





# **SALAR JUNG MUSEUM**

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Marble Sculpture, Italy 1876

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# **SALAR JUNG MUSEUM**

**BI - ANNUAL  
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(VOL. XXIX - XXX, 1992-93)**

Editor  
**Dr. I.K. SARMA**

Salar Jung Museum, Hyderabad  
1996

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## PREFACE

The present issue of the *SJM Bi-Annual Research Journal* Vol. XXIX-XXX, (1992-1993), contains papers read at the two-day Seminar "*Hyderabad, Past, Present and Future*" hosted by the Salar Jung Museum on 8-9th August, 1992. Prof. T. Navaneetha Rao, the then Vice-Chancellor, Osmania University and Member of the Salar Jung Museum Board inaugurated the Seminar.

Apart from the Key note address by Dr. M.L. Nigam, former Director, Salar Jung Museum, several senior scholars presented papers (13 nos.) which are published here. Besides the above, a few other papers (nos. 14 to 18) have been included in this issue. These write-ups are the result of a two-day debate (20th-21st March, 1995) by the inservice staff on "*Salar Jung Museum Art Collections - Care and Display*".

We are happy to record that with the publication of this issue of the *SJM Bi-Annual Research Journal*, the backlog is cleared. The academic and cultural activities of the Museum in recent years have undoubtedly earned the appreciation of the general public as well as scholars. The staff and officers of the Museum have shown keen interest in bringing out this publication on time. Dr. D.N. Varma, former Keeper, Salar Jung Museum extended help in editing the Volume for the press while Shri D. Bhaskara Rao, Keeper (Edn), Shri V.B. Gangadhara Rao, Dy. Keeper (Edn.) and Dr. Vijaya Kumar, Publication Assistant have variously assisted the Director in seeing it through the press. Smt. Vilasini Ramachandran, Smt. U. Jaya Ravichandra, both Stenographers, and Sri G. Murali Harinadha Babu, P.A. have done a fine job in their fields. M/s. MAN PUBLICATIONS has printed the volume fairly well within a short time.

DR. I.K. SARMA

*Director, Salar Jung Museum,  
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# **1. KEY NOTE ADDRESS : SEMINAR ON HYDERABAD PAST, PRESENT AND FUTURE**

*By. Dr. M.L. Nigam*

The Qutb Shahi rule, which existed for about 200 years from 1498 to 1687 A.D. laid the foundation of the composite culture of the city of Hyderabad.

The commercial prosperity of the kingdom due to rich fertile soil of Andhra region, large navigable rivers, brisk trade of Golkonda diamond mines, the patterned steel of the region, varied and variegated textiles, which were largely exported to Middle-East and other parts of the world, had made the Qutb Shahi capital a source of major attraction to global traders, administrators, jewellers, architects, painters and other artisans.

Besides, the close political and even matrimonial affiliations of the Qutb Shahi with the Persian Safavid rulers due to adherence of Shia sect of Islam, largely facilitated the Persian cultural norms and traditions in realms of administration, art and architecture, language and literature. However, the Persian cultural influence and traditions soon declined and yielded place to Deccani social norms and traditions with the reign of Quli Qutb Shah, who adopted Deccani dress, food, fairs, festivals and language. He seems to have Indianised the atmosphere in the royal court as well.

The Qutb Shahi dynasty was supplanted by the Mughal ruler Aurangzeb in 1687 A.D. Thus, the capital city of Hyderabad came under Mughal subjugation. The first Asaf Jahi ruler, who made Hyderabad his capital in the year 1763 A.D. was Nizam Ali Khan, Asaf Jah II, a distinguished scion of the Mughal nobility of Delhi. Along with the Mughal Governor, Asaf Jah, a large army of the Mughals, his own retinue and a good number of administrators, scholars, painters, calligraphers, craftsmen and other paraphernalia



had already come to the Deccan. Apart from a large number of distinct north Indian Muslims, there were also north Indian Hindu communities like the *Kayasthas* and *Khatris*, etc. who also had migrated and settled in Hyderabad resulting in a great cultural interaction. It is this Indian and trans-India cultural intercourse which provided a rich and colourful fabric over which was built the composite culture of Hyderabad.

The Qutb Shahi rule ended abruptly in 1687 A.D. when Golkonda was captured by the Mughal emperor, Aurangzeb. The kingdom of Golkonda was annexed to the Mughal empire. With the establishment of Asaf Jahi rule under Nizam-ul-Mulk Asaf Jah in 1725 A.D., the capital of the kingdom was shifted to Aurangabad which resulted in a set back to the development of the city of Hyderabad. It was in 1740, the city wall was constructed which offered greater security to local inhabitants. The capital was again shifted back to Hyderabad in 1763 A.D. which helped the growth of the city once again.

Two major political events leading to British presence in Hyderabad changed the direction of the historical and cultural growth of the city. The first was the subsidiary alliance of the Nizam with the British East India Company which provided military control of the Asaf Jahi Kingdom to the British and establishment of a cantonment in 1806, named Secunderabad. Secondly, the British were given permission by the Nizam to construct a Residency in the area of Chaderghat, north of the river Musi. This resulted adversely in two ways. Firstly, the city came to be a British Dependency and secondly, this opened the way to the dominance of western culture particularly among the Hyderabadi elite.

