hyderabad State, the late Nawab Yousuf Ali Khan, popularly known as Salar Jung III, grandson of the Salar Jung I, who was the Prime Minister of Hyderabad during the critical years of the Mutiny of 1857. In view of the fact that the Salar Jung's family is a name to be conjured with within the old Hyderabad State and five of the family members were chosen by the Nizams to serve as their Prime Ministers, a visit to this hall would give a glimpse of Salar Jung's past history, on the basis of a study of their personalities, as judged from their portraits, and also from those of contemporary Nizams, under whose regime they flourished. The golden masnads with canopies on silver poles, used in the time of the founder and also in that of his grandfather, lacquered Baiganpalli and Nirmal screens, drawing-room suite, the carved dining-table, sedan chairs and paraphernalia for processions are some of the objects to present the glory of the Asian nobility. Two autographed photographs of Queen Victoria, a silver-punch bowl, a silver basin and a golden casket, presented to Sir Salar Jung I during his visit to England, are some of the noteworthy objects to show how the grandfather of the founder was held in high esteem by the contemporary Imperial authority.

Southern India, the region in which the Salar Jung Museum stands located, presents a few good pieces of plastic art.

The bronzes, representing South Indian art in Somaskanda and Nataraja of the Vijayanagara period, assignable to the 16th century, are masterpieces. A dozen smaller figures, depicting the Tamil Saints Thirugnana Sambandar, Thirunavakarasa, a dancing Ganesha, a Balakrishna, a pair of Siva and Parvati and Vishnu and Lakshmi are the other attractions of the section. A few Chola and Vijayanagara icons in bronze can also be studied in this section.

In addition to the above, this Museum is having two inscribed Chalukyan stone sculptures of Parsvanatha and Mahavira, which were, once discovered from Koppal in Mysore State. They are ascribed to the 12th century A.D. on the basis of the inscriptions they contain. The inscriptional evidence is corroborated on stylistic grounds as well. A solitary example of the 12th century bronze, presenting Vishnu, representing Chalukyan art and a few small bronze figures of the Chola period constitute small but important additions to the Museum.

A few Western-Indian bronzes were acquired recently and added to the collection. One of them belongs to the 9th century A.D. Two inscribed Jaina bronzes of the 15th century are also fine examples of the bronze-casting art, resorted to in this country, during the 15th century.

The wood-carver's art, for which South India has been well-known traditionally, has its fine specimens in a boldly carved screen and 'pankha' with figures of Hindu pantheon, which are drawn from Madhura and occupy a place of pride in the South Indian Section, along with a replica in wood of the stone Mandapam found, at the temple in Madurai. Fine examples of wood-carvings are available in the old chairs of the Dutch period from Cochin and Calicut. Walnut teapots, cabinets, chairs and screens from Kashmir (in the North of India) afford the visitor an imaginary trip to Kashmir, the 'Switzerland' of India and a fascinating land of natural beauty and splendour.

Among the Indian crafts, mention may be made of silver and gold works, precious stone objects, Bidri, arms, ivory works, textiles and costumes, carpets, Indian paintings—both mediæval and modern—and manuscripts.

The beautiful oriental silver-crafts are represented by beautiful examples of filigree work from Cuttack (Orissa) and Karimnagar (Andhra Pradesh), embossed work from Tanjore and Burma, slightly hammered work from Delhi, Hyderabad and Lucknow (U.P.). The pandan or betel-nut-container, displaying filigree art of Karimnagar, is a beautiful specimen of the Indian silversmith's art. This betel-nut-container has the Salar Jung's monogram on it. The trappings for horses, elephants and bullocks, reported to have been used by the Nawab on ceremonial occasions, lend a special charm to the collections in the gallery, because of their being oriental in nature and outlook. The Indian silver filigree work from Cuttack (Orissa) and Karimnagar (Andhra Pradesh) convey to the visitors the delicacy of the Indian silversmith's art. The Karimnagar filigree betel-nut-container, belonging to Nawab Salar Jung's mother is a beautiful specimen of Indian silver filigree art also. Specimens of silver-ware from Burma and other parts of Asia are also on view. Examples of beautiful gold enamel work from Jaipur (Rajasthan) are available in the Jade Room, where, besides several beautiful specimens of ornamented stud-work, and other mineral objects, the noteworthy are the carved jade-handles of daggers and swords, encrusted with precious stones. Here are also presented two small bejewelled knives, very delicately carved and studded with emeralds and rubies.

Not only the North Indian art but also the art of South India in these very fields can be studied here in the swords and daggers, reported to have been associated with such great personalities like Aurangzeb, the last notable Moghul Emperor of the 17th century, Tipu Sultan, Nizam I and Taneshah, the last Golconda ruler.

Though Zarnishan, Tah-i-nishan and Koft techniques of work are available on the handles of arms in the Arms Section, Bidri work, the most important industry of old Hyderabad State, is fairly well represented, on the basis of a few fine specimens in one of the galleries of the Museum. A few specimens from Lucknow (U.P.) and Murshidabad (Bengal) also find a place in the collection. Nirmal



and Baiganapalli lacquered furniture and screens and a couple of Warangal carpets, presented from the area in which the Museum stands established, go to highlight the achievements of this region of India in the field of decorative and artistic crafts.