The major catastrophe of the devastating floods in the river Musi in 1908 caused the Nizam Government to make a systematic planning for the Urban and Industrial development of the city. A City Improvement Board was established in 1912. Later on

Improvement Trust was also established in 1930 to supervise the planned development of Secunderabad. It was in 1956, that the city of Hyderabad was chosen to be the capital of Andhra Pradesh. The main historical events described here would only suggest the different trends and directions which ultimately led to the cultural synthesis of this historic city.

The term “Culture” denotes refinement or cultivated progress derived from the collective experience, knowledge and expression of the people in a given time. It covers the entire gamut of human activity. It is further bound by traditions based on geographical, social and economic factors. Yet the social formations are based on ideational formations. Hence, it is the ideas behind each social creativity which reflect the cultural traits and traditions. In other words, culture is an outcome of interacting levels of *Sadhana* (experience), *Vidya* (knowledge) and *Kala* (expression).

The concept of continuity is pre-eminently a historical characteristic representing a change from one state of development to another more advanced. As it is said, history did not stop yesterday nor does it stop today. Like development, culture is a continuous, growing process with concerns for the present and with wide-open perspectives for the future. It must constantly reflect the human problems for today and tomorrow with a qualitative and quantitative comparison to appreciate and measure the progress. Hence, development and culture are closely related to each other. Development includes all cultural progress in its broadest sense. It is within each culture and in the history of that culture that we find the elements which enable us to assess the quality and quantity of the development that has taken place.

With the dawn of independence, there has been considerable increase in the population and the developmental activities of the city of Hyderabad. Being the capital city of Andhra Pradesh, one of the largest and most prosperous states of the country, the city has

grown, both in size and population, and has acquired a metropolitan character. The tremendous industrial and technological growth, the developed means of transport and close contact with the outside world, particularly with the Middle Eastern countries, has brought an effective change in the social structure of the city. The traditional values are fast disappearing. Indigenous arts and crafts are meeting a natural death due to cheap and large-scale mechanical production. The large exodus of the rural population from the adjoining areas to the city of Hyderabad in search of new economic avenues is causing innumerable problems of sanitation, hygiene and health.

Another very serious problem, which all the major cities of the developing countries in Asia are facing today is the environmental and ecological imbalance. Due to heavy industrialisation, urbanisation and deforestation, the protection of the environment and ecology has been overlooked in the course of the development of the city. The big industrial plants installed in the nearby areas are polluting the atmosphere whereas the rapid deforestation is spoiling the natural resources, i.e., flora and fauna.

Thus, development does not consist of advantages alone. A large number of fresh problems, unseen and unheard of initially have cropped up. Personal interests have dominated over the national interests. The new administrative procedures often breed favouritism, nepotism and demoralisation of people. Besides, the rapid growth of industry and technology, as an indispensable part of modern development, has caused serious cultural disruption. The rural folk uprooted from the village moved to city and crowded Hyderabad and losing a great part of their cultural, traditional values and the very foundations of their cultural and religious life patterns are lost.

The future development of the city of Hyderabad needs careful planning. Development does not mean the rejection or violation of the existing social and cultural patterns and their

replacement by plans and decisions imposed from outside. The change, as a part of the developmental schemes of developing countries, should be decided upon and brought about by the communities themselves, keeping in mind their indigenous cultural norms and resources. In the words of Roland Colin a noted economist, "Development can only be concretely defined for a people by that people itself and in the language of its own culture" This will ensure the active participation of the people at large in their own national development.

Every country or region bears unmistakable, essential elements of culture in the form of architecture, sculpture, painting, decorative arts, literature, dance, music, folk arts and crafts, etc. without which development can have no meaning. It is these essential elements which provide clues for developing a new meaningful culture. Technology alone cannot bring development, for it is not the goal, but the means. The elements of culture are like bricks to an edifice and will make the future edifice of a culture.

The past must inspire the present to shape a better and more meaningful future. It is earnestly hoped that scholars will identify the scattered cultural elements to be incorporated in a modern developmental programme of Hyderabad. Let the glorious past of the composite culture of Hyderabad provide a solid base for its development while preserving and promoting the cultural and natural wealth safely and untainted to the future generation.

## 2. HAIDARABD UNDER THE QUTB SHAHIS THROUGH INSCRIPTIONS

*By. Dr. Z.A. Desai*

The site of the present city of Haidarabad is believed to have been selected and plans made, according to some in 987/1589, or by others in 989/1591, by the fifth ruler of the Qutb Shahi dynasty, Sultan Muhammad Quli Qutb Shah (1580-1612) whose reign was distinguished, more than its achievements in political field, in the realm of arts, letters and architecture. A poet of no mean order himself, the activities initiated by him culminated, in the words of the eminent historian Professor Dr. H.K. Sherwani "in the planning and construction of a new capital city, across river Musi, which the king named as Haidarabad or the city of Haidar, a standing and lasting monument to his fine tastes and the glory of the epoch dominated by the Qutb Shahi dynasty".