India has been known for its textiles from the past ages and the collection of saris and dupattas with beautiful patterns bear testimony to the aesthetic taste of their producers in the field of both dyeing and weaving. The textiles of the Museum are no less important in both quality and quantity. They represent a great variety of Indian textiles, which include in them a few examples of the tie-and-dye work and also '*patola*' from Patan in Gujerat. The Museum is rich in Kashmir shawls also. Under the patronage of the Moghul emperors, as well as under some rulers of Kashmir, during the 17th and 18th centuries, the shawl industry in Kashmir reached its pinnacle of glory. The Museum also gives place, in its galleries and store, to a good number of Benarasi sarees, brocades and jamdanis from Lucknow and Benaras. The fine muslins from Decca (in East Pakistan) and Baluchars of Bengal are famous textiles. Murshidabad was once an important centre for Baluchars, which are woven with beautiful figures on borders. The Museum has, in its collection, some beautiful Baluchars of Murshidabad.

The Museum is proud of having a few good embroidered cloth-pieces, giving place to Phoolkari-art work from the Punjab. It has also some good Chamba rumals (handkerchiefs). Some of them are unique examples of Indian embroidery and have on them Ras-leela scenes, hunting scenes, and ten incarnations of Vishnu. Four embroidered Moghul curtains, representing the 'Tree of Paradise' or 'the Persian tree of life', give evidence of good embroidery work executed in them during the Moghul times. Brocades from Aurangabad and Himroo and other embroideries from Kutch and Kathiawar also deserve notice and study. The masnads, embroidered with gold threads, are the beautiful examples of Hyderabad zari-work.

The Museum is rich in its Kalamkari textiles of Andhra Pradesh, depicting the epic scenes of the Ramayana and the Mahabharata and also in a few early curtains giving place to

floral works. The Telia rumals of Andhra Pradesh, made of tie and dye (or bandhana) and sequin embroidered curtains are proud possessions of the Museum.

Ivory-inlaid furniture and a fine ivory carpet are also the outstanding exhibits of oriental art in this Museum. Miniatures of various schools, Moghul, Western Indian, Rajasthan, Pahari, Orissan and South Indian schools of paintings (from Tanjore, Bijapur, Golconda, Hyderabad etc.) in some cases forming part of paper manuscripts and in a few, included in palm-leaf manuscripts enrich the Museum's collection. Some of the Moghul and other miniatures are invaluable and rare. Of these rare and invaluable miniatures, a few deserving description are: a late 16th century Moghul miniature (which is a page from Akbarnamah) depicting the birth of a prince, a late 16th century Imperial Moghul miniature depicting a court scene, an early 17th century miniature of Golconda, a Sub-school of Deccani School, depicting a nobleman with a book in hand, an early 17th century miniature of Bijapur, another Sub-school of Deccani School, a mid-17th century miniature of Malwa School, depicting Rama and Sita, a later 17th century miniature of Bundi Sub-school, depicting a ruler enjoying music, a mid-18th century miniature of Chamba Sub-school of Pahari School of Indian painting depicting lovers, and a mid-18th century miniature of Noorpur Sub-school of Pahari School of Indian painting, depicting a scene from palace.

Among the Asian objects of art, the armoury of the Museum also presents an outstanding collection. Shahjehan's enamelled katar, swords belonging to Aurangzeb, Taneshah, the last Golconda king and Nawab Mir Nizam Ali Khan, the Second Nizam, are noteworthy. The straight, curved, dented swords, the dagger, the hunting knife, the Afghan knife, the kukri, the shield, the armour and the breast-plates, an armour with the name of Allah on every link (belonging to one of the Bijapur kings), the inscribed weapons, bearing inscriptions of Quranic text in gold letters, a Rajput sword with silver and gold work, together with the depiction of ten incarnations of Vishnu on it are some of the attractions of this section.

After going through the glories of the art material of India proper, let us now dwell upon the Art of Nepal, which was, for ages, very much influenced by the art and culture

of India. The Museum offers to visitors a few beautiful bronzes representing the Hindu and Buddhist deities, such as Ganesha, Buddha etc. Next to Nepal, visitors can view a few remarkable art objects from Tibet, a country which is very close to and culturally presents art and culture analogous to those of India and Nepal. The Tibetan articles represented by Tankas (painted on cloth), bronzes, representing Buddha, and a few bronze objects, beautifully encrusted with Turquoise stones, representing Buddha and Bodhisatvas, and encrusted snuff bottles are the rare pieces of their kind.

The arts and crafts of Burma are represented in the Burmese room of the Museum by some beautiful and intricate wood-carvings. A few bronze objects and two textile-hangings from Burma are noteworthy. The seated bronze Buddha figure is a masterpiece of Burmese art and iconography. In it the sculptor has successfully delineated the Burmese concept of Buddha.

The wood-carvings of Indonesia, specially the Balinese, are the beautiful examples of art objects, made during the last quarter of the 19th century and also in the beginning of the 20th century. A figure of a dancing lady, holding a mirror in hand and looking into it, is beautifully carved in wood. It is a remarkable piece, depicting the craftsmanship of Bali, where Hinduism has a remarkable impact on culture. A solitary Buddha figure of Thailand is a rare example, showing how the indigenous Indian art and religious influences were harmoniously blended, so as to pave the way for the creation of unique art-styles in Thailand.

The visitor is given a good opportunity to see and enjoy the exquisite soap-stone carvings of Korea, which have in them the figures of Buddha, Bodhisatvas and other religious motifs. Here one can find how Buddhism, which, though born in India, made a strong impact on the art and crafts of Korea. Japan and China also had sufficient influence on Korean arts and crafts.

The Sino-Japanese collection, representing East-Asian art in the Museum is also vast and varied. This collection consists of Nikko furniture from Japan and also of silk-embroidered screens and needlework. Two lacquered cabinets, two camphor almirahs, two shapely pagodas, a number of excellent ivory-carvings, a couple of carved and

inlaid screens, some old Satsumas and more than a dozen old needle-pictures adorn the Japanese section.

The Chinese section of the Museum is full of porcelains and ivory works, dozens of large and medium-sized vases, some of them representing the Sung and Ming periods, a beautiful bronze of Kwan Yin, a laughing Buddha, a few old pieces of furniture, screens, Celadon-ware, carpets and a large number of paintings, done in traditional style.

Japanese lacquered-ware of very good quality is also on presentation in one of the galleries of the Museum. Among the objects of the Chinese collection in the Museum, the Celadon-ware is superb. The Celadon-wares in the Museum include in them beautifully timed dishes with enchanting patterns adopted in them. These pieces are fairly old and in point of antiquity, belong to Sung, Ming, Kang-hsi and Chian-Lung periods, from the 14th to the 18th centuries. The marks of the owners, found at the bottom of the plates, either in arranged dots or inscribed with names of the owners, give the pieces their individuality. One of the plates, now on view in the Chinese section of the Museum, is an Imperial piece. Another rare dish was made during the reign of Wan Lee, the Ming Emperor.

Representative of the West Asian Art, the Persian carpets of the Museum have a unique place in the Museum collection. Of these, there are a dozen silk carpets, some of which are works on gold thread. These carpets represent the principal looms of Persia. Carpets from Kashan, Kirman, Isfahan, Shiraz, Bokhara, Laristan and other places, with their classic patterns, such as pendant design, the Turan design, the cusped-arch design etc., provide one with velvety picture executed in beautiful colour scheme. The two-surfaced carpet and the metal-thread carpets of Kashan are, indeed, fine specimens of Persian workmanship in carpet-making.

Manuscripts form the most valuable collection in the Museum. More than 7,500 manuscripts in Persian, Arabic and Urdu are stored and presented on view in a gallery of the Museum and in the library attached to the Museum in the second storey of the building. This collection, rich as it is both qualitatively and quantitatively, compares favourably with any outstanding collection in the country. The manuscripts under reference are not only illustrated but also adorned by famous

artists and written by well-known calligraphists. Rauzatul-Muhibbin, a famous illustrated manuscript from Bokhara, is supposed to be one of the three Bokhara manuscripts, now in existence. It was written for Abdul Aziz Bahadur Khan, a Timurid King of Bokhara in 1548 A. D. and contains remarkable illustrations, supposed by some to have been attempted by the artists of Behzad school, as substantiated by the names of some of the artists, found inscribed in a few illustrations of the manuscript. This manuscript is written in 'nastaliq' script by Mir Ali. Twenty illustrations, done in Persian style, are available in the said manuscript. It is an autographed copy of the Emperor Shahjehan. Very fine Persian paintings adorn this manuscript.

Another outstanding exhibit in the manuscripts collection is the Quran, written in Naskh style, supposed by some to have been attempted by Yaqui, the court calligrapher of the last Abbasid caliph, Mutasim Billah. It is a masterpiece of Mesopotamian embellishment and calligraphy. It is autographed by Jehangir, Shahjehan and Aurangzeb.

The other autographed manuscript is the book of poems, attempted by Hafiz, the great Persian Romantic poet. This manuscript has been autographed by Jehangir, the Moghul emperor, who had attested its having been presented to his father, Akbar the Great, by his uncle Hakim Mirza, when he was the king of Kabul.

Of the other noteworthy manuscripts, mention may be made of:—

1. A Persian poem on mysticism, written by Mulla Mohd. Hussain Kashmiri and autographed by the Moghul Emperor Shahjehan;
2. The Quatrains of Omar Khayyam, written for Sulran Hussain of Persia, the last Timurid king and autographed by Princess Jehanara Begum, the favourite daughter of Shahjehan;
3. The book, containing poems of the 5th Golconda king, Mohd. Kuli Qutubshah, who built the Charminar and the Hyderabad city.

This manuscript, written in Deccani urdu, contains eight paintings of Deccani School. The court calligrapher, Zainuddin Ali, is its scribe.

The Egyptian section consists of beautiful tapestries, applique work, Egyptian furniture, a plaster-cast copy of the bust of Queen Nefertiti, a copy of the throne of Tutankhamen etc., There are a few signed oil paintings in this section. Two of them are found signed by A. Duval, and represent in them a dancing lady with drummers and a barber-shop.

The Syrian art of the Museum is represented by interesting objects—such as six-sided inscribed incense burner, inscribed Syrian furniture inlaid with ivory and mother of pearls and a few inscribed lamps.