The reason given for the necessity of finding a new city is believed to be the influx of the population from India as well as abroad, mostly Iran, into the walled capital-city of Golkonda caused by the name and fame of its rulers, which resulted in overcrowding and congestion and consequent shortage of water, contributing, in turn, to unhealthy environment. This factor must have necessitated the extension of the city towards the Musi, on the east of Golkonda, well before the reign of Muhammad Quli, at the tender age of 15 and ultimately, the foundation about a little more than a decade later, of a new city which was remarkable for its lay out. architectural excellence of buildings, lush gardens and large water-tanks. However, as in the case of the date, the motive behind the selection of the site is not exactly clear.

Professor Sherwani dismisses a contemporary story-of Muhammad Quli's coming upon in the course of a hunting expedition, a level ground across the Musi, which pleased him so much that he decided to build a city there ..... as an episode which "only add a romantic

element to the otherwise prosaic narratives” (of mediaeval Persian historians). Dr. Sherwani who does not specifically name his source for this story which are contemporary *Tarikh-i-Firishta and Tarikh-i-Muhammad Qutb Shahi*, did not find it necessary except to make a passing reference thereto. We have an earlier narrator of the story, living in Haidarabad itself, to wit an Iranian emigre poet hailing from Shaidan village in Iran - all of whose inhabitants were followers of Hazrat Ali. Having heard of the fame of the king as an ardent follower of Hazrat Ali, he had come to Haidarabad and started his metrical history of the Qutb Shahi dynasty, on the line of the *Shahnama* of Firdausi which he called *Nasab nama*, a voluminous work of 19,200 verses, which has been totally overlooked by all the modern historians of the dynasty including--- and this is surprising-- - Professor Sherwani. The unique copy of this work, transcribed evidently in the royal library of Haidarabad in 1022/1613 and 1023 in the time of Sultan Muhammad Qutb Shah by Shah Ali son of Muhammad and Sadrud-Din katib who must have been court calligraphers - again a new piece of information -- was once in the Moti Mahal library of the Nawwabs of Oudh, after the annexation of which by the British, found its way first, as in the case of the manuscripts of the Tipu Sultan’s library, to the Fort William College and thence, when the college was closed, to the library of the Asiatic Society, Calcutta. Professor Sherwani does mention Fursi whom he wrongly calls Husain bin Ali -- the poet’s name is not known -- after A. Shrenger who found it in the Moti Mahal and W. Ivanov, cataloguer of the Asiatic Society collections, but he attached no importance to its having been mislead by Ivanov’s confusing remarks about it and his reference to another manuscript claimed as his work by Hiralal Khushdil a much later poet.

Fursi had started his *Nasab nama* in 1016/1607 and completed three years later according to his own statement which Ivanov could not easily spot in such a voluminous work. In short, it was composed in the reign of and for presentation to Muhammad Quli Qutb Shah

himself. Fursi is thus the first to refer to this story, and it would not be out of context to recount it here in full.

One fine morning, in spring, in the month of Urdibihisht, the king went out for hunting. All of a sudden, a lion--bodied gazelle crossed his path; it was light like camphor, black coloured like musk, dark-eyed, and swift-footed like wind, its two fore and two hind legs were like silver pillars. Enchanted by its beauty, the king went after it. The gazelle in front and the king in its wake let go their reins like vernal breeze until dusk. With the sun about to set, the gazelle disappeared from the king's view. As chance would have it, the king had by then come upon a meadow whose air was musks cented and dust like Tartar musk; whose climate was bracing and soul-refereshing; you might say it was paradise-like in its nature, pure like a soul. This plain, paradise-like in its nature, had so to say fallen here on the wide expanse of the earth from the garden of paradise. There were plenty of flowers and tulips and the bank of the river was overgrown with hyacinths. Prophet Elijah had refreshed his soul from this meadow and Jesus had acquired his miraculous life-reviving breath from its breeze. Many trees had spread their shadow therein -- all pleasant with lush-green verdure in vernal splendour. Three hills on three sides had their heads in the clouds, perennial rivulets flowing through each. So much greenery was there on their banks that it may be said that the green garden of paradise had washed its face by the water there. Abundant fish played about in those rivulets, they had thrown emerald robes on their shoulders. The river beds were all full of water-fowls and animals -- an ideal place for picnicking and a pleasant spot for hunting. Water-fowls swimming inside the water were immune from the scorching heat of the sun. In that bird-land, there were innumerable bird-types - parrots, peacocks, *nuri* etc., which filled the air with sound and noise.

In short it was a fit place of abode for a king - a wonderful beautiful and heart-ravishing place. It was extremely well liked by the king as

soon as he saw it. He praised God for having created such a beautiful spot in his land and dismounting from his horse set it free in those river-side meadows. That whole night the king was pondering over, saying, "God has bestowed me crown and throne. I would like to have a befitting place for residence in this territory which is under my possession. This pleasant land I own and here I would populate one city which would remain a lasting memorial to me, as the world does not last long for any body". The king was musing along these lines until sunrise when the king of stars raised his banners. That morning, the chiefs came out on foot to receive the king on his return and offered him praises and prayers for long life, prosperity and rule.

The king confided in them about his bright and well-thought out idea of laying the foundation of a new city at that place at a most auspicious moment in the manner of great kings - such a one as would be the envy of the entire world.

The ministers and nobles readily applauded the idea. Astrologers were summoned and asked to carefully look at the position of stars and planets and choose a day, a month and an year for laying the foundation of the city. Couriers and messengers were sent in all parts of the kingdom to fetch masters of all crafts - masons, carpenters, blacksmiths, stone - cutters etc, from wherever they could be found. By the royal order they brought from forests as much timber and wood as required, and quarried as much stone from mountains as was necessary. They procured steel and iron and a few other items names of which are illegible. Brick-manufactures, mortar-makers, carpenters, lathe-workers and the like were assembled in large numbers.

Then at the chosen hour of the auspicious day, Muhammad Quli Qutb Shah came along with his ministers and nobles at the appointed time laid the foundation of the city which he named Haidarabad on account of his utmost love for Hadrat Ali-i-Haidar- a life giving prosperous and pleasant spring-like city. The poet also supplies the



important information that after the foundation of the city, the king gave orders that thence forth Golkonda be officially called Muhammad nagar - Muhammadanagar of inscription - after the name of the holy Prophet.

In that city, the elite constructed mansions and a large number of edifices of sorts came up. And through the good fortune of the world-conquering king, that city of pleasant climate became a flourishing one "In it were excavated large reservoirs which were fed with water from the rivers. Many mansions, market-places, grape-wines, gradens cultivated fields and streams beautified the city and its environs. Therein were built mosques, khanqahs and other religious edifices.

This description is followed by the praise of the city and the Bath (*Garmaha*).

The poet in particular mentions the garden of the Peshwa Mir Muhammad Amin Shahrstani and his hosting there a grand banquet to the king. Fursi also speaks of Ilahi Mahal very likely Khudadad Mahal of Professor Sherwani and others. It is a pity that in the case of other events and buildings including the Ilahi Mahal the Calcutta manuscript has blank spaces meant for miniatures to be supplied later but which could never be supplied.

According to Fursi, Muhammad Quli used to celebrate on grand scale the birth anniversary celebrations (*Maulud*) of the holy Prophet -- the present day practice of the recitation of the *Qasida-i-purda* in Haidarabad may perhaps have its origin then - and the mourning (*aza*) for Hadrat Imam Husain in Muharram.

A diligent perusal of the *Nasab nama* which I had occasion to cursorily glance through and take notes therefrom in some other connection, more than three decades back, might yield more information on the subject. Here I would like to highlight another source and make a brief survey of the Arabic and Persian inscrip-

tions of the Qutb Shahi period which have a bearing on the city's monuments and men. Quite a few of these inscriptions were not known until very recently and a few of the published inscriptions have not been correctly read.

Unfortunately, as in the case of almost every important capital-city of medieval India like Ahmadabad, Ahmadnagar, Bidar, Bijapur, Delhi, Ellichpur, Gaur-Pandu, Golkonda, Jaunpur, Mandu etc., vicissitudes of time as well as human vandalism have taken their toll of Haidarabad's buildings, as well as inscriptions, which furnish the most authentic, exact and contemporary source upto the day, month or year of the date of important buildings and other particulars of these places.

Very few buildings constructed by Muhammad Quli have survived and not all of them bear inscriptions. All the imposing palaces can now only be imagined from the names by which they were known like *Lal Mahal*, *Chandana Mahal*, *Sajan Mahal*, *Khudadada Mahal* (very probably *Ilahi Mahal* of *Fursi*), *Dad Mahal*, *Hina Mahal*, etc. have succumbed to the ravages of time and exist only in name. Of these the royal residence, *Ilahi (or Khudadad) Mahal* was according to *Fursi* seven-storeyed and not seven or eight storeyed as uncategorically stated by Professor Sherwani - and it was served by running water even on the seventh storey.

Among the extant buildings, the imposing Char-Kaman complex, the world-famous Char-Minar and the hospital-complex of *Darush-Shifa* are now devoid of any inscriptions, if they had any, with the result that apart from the chronology of their construction period, the very purpose for which some of these were constructed is a matter of conflicting views and theories put forward from time to time. The only buildings of the Sultan which are dated in his reign are; one, *Badshahi Ashurkhana*, dated 1001/1592-93, 1003/1594-95 and 1005/1596-97; two, *Begam's mosque*, a medium-sized building remarkable for its black basalt central *mihrab* and tile-work

around - which incidently bears a dated and signed religious inscription not noted by Dr. Ghulam Yazdani who merely speaks of the tile-work, dated 1002/1593-94 and inscribed by an expert Iranian calligrapher Jalalud-Din Muhammad son of Jamalud-Din Husain al-Fakhkhar ash-Shirazi, in excellent *Thulth* characters, third, a mosque in the Dargah of Hadrat Musa Qadiri, built by one Mirza Husain Baig in 1002/1593-94, in the reign of Muhammad Quli, as per its epigraph not noticed by Dr. Yazdani or Ali Asghar Bilgrami and fourth, the famous Jami mosque, the first grand mosque in the typical Qutb Shahi style of Indo-Islamic architecture, remarkable for its unique facade, built in 1006/1597-98, by the Sultan under the supervision of Malik Aminul-Mulk - its religious inscription in exquisite *Thulth* was penned by the same al-Fakhkhar ash-Shirazi and the historical one, in *Nastaliq* of a fairly high order, by Baba Khan.