Turkish objects in the Museum, though very few, are rare. Of these, specially the inscribed and painted Istanbul glass objects and unique coloured chandeliers are the valuable possessions of this section of the Museum. The Museum is also proud of the possession of a bejewelled gold watch, encrusted with diamonds, presented by the Bey of Tunisia, Mohammad Amin I, to the late Shri Jawaharlal Nehru, the Prime Minister of India. This was gifted by the late Prime Minister to the Salar Jung Museum on the 8th December, 1963.

The painted and lacquered wooden figures of the Museum—displayed on the ground floor—are the beautiful examples of the exquisite craftsmanship of Africa. The painted figures show us the refined taste of the people of Africa, represented through the painted textile designs shown on clothes worn by the figures.

The European decorative art in the Museum is represented by the Sevres porcelain, which consists of large vases, decorated mostly with hunting and conversation scenes. Some of these pieces bear the signature of the painter. There are smaller vases also here. A very interesting set of cups, saucers and plates also find a place in the collection. All these pieces range in colour from a rich deep cobalt blue, through a charming pink or rose colour down to a pale grey blue. Some of the pieces in the collection are said to have been once forming part of the presentation set, held by Salar Jung I. According to the factory register of sales, these are reported to have been

presented to Tippu Sultan of Mysore by Louis XV. The two vases, supposed to have been made for Catherine II of Russia by Sevres Factory depicting the floral design with an Imperial crown are royal pieces. The floriated 'E' perhaps, stands for EKATHERINE II. The bust figure of Marie Antoinette of France is also represented on these vases.

Exquisite Dresden porcelain pieces also form part of the Museum's proud possessions. A close study of the marks available on some pieces shows that some pieces date as early as 1750—a date which synchronises with the dates conforming to the early days of the factory. Among the beautiful pieces of the Dresden porcelain, the most outstanding is the one, showing Count Bruhl's tailor riding upon a goat with the tools of his trade. It may not be out of place to mention here that Count Bruhl was, at one time, manager of this great factory.

Of the other Dresden pieces, mention may be made of the bracket-clock with rococo scrolls, the four-branched candelabra, urn-shaped vases and the large fruit dishes. The finest pieces are the dressing-table and the wall-mirror.

The Dresden porcelain with crowns and emblems are also available in the Museum's collection. These were, in all probability, made for royalty. Wedgwood-ware, represented in the Museum, presents a beautiful copy of the Portland vase, which, in its original form, is preserved in the British Museum. This is the gem of ancient western art, even in its reproduction by Wedgwood. It is said that only twenty copies of this piece were produced by Wedgwood and one of these is in the Salar Jung Museum. This vase is the sepulchral urn, which once contained the ashes of the Roman Emperor, Alexander Severus and his mother. It is said that this urn was deposited in the earth in the year 235 A.D. and was dug up, by the order of the Pope Barberini, about 1640 A.D.

A hookah bowl is also preserved in the Museum collection. It was specially made by Wedgwood for Sir Salar Jung I and presented to him, when he visited England to represent the Berar question.

There is a Minton vase, which was also made, during the stay of Sir Salar Jung I in England in the year 1876.

The Museum presents, in its galleries and stores, English-ware produced by well-known factories at Chelsea, Crown Derby, Worcester, Bristol, Plymouth, coal Port etc. Of these, a set of Bettersea wine labels are noteworthy. English cut-glass work is represented in the Museum, on the basis of some very fine Waterford pieces and Berby wine glasses with the familiar twist of opaque enamel in the stems, to be assigned to the late 18th century. Besides, some fine continental glassware also constitutes an interesting collection in the cut-glass section of the Museum.

The founder of the Museum was not only a lover of porcelain or cut-glass products. He was equally fond of lovely cabinets and furniture, which he acquired from different countries of the world. His acquisition of Sheraton furniture, copies and contemporary French furniture of Louis XIV, XV, XVI and Napoleon I, rare sets of suites of Chippendale, Heppelwhite, Adam brothers, Queen Anne and early Victorian is both rich in quality and quantity. This collection is of twenty varieties or so in the Museum and is, probably, the best in Asia at least, if not in the world.

The Museum possesses a copy of the table of Louis XV, prepared by Beurdeley, in 1889 at Paris, a master craftsman of that period, from the original, which is housed in the Louvre Museum. The original was made in 1769 by Riesener.

A Russian cloisonne vodka set with beautiful inlay enamel work is a rare specimen of cloisonne. The French silver objects also give a chance to the visitors to compare the craftsmanship of European metal work with that of the Indian silversmith. European ivory carvings form the interesting assortment representing the countries like France, Italy, Germany and England. European bronze statuary of the Museum is the representative collection of Greek, Roman, French and English plastic art. Some of them are copies and only a few of them signed pieces but they adorn the bronze gallery of the Museum and, quantitatively, are a noteworthy collection of the Museum.

Of the most outstanding pieces of European art, a reference may be made to the wooden statue of Mephistopheles and Margareta. In this statue 'Good' and 'Evil' have been depicted by the sculptor symbolically, in the terms of

the great German poet and philosopher Goethe's conception in his famous work 'Faust'. It is a masterpiece of wood-carving and the mastery of art lies in seeing the torso and hands of the two figures act as common to both the front and the back figures.