A couple of mosques in the suburbs now part of the city also belong to this period; *Jali-ki-Masjid* and *Sajida Khanam - ki-Masjid* in Karwan locality, built in the Sultan's reign in 1006/1597-98 and 1008/1599-1600 respectively, the latter by Dilair Khan *Filsawar* (lit. Elephant-rider) - the fact that its inscription was also penned by the said al-Fakhkhar may be taken to indicate the status of the Khan with an unusual designation, while the inscription on the *Jali-ki-Masjid* is by another expert calligraphist Muhammad Salib al-Bahrani. A small mosque, dated 1014/1604-05 only bears the name of its calligrapher Husain Shirazi. A fairly good number of men from different walks of life, some of whom are only known from their epitaphs, repose in eternal sleep in a number of graveyards like *Daira Arzbeigi*, *Daira Mir Momin* and other places. The largest number of epitaphs is found in the *Daira Mir Momin*, the famous necropolis of the city which owes its existence and name to Muhammad Quli's prime minister-peshwa-Mir Muhammad Momin Astarabadi whose uninscribed tomb may also be seen there. The *Daira* has served as a burial ground of eminent persons until the

present day and the epitaphs furnish an interesting material for the study of calligraphy and the composite population-culture - majority of those buried there being of Iranian origin as indicated by their names and *nisba*. Some of the men of the reign of Muhammad Quli are Agha Husain (1011/1601); Sultan Ahmad son of Ali Haidar (1012/1604); Muinud-din Ahmad (1013/1604/05); Mir Muhammad Momin Tafrihi, Khwaja Muhammad Ali and Muhammad Shah (1014/1606); Bibi Khadija, daughter of Sayyid Mir Ali Astarabadi (1016/1607) and not 1031/1621 as read by Dr. Yazdani and Mir Bilgrami; Abul-Qasim (1017/1608-09); Ibrahim Baig (1018/1609-10); and Sayyid Salib son of Agha Haidar (1020/1612) who incidentally died on the same day as the Sultan and in whose epitaph, the religious text *Nad-i-Ali* preceded by the *Basmala* is so designed as to form the figure of a lion.

Likewise, of the reign of Muhammad Quli's successor Sultan Muhammad Qutb Shah (1612-26), too, very few buildings are known through epigraphs or even otherwise. However, his reign did witness architectural activities on a fairly good scale. The most spectacular architectural complex of his reign, the foundation of a new capital city called Sultan Nagar - this fact incidentally would have remained unknown but for an inscription which we shall presently mention - about 10 kilometres to the east of the Char-Minar where there are ruins - not incomplete structures, of buildings of different types which give some idea of the new satellite city. Its mosque is almost a replica of the Haidarabad Jami mosque. There is also epigraphical evidence to indicate that the city was abandoned. The inscription on the *Jamdar Khana* - Royal - wardrobe-house, wrongly read by Dr. Yazdani and Mr. Bilgrami as *Jadukhana* (Magic house - whatever it might mean) of Sultan Nagar stated to have been completed in 1035/1625, the last year of Sultan Muhammad Qutb Shah's reign, is now found on the Tomb of Miyan Mushk in Mustaidpura locality of the city. It refers not only to the completion of the building but also to its cost of 1400 *hons* as per the coin current

at the capital - *Darus - Sultanat* - of Sultan Nagar. Another dated building of his reign is the Man Sabka Tank - Tank of the respected Queen Mother, constructed in or before 1034/1624-25 by Khanam Agha, daughter of Mir Maqsud Taba Taba in the vicinity of the Khairtabad *peint* (market-village), for public use. Incidentally the epigraph speaks of the gifting away of the tank to Shah Khundkar son of Shah Muhammad Husaini.

A couple of mosques of this period are also reported. The inscribed Khairatabad mosque, a fine example of Qutb Shahi architecture is attributed to the Sultan's daughter Khairatun-Nisa on the basis of a document of Aurangzeb's time. The only inscribed and dated mosque of this reign is the *khadija-ki-Masjid* built in 1034/1624-25 for the merit of Khadija Begam, daughter of Mir Sayyid Ali Astarabadi *urf* Shaikh Awand, who had, as stated a little while ago, died in 1016/1607.

The epitaphs of Sultan Muhammad's reign reported from the Daira Mir Momin are those of Khwaja Idrak (1022/1613) and Nimatullah (1025/1616) and from elsewhere, of Sayyid us - Sadat Mir Zainul-Abidin son of Abdul-Hayy al-Husaini al-Musawi (1027/1617-18), Mir Sayyid son of Mir Inayatullah Mashhadi Isfahani (1028/1619), Mirza Sharif (1029/1620) and Zainab daughter of Khwaja Kamilan and of Rahima Khanam (1034/1625).

The reign of Abdullah Qutb Shah (1626-72) was a fairly long one and witnessed, as in literature, greater architectural activities. But not all these monuments have survived. According to the epigraphical evidence, the Sultan had embellished the *Badshahi Ashurkhana*, but at what date, the inscription does not say. The dated mosques of his reign include a small mosque on the Musi built in 1035/1626 in the Sultan's reign, a mosque built in 1043/1633, by the orders of the Sultan through the efforts of Ibn Khatun, the *Peshwa*, according to an inscription on two loose tablets in the Toli mosque, executed in *Nastaliq* against floral background by an Iranian callig-

rapher Lutfullah Tabrizi, the Husaini mosque in Kucha-i-Nasim, built in the reign of the king by Hajji Husaini in 1045/1635; tomb of Hadrat Momin *Chup*, constructed in 1052/1642-43; Rahim Khan's mosque, not far from the Toli Masjid, built in the typical late Qutb Shai style with profuse use of black basalt, in 1053/1643-44, in the reign of the king by his official Rahim Khan; mosque of Sayyida Saliha Begam near Kotla Alijah, recording the construction of the mosque and bequest made in 1067/1656-57, of some houses and shops for the proper upkeep of the mosque; a mosque in Irani gali, built in 1069/1658-59, in the reign of the king by *Saliha*, daughter of Dargah Quli and wife of Bare Sahib in 1069/1658-59 and endowment of a garden attached to it for its maintenance; and last but not the least, the beautiful Toli Masjid constructed in 1082/1671-72, by a noted official of the Golkonda Musa Burj fame, Musa Khan.

There are likewise quite a good number of epitaphs in the Daira Mir momin and elsewhere in the city furnishing some idea of the cross sections of the society of those days such as: Maulana Abdus-Samad and Sayyid Nasirud-Din Husaini Murtazai (1059/1649), Khurshid Banu (1061/1651), Mulla Ali Taqi Mazandarani (1062/1651-52), Ali Aqa, son of Haniza Baig-who was killed in the battle of the kings on 29 Jumada II 1066 (14 April 1656); Zainab Bibi (1066/1656); Sayyid Mir-i-Miran, also killed in the battle with the Mughals - he finds mention among those killed in the Musa-Burj inscription as well; Malik Itimad Hakimul-Mulk; Hajji Shah (1071/1660); Sher Ali (1073/1662); Mir Abdur-Rahim (1074/1664); Mir Murtaza (1075/1666); Mir Muhammad Adasi Shirazi (1077/1666); Ali Khanbek (1081/1671); Mir Zainul-Abidin and Muhammad Jafar son of *Zaina Astarabadi* (1083/1672); Jafar Khan son of Jamshid Khan and Maulana Muhammad Husain Kazeruni (1084/1673); Hajji Ali Kashi (1085/1674); Mir Ahmad son of Mir Ismail and Mir Sherafud-Din Ibrahim (1086/1675); and the like from the Daira Mir Momin and Ali Rida Khan (1067/1656); Sayyidus-Sadat Mir Sultan Muhammad son of Mir Abdul-Karim Mazandarani (1079/1668)

and Pahlwan Qasim son of Aqa Ismail Isfahani (1084/1674) from other places in the city. To this period also belongs the tomb in Gawlipura of a noted official Khairat Khan who was sent as an envoy of the Qutb Shahi king to Iran and who died a few months after the death of his son Baba Abdullah in 1055/1645 and not in 1044/1634 as read by Mir Bilgrami.

The reign of the last Qutb Shahi king Sultan Abul-Hasan Qutb Shah also witnessed the construction of quite a few edifices most of which have unfortunately disappeared. An idea of their size and architecture can be had from the *Gosha Mahal* surviving till date in an extremely derelict state. The mosques dated in this reign include Jali-ki-Masjid and Shah Lagan's mosque in Chhatta Bazar, both dated 1094/1683; an inscription recording the construction of a mosque and a well nearby in Mughalpura is now found on a private house in mahalla Sayyid Ali Chabutara. Also worth mention is an important mosque-cum-*langar*-cum-hammam complex attached to the tomb of a high Qutb Shahi official only known from his inscriptions in the said complex - an army commander and a royal key-bearer at that - Malik Mishk. The tomb records the death of the Malik in 1092/1682, while epigraphic copies of two Farmans of the Sultan with a similar circular replica of his seal with a Persian hemistich forming its legend and names of twelve Imams, refer to the grant of villages to the Malik who endowed the income of those villages as also of shops, bazar, orchard, etc. for the upkeep of the *langar* of the *Ashura*, *Alav*, *Abdur Khana*, *langar* attached to the mosque, mosque itself, hammam, etc. These inscriptions are unique in the realm of Perso-Arabic epigraphy of India in that they contain a detailed schedule of stipends to be paid to all the personnel as well as expenditure to be incurred on the items like fire wood for the hammams, for example, for the running of all those institutions including the Brahmin accountant-clerk. The undated, Malik's mansion called Miyan Mishk's Mahal in the village Atapur mentioned in the *Farman*, situated at a distance of about 6 kilometres

from the Purana Pul is still extant in a fairly good state of preservation. To this period is also attributed the construction of the Mushirabad mosque of sufficient architectural merit, but as stated by me elsewhere it belongs to the early period.