Though the name of the sculptor is unknown, the art depicted in the piece is superb. According to the tradition, this piece was brought by Nawab Salar Jung from Rome. From a study of the workmanship executed in it, it is confirmed that this intriguing double-faced statue in wood is a masterpiece of its kind, attempted by a master craftsman from Italy.

Another masterpiece of European art in the Museum is the marble statue, known as 'Veiled Rebecca', identified by late Shri G. Venkatachalam as the 'Veiled Rachel' by Benzoni (1876). This is an Italian sculpture, acquired by the grandfather of Salar Jung III, when he visited Europe in 1876. He had purchased it from the studio of the famous sculptor Benzoni. When he visited his studio and this beautiful figure caught his fancy, he could not resist the temptation of possessing it. The purchaser was presented by the artist a copy of the catalogue of his art objects, a perusal of which, later, confirmed that it was, originally, 'Veiled Rebecca' and not 'Veiled Rachel'. Chronologically speaking, it is only a 19th century art piece but compares favourably with any classical statue of the past several centuries. This beautiful figure of veiled lady in marble represents a young Jewess, proceeding towards the place of her betrothed and standing before him, who remains busy in his field work. Such is a reference to this theme in the Bible. The marriage veil of Rebecca stands wonderfully carved in this statue. The lace, the skirt and the leather straps of the sandal are all realistically presented on the basis of beautiful and elegant carvings done in stone by the artist. This is a full-life statue of a bride, nicely veiled. The pleats and folds in cloth are exquisitely shown. All these beauties in marble-carving go to make this piece a superb exhibit of the Museum.

Besides the above, the Museum has in it an assorted Italian marble collection, big and small. The Museum has also a good collection of white and coloured chandeliers. These chandeliers represent in them the best products of the East and the West. The

snuff and manicuring boxes and other types of superbly decorated boxes are the most beautiful examples of the decorative arts of Europe during the 18th and 19th centuries. These represent the beautiful enamel and porcelain craftsmanship of the West.

Clocks, belonging to the different countries of Europe, such as France, United Kingdom, Switzerland, and Germany are also on view in the Museum. Of these, the important examples are the bird-cage clocks, cuckoo clocks, bracket clocks, grandfather clocks, barometers etc. There are two outstanding clocks, belonging to the period of Louis XIV of France. One of them is said to have been owned by Julien le Roy (1686-1759) Horologist to the King of France, Louis XIV. The Museum is also proud in having some good examples of the clocks of the contemporary periods of Louis XV and XVI and Napoleon I. They have been fitted with ormolu mounts and some of them are decorated with Rococo motifs. The collection of French clocks in the Museum is one of the richest of its kind, not only in this country but also in Asia. The most fascinating and remarkable clock, which attracts a good number of people everyday at every hour of the day, is a British-made bracket clock. It has got a mechanical device, which makes a miniature toy figure come out of a small cabin and strike the bell at each hour of the day as per total number of the hour of day and then goes inside and shut the door of the cabin cell. It is decorated all round with ormolu mounts. During the 18th and 19th centuries, such interesting clocks were very popular in Europe.

The European pictorial art is represented in the prayer-book, containing seventeen beautiful miniatures. This is a rare piece, being more than five centuries old, on the basis of the date 1456 given on it. The Gallery of Western paintings displays in it originals by Landseer, Watts, Leighton, Cooper, Diziani, Francesco Hayez and other well-known British, Dutch, French, German, Russian and Italian painters. In the Western Gallery are presented 'After the Hunt' by Chardin, 'Piazza San Marco' by Canaletto, 'Watchful sentinel' by Landseer, 'Ariadne abandoned by Theseus' by Leighton, 'Cattle in Repose' by Cooper, 'Orpheus and Eurydice' by Watts, two small landscapes by Constable and another two water-colours by Turner and Forster. 'The Awakening of Galatea' by

Herbert Schmalz, a beautiful English painting, is one of those two original paintings, which the artist himself painted. Attestation to it is by the artist himself, which is found at the back of the painting.

There are more than a hundred original oils by lesser European painters such as Marc Aldine, Augustine, Matteini, A. Moore, Godward etc.,. Some of these are by the Dutch, Italian and American artists. Besides the above, there are a number of copies done by Shri Deuskar, who was specially deputed by the Nawab to go to European countries for copying some masterpieces.

A copy of 'La Source' by Ingres, made by him at Louvre is one such masterpiece. Copies of old masters in the Museum collection include those of Rubens, Raphael, Botticelli, Titian, Velasquez etc.,. 'The Last Sacrament' by N. Montagna, 'Stigma Diabolicum' by Vander Haeghen, 'Alexander before the Queen of Persia' by Diziani, 'Angelica and Medoro' by Matteini and 'Still life' by Chardin are the five large oils. The former is known for its wonderfully well-lit canvas, demonstrating the skill of the artist in depicting both day-light and torch-light in an admirable manner. The latter is of almost the same size as that of the former and presents the subtle Western traditions of art at its best.