Two very imposing architectural monuments of Sultan Abul-Hasan's reign are the tombs outside the Fatehpura gate, of Sayyid Shah Raju, the Sultan's spiritual preceptor and of Sayyid Ali Akbar Husaini, the saint's spiritual guide and uncle. The latter's tomb which is profusely inscribed, is stated to have been constructed in 1085/1674 in the reign of the Sultan by Shah Raju, according to its metrical epigraph.

The personages whose epitaphs have come to our notice include Haya Khanum, Akhund Maulana Abdush-Shafi Sabzwari, Shah Mir and Kalb-i-Ali son of Salim (1087/1677); Muhammad Zaman son of Mirza Hadi Isfahani and Hajji Muhammad Taqi son of Hajji Muhammad Husain Qohpayer (1089/1678); and Muhammad Momin Isfahani and Shah Ibrahim (1093/1683).



### 3. ON THE HISTORICITY OF BHAGMATI

By *Sri Narendra Luther*

The love story of the founder of Hyderabad, Muhammad Quli and Bhagmati is common knowledge. It is a part both of the history as well as the legend of the city. I have used the two terms 'history' and 'legend' advisedly. Some facts are historical but they do not become legend because the element of drama is missing from them. There are legends which could not become part of history because they had no basis in fact. For example the story of the love of Prince Satim and Anarkali is only a legend because it does not find mention in any authentic historical account. On the other hand, the brave, courageous and dramatic reply of Porus to Alexander's taunting query about how he should treat the vanquished adversary partakes both of history as well as of legend. So history and legend are not necessarily mutually exclusive terms. In rare cases they merge.

Bhagmati's case is also like that. The element of romance is predominant in her story. A sultan falling in love with a commoner is not unusual but for him to remain loyal to her and to establish a city after her are acts which elicit both praise and envy from us-like the building of the Taj Mahal by Shah Jahan. The harems of sultans used to be packed with women who, as Muni Lal describes in his *The Mughal Glory*, spent on an average not more than one night with the ruler. The rest of their lives were spent in derelict expiation of the abandon of that one night. But Bhagmati ruled over Muhammad Quli's heart for as long as she lived her forty-odd years.

One may well ask about the need to write this article to establish an acknowledged fact. It so happened that the late Prof. H.K. Sherwani wrote a pamphlet in 1967 in which he challenged the historicity of Bhagmati and also claimed that the city was never called Bhagnagar.

This article purports to examine his thesis and also seeks to present testimony in support of the existence of Bhagmati and Bhagnagar. But before we do that let us give the story in its outline and note how different authorities treated it in the preceding over three centuries till Sherwani started the controversy.

## THE STORY OF BHAGMATI

The story goes that the young prince Muhammad Quli (1565-1611) the fifth and the most illustrious ruler of the Qutb Shahi dynasty fell in love with a peasant Hindu girl, Bhagmati by name who used to live in a village called Chichlam across the river Musi. Legend has it that one stormy night when the river was in spate, the prince, unmindful of the risk to his life, jumped his horse into the river to keep up his rendezvous. When the news of the dare-devilry of the prince reached his father, Sultan Ibrahim, he, rather untypically, ordered a bridge to be built across the river. This bridge, built in 1578, still exists and since it was the first of the five bridges, is known as the *Purana Pul* (old bridge). Some time after his ascension in 1580 on the death of his father, Muhammad Quli married Bhagmati. Then, with her village as the centre, he founded a city and named it Bhagnagar after her. Later, when she was given the title of Hyder Mahal, the name of the city also was changed to Hyderabad.

Now if the part relating to the cause for the building of the bridge is removed from the story, we are left with authentic history.

Historians agree that the fort city of Golconda which was the capital of the sultanate had become congested in the second half of the 16th century leading to unhygienic conditions. A proposal was mooted to relieve the congestion by building a new township outside the fort. Even Sultan Ibrahim had taken some steps in that direction. A township thus came into being some 30 kilometers west of the fort. It still exists and is called Ibrahimpatnam. It was in that connection that the bridge was built over the river. It connected the fort to the east-coast port of Masulipatnam. The impetuosity of

Muhammad Quli had thus nothing to do with the building of the bridge. However, the new site did not prove quite suitable.

Since Muhammad Quli was not the eldest son of his father, some intrigue and manipulations preceded his accession to the throne. The first few years of his reign were taken up in consolidating his position. He had to mount campaigns against the Sultan of Bijapur and the Raja of Penukonda. He had to put down rebellion of the likes of Ali Khan Lur. Having tackled them, he turned to the project of building the new city. This responsibility was entrusted to his prime minister, Mir Momin, a man of many parts - a poet, a critic, an architect and a dilettante. He in turn, summoned craftsmen, masons and builders from Iran and set out to construct the new city on the model of Isfahan where he himself had grown up.