After one has undertaken his journeys in Art through various countries represented by their art treasures, one cannot help feeling whether in Asia, if not in the world, one could see such a vast collection like it at one place as in this Museum. Though the universe represented, on the basis of art objects in this Museum, is vast and diversified, its treasure collected in the Museum has attempted to present unity in the midst of diversity in the sense that most of it, as one individual's collection, brought different countries together, on the basis of the Founder's versatility of character and integrated personality. Sadly enough, not in his lifetime but after it, this unique collection got turned into a museum of national importance. The Museum meets successfully, to a great extent, that challenge which asserts, 'East is East and the West is West and never the twain shall meet'. In other words, the collection of art, representing both East and West, enshrined in the Museum, brought into existence owing to the untiring efforts of Salar-

Jungs I and III, makes a visitor feel one with the poet, who said, 'Beauty, Truth and Love in Three are One' and come to the conclusion that, not only in the field of Science, but also in that of Art, we are all intercontinental and, thus, are bound to realise in the long run the value of unity in the midst of diversity.

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Nataraj: Vijayanagar period, India, 16th Century A.D.



Portrait of a noble; Mughal period; India; 17th Century A.D.



A fruit-knife with engraved Jade-handle. (top); A hunting knife with engraved Jade handle (below); Mughal period; India; 17th Century A.D.





Assorted Jade Carvings; India; Late 17th—Early 18th Century A.D.



Radha and Krishna; Kausa school; India; 18th Century A.D.



Todi Ragini; Deccan School; India; 16th Century A.D.



Ivory Carvings; South India; 18th Century A.D.



A. Buddhist Bronze (east, Nepal); 19th Century A.D.



Painted scroll (Tibet); Tibet; 18th Century A.D.



A. Bronze icon of Buddha; Burma; 13th Century A.D.



Balinese - dancer - (wood-carving), Indonesia; 19th Century A.D.

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Buddha; Ivory Carving; China; 17th Century A.D.



Kwan-Yin; China; 18th Century A.D.



Embroidered wall hanging, representing waterfall, Japan, 19th Century A.D.



An illustration from 'Rumuz-e-Mahibbin' by Bahman, Persia, 1548 A.D.



Captive lion by Behzad, Persia, 16th Century A.D.



A Persian Painting (Copy), 18th Century A.D.

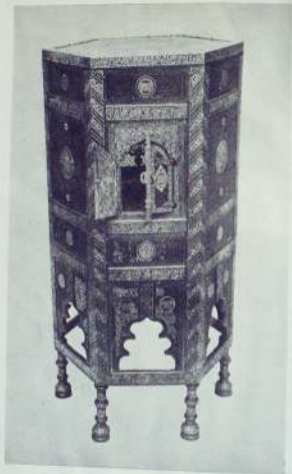


Street-scene (painting); Cairo, Egypt; 20th Century A.D.



A set of inscribed glass objects; Istanbul, Turkey; 19th Century A.D.

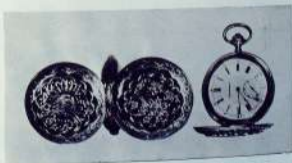




An inscribed incense-burner, Syria; 19th Century A.D.



A set of painted wooden figures, Africa; 19th Century A.D.



Bejewelled Gold Watch, Tunisia. (Presented by Bey of Tunis to late Sir Jawaharlal Nehru, Prime Minister of India in 1952); dated 1895 A.D.



Cattle in repose by T. S. Cooper; England; 19th Century A.D.



Wedgwood pottery England; 19th Century, A.D.



Soap-bubbles by Francesco Hayez; Italy; 19th Century A.D.



Assorted Cutglass objects; United Kingdom; Early 19th Century A.D.



Sigismondo Babilonico By Pieter Honthuis, Dutch, 1698 A.D.



The writing table of Louis XV by Boudoiry, Paris. Made in 1800 A.D.



Veiled Rebecca by G. M. Stanetti Italy; 1856 A.D.



Mechtrophel and Margaritta; Germany; 19th Century A.D.



Porcel. porcelain-Vases; Austria; 19th Century A.D.



Grandfather Clock; Switzerland; 19th Century A.D.



A set of earthenware (punch-bowl) U.S.S.R.; Late 17th or Early 18th Century A.D.

#### Description of some of the techniques and terms referred to in the text

**Glass**—Glass is a fusion of sand, either soda or potash and lime or lead oxide, which melts and blends when subjected to intense heat. The original mixture is green in colour and, therefore, oxide of manganese is added to make the glass clear. In its molten state, glass may be blown, moulded or pressed; when cold, it can be engraved or etched.

**Glaze**—Glaze is a glasslike coating, applied to pottery to decorate it and to make it water-tight. It may be glossy or dull, transparent or opaque. It is applied as a liquid by dipping, pouring or painting or spraying, and it is hardened by firing or baking at a high temperature.

**Metalwork**—Metals are certain elements, noted for their strength and their malleability. They have been worked by man since the end of the Stone Age, singly or in combination, as alloys.

**Bronze**—Bronze is an alloy of copper and tin, which is stronger than either element. It may be worked by pounding into shape (forging) or it may be poured as a liquid into a mould (casting). The zinc per die or lost-wax method of casting is most often used. Known in China four thousand years ago, it is a method of casting in which the original wax form is melted away from a core and an outer mould, and the space between is filled with molten metal. Allowed to cool, the cast object is removed from the mould and then cleaned and polished.

**Gold**—The most malleable and ductile of all metals and very heavy, it is not affected by heat, moisture or corrosive agents. It may be pounded into sheets, drawn into wire, or heated for casting in a mould.

**Silver**—Silver is a popular metal for the creation of useful objects. Too soft in its original state, it is usually strengthened by the small addition of other metals. Silver can be worked either in its solid or its fluid state. Sometimes the silver object is gilded with a thin layer of gold. Silver and gold mixed work is called 'Gangajamun' work in India. Some of the silversmiths in both India and abroad have followed these steps in making a silver object; at times they melted coin-silver into ingots and hammered them into sheets of the desired thickness. The component parts of the objects were cut out separately with shears, shaped by the hammers on an anvil and finally assembled and soldered together. The finished object was then engraved and polished. The real work in silver is called 'embossed work'.

Likewise, fine thin threads of silver used in ear ornaments, cups, saucers etc., go to produce filigree work, for which Cuttack in Orissa and Karimnagar in Andhra Pradesh are most famous.

**Painting**—Painting is the application of pigments to a flat surface. Pigments are colouring matter, which may be obtained from earth, mineral or vegetable sources or which may be chemically manufactured. Ground into powder, they are mixed with oil or some binding agent to make them useable. Pigments are applied in various ways to a variety of materials.

*Oil on Canvas*.—The canvas, made of linen, cotton or hemp is mounted tightly on a stretcher or wooden frame. The surface is prepared by coating with a glue size first and then with a chalk and glue mixture, in order to make the surface smooth, luminous and less absorbent. On this surface the artist paints, using pigments mixed with linseed oil. The paint dries slowly and the artist makes himself sure of the behaviour of all his material, in order to keep his colours from being darkened or cracking. The finished painting, when dry, usually, is covered with a coat of varnish to protect it.

*Tempera*.—Tempera is a medium in which the dry pigments are mixed with water and albuminous materials such as eggwhite, glue or gum, which make the colour adhere either to paper or to a gesso-covered wooden panel.

*Sculpture*.—Sculpture is the art of making three-dimensional representations of objects. Sculpture in the round is free-standing and can be viewed from all sides; sculpture in relief is carved in one continuous plane of material to be viewed frontally, though it may be so modelled that parts of the relief project almost to the point of roundness. If the design is indented into the flat surface, it is called incised relief. Wood and stone may be carved or laboriously rubbed away with abrasives. Tools used by the sculptors are essentially the same everywhere today as they were in early times. Hammers, bush hammers, chisels and picks are used in the various stages for roughing out the general shapes and gradually refining it to the form directed by the sculptor.

*Tapestry*.—A tapestry is woven on a rectangular loom which is strung with many parallel warp-threads, through which weft-threads are woven at right-angles on the over-the-under-one principle. In plain weaving, the weft-threads are woven across the entire warp, but in tapestries the different coloured weft-threads, which make the pattern, are carried only as far as the design requires.

*Wood-work*.—The term refers to the decoration of interiors and furniture with panelling or with carved patterns cut into the surface of the wood with simple metal tools. Carving may rank from simple scratching, gouging, and chipping to the modelling of forms in high-relief. The wood may be mixed, painted, lacquered or gilded.

*Tie and Dye*.—In printing fabrics the cloth is tied first into hundreds of knots and the knots are dipped into the colours of the patterns to be printed. This work is characteristic of the Marwar region in Rajasthan in particular and those of others in general.

*Applique*.—It is the super-imposition of one material upon another contrasting ground, velvet an damask, for example, the design being cut from the one and sewn down upon the other.

*Satsuma ware*.—It is a Japanese product, first made by potters brought from Korea at the end of the 16th century by a prince of Satsua. In size, pieces of Satsuma-ware are small, in colour they range from cream to old ivory, covered with minute cracks. Enamel colours, gold and raised ornament are used in the decoration.

*Celadon ware*.—It is one of the earliest kinds of decorative pottery made by the Chinese. It dates from Sung dynasty 960-1279 and is of a peculiar pale, watery green colour in southern provinces, owing its origin to an attempt to copy the much prized green jade, and brownish green or dark celadon in the northern provinces. Its body is heavy and thick. The term is used to describe both a special glass and a special colour.

*Sevres porcelain*.—This is the French porcelain. There is no continental porcelain, better known by name to every one or more desirable for the collector than this porcelain. At Sevres, this factory was at first built in 1756. Here, at first, porcelain of soft paste was made and the production upto 1769 was the best of the Sevres porcelain. These are known for their being absolutely white, transparent and flawless.

*Embossed work*.—Embossed work means work producing raised or projecting figures or designs in relief on the surface of metal work.

*Enamel*.—This is an opaque, semi-transparent or coloured substance, used in coating the surface of metals or porcelain and afterwards fired. The basis of all enamels is an easily fusible colourless glass to which the desired colour and opacity are imparted by mixture of metallic oxides. The art of enamelling has been practised in almost all countries, where yet flourished and it is very ancient in its origin.

*Dresden porcelain*.—A factory was established at Dresden, Saxony, in 1709 under the patronage of Augustus III, Elector, where a hard stoneware, resembling porcelain was produced by a process discovered by Johann Friedrich Böttger. Later, the factory was removed to Meissen near Dresden where it flourished since under state control. Really fine porcelain was produced about 1715 by means of using Kaolin (white clay). The early productions were made in white in imitation of blanc-de-Chine. The true Meissen is known for its strength and even brilliance, glaze, sharp and bright colours, fine painting and unsurpassed finish.

*Candelabra*.—These may be described as ornamented, branched candlesticks, as the name was applied to the candle holder (Girandole) with two or more branches attached to a mirror or mirrors as well as to the more elaborate branched candlesticks, also sometimes called grandoles, mounted on glasses, pottery or marble bases with two or more branches.

*Wedgwood ware*.—Josiah Wedgwood in 1759 started the business at Burdett, Staffordshire, which was, eventually, to become one of the most famous pottery centres in the world. In 1769, he produced a cream-ware, which was not only an improvement upon the earlier product but was to supplement soft-glass ware and was to be copied by other potters as well. The firm named after Wedgwood, produced Jasper, Basalt, red, cream coloured and all other wares for which the factory is famous.

*Portland vase*.—A celebrated ancient Roman glass vase, supposed to have been made in the time of Augustus, found in the 17th century in a marble sarcophagus near Rome. The ground of the vase is dark-blue glass and the figure subjects, which adorn it, are cut in cameo-stick in an outer layer of white opaque glass.



*Sheraton furniture*.—Thomas Sheraton was an English cabinet-maker. His furniture was exquisite in shape, form, colour and decoration. He delighted in inlays of rare woods and costly veneers; he used satin wood extensively and was the champion and exponent of the straight-line in furniture making.

*Suites of chippendale*.—Thomas Chippendale was a wood-carver and cabinet-maker. He super-imposed on the sturdy English Carcase designs, drawn from French, Gothic, Dutch and Chinese sources to every style from which he drew grace, strength and solidity without heaviness, wonderful craftsmanship and homely character.

*Hopplewhite*.—George Hopplewhite was the second of the great English cabinet-makers to make a distinct impression upon the furniture styles of the Georgian period.

*Dr. Adams*.—Robert Adams designed furniture but was not himself a cabinet-maker. Besides furniture, he included designs for carpets, lamps, wall-lights etc. He covered the whole ground of house equipment.

*Clonoue*.—It is one of the processes of enamelling, in which the design in outlines is soldered to the surface of the body. It is in use by the Chinese and the Japanese.

*Chandeliers*.—The term was originally applied to lights suspended from the ceiling. Chandeliers of rock-crystal were started to be made in England, shortly after the Restoration. Wood, carved gilded or silvered was employed in the second half of the 18th century. Chandeliers of cut-glass and crystals, modelled after those of Versailles, became very elaborate.

*Rococo*.—It is derived from the French words, Rocaille (rock) and Coquille (shell) and stands for florid style of ornamentation common in Europe from 1740, designed from rocks and shells and is of Chinese origin. It followed the Baroque style (which is a style of Italian origin, characterised by conspicuous curves, scrolls and highly ornate decoration, over-emphasising in general on details) and was much used by the French and by Chippendale in his adaptation of the French style in his furniture.

*Kashan Carpets*.—Kashan was, once, the capital of the textile art. In sheer luxury of colour, its carpets are unrivalled but these are all of silk. The rug-weaver of Kashan had the advantage of complete freedom of design, unhampered by problems of loom-width or other simplifications, necessitated by the mechanics of the craft. There are all the tones of yellow and specially lovely salmon and orange tones, set off by a fresh light-green, that is a new note in Persian fabrics. To add to this splendour of colour, they are richly interwoven with silver and gold thread. The gold thread is really silver gilt, a very thin flat wire wrapped around a silk thread and then beaded into the warp and weft. The weavers of Kashan had proved that they could weave pictorial tapestries of a quality to hold their own with the finest of China or Gothic Europe.

*Kerman carpets*.—Kerman was once a centre of carpet-weaving. The carpets produced from Kerman followed the Persian models very closely in both colour and pattern. These are made of beautiful material and colour. Various nomadic tribes in mountain villages continued their time-old standards, producing some genuinely handsome fabrics.

### Museum Publications:

1. Picture (coloured) cards (4 in number) *In press.*
2. Picture (black & white ) post cards album (8 in a set)
3. Greeting Cards. 2424/G
4. Bidri ware. T
5. Catalogue of Arabic Manuscripts , Vol. I, 1957
6. Catalogue of Arabic Manuscripts, Vol. II, 1962
7. Catalogue of Persian Manuscripts, Vol. I, 1966
8. Catalogue of Persian Manuscripts, Vol. II, 1966
9. Catalogue of Persian Manuscripts, Vol. III, 1966
10. Catalogue of Persian Manuscripts Vol. IV, 1967
11. Catalogue of Urdu Manuscripts, one volume only
12. Folder on Salur Jung Museum *In press.*
13. Salur Jung Museum Research bulletin (bi-annual) Vols. I & II
14. Deccani Painting *In press.*

### SPECIAL INFORMATION

The Museum remains closed on Fridays and on six holidays (Bakrid, Salur Jung's death anniversary, Muharram, Dhulandi (Holi), Vijaydashmi and Idul Fitr) in the year.

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A view of the Salarjung Museum building