## **BHAGNAGAR**

In 1591 the first building of the new city, Char Minar came up in the heart of Bhagmati's village. This was to be the centrepiece of the city. This year is reckoned as the year of the founding of the city. The city was named Bhagnagar. In 1596 it was given the chronogrammatic title of *Farkhunda Bunyad* in accordance with the custom of the period. In Persian it connotes the same meaning as Bhagnagar i.e., *Of auspicious foundation* or simply the fortunate city.

## **HISTORICAL TESTIMONY**

Not only the contemporary but also the later historians, chroniclers, travellers and others talked about Bhagmati and Bhagnagar in their accounts. We mention below some of them and their accounts.

Ferishta (1570-1623) in his *History* written in 1619-20 says:

'The Sultan was greatly fascinated by a prostitute (*Fahisha*) named Bhagmati. He ordered

that whenever she came to the court she should not look one whit inferior to any of the great nobles. About this time, the climates of Golkonda had become so bad that it had been telling on the health of its inhabitants, and it was for this reason that Muhammad Quli Qutb Shah founded and populated a city four kroh away which became unequalled throughout the length and breadth of India for its planning as well as for its cleanliness. He called it Bhagnagar at first but later he was sorry for what he had done and changed the name to Haidarabad<sup>1</sup>.

Faizi was the Resident of Akbar the Great at Ahmed Nagar during 1590-94. In a secret report to the Mughal Emperor, Faizi wrote that Bhagmati was the old love of Qutb-ul-Mulk (The Mughals always referred to the Qutb Shahs by this title) 'The Sultan has founded a new city and named it Bhagnagar after the old hag<sup>2</sup>.

A contemporary of Faizi, the Chronicler, Nizam-ud-din Bakshi who wrote his *Tabqat-e-Akbar Shahi* around 1594 confirms this<sup>3</sup>. Mughal historian Khafi Khan and Nihawandi have in their writings mentioned the name of the woman and the city.

Tavernier was a French trader in diamonds. He visited Golconda twice, in 1648 and 1652. In his account he writes:

BHAGNAGAR is the name of the capital town of his kingdom, but it is commonly called GOLCONDA, from the name of the fortress, which is only 2 coss distant from it and is the residence of the King. This fortress is nearly 2 leagues in circuit, and maintains a large garrison. It is in reality a town where the king keeps his treasure, having left his residence in

BHAGNAGAR since it was sacked by the army which Aurangzeb sent against it, as I shall relate in due course.

BHAGNAGAR is then the town which they commonly call GOLCONDA and it was commenced by the great-grand father of the king who reigns at present, at the request of one of his wives whom he loved passionately, and whose name was NAGAR. It was previously only a pleasure resort where the king had beautiful gardens, and his wife often telling him that..... he at length caused the foundation to be laid, and desired that it should bear the name of his wife, calling it BHAGNAGAR i.e., the Garden of Nagar<sup>4</sup>.

Another Frenchman, the traveller Thevenot visited the city in 1665-66. He says:

'The capital of this sultanate is called Bhagnagar. The Persians call it Haidarabad<sup>5</sup>.

The *Relations of Golconda* written about 1614 contains the official despatches of Schoerer, a Dutch factory in the Dutch East India Company at Masulipatnam during 1607-14, and of Methwold who served at Masulipatnam from 1619-1622 and later became president of the Surat factory of the English East India Company. It is stated therein that

'every year in the month of April, the prostitutes of the whole kingdom have to travel to Bhagnagar. There they dance in honour of the death of the first king of Muslims, which seems to me very strange'.

The editor of the work, Moreland explains in the footnote, 'Bhagnagar, that is Hyderabad, the new capital of Golconda<sup>6</sup>.

Francois Bernier was a French physician in the service of Shah Jahan. He visited Deccan twice and was at Golconda at the time of Aurangzeb's invasion. In 1677 he mentions Bhagnagar twice in the book on his travels in the Mughal empire<sup>7</sup>.

In 1672 Abbe Carre observed :

' This large town ..... Bhagnagar is full of traders and merchants... the place seems to be the centre of all trade in the East<sup>8</sup>.

Henry George Briggs, author of the two-volume book *The Nizam* wrote in 1861 that Hyderabad was originally called Bhaugnuggur, after Bhaugmattee, a favourite mistress of the founder, and it is still known by that name, especially among the Hindoo inhabitants<sup>9</sup>.

Col. Philip Meadows Taylor the celebrated author of the "*Confessions of the Thug*" spent a good part of his career in the Hyderabad State. In 1871, in his 'History of India' wrote that 'the real name of Hyderabad was Bhagnagar which was given after the favourite mistress of the Sultan.<sup>10</sup>

In 1884 Sayyed Hussain Bilgrami and C. Wilmot wrote that the new city was called Bhagnagar after a Hindu beloved of the ruler. They add that though its name was subsequently changed to Hyderabad, its inhabitants and particularly the Hindus still call it Bhagnagar.<sup>11</sup>

In an article published in the journal of the Khuda Baksh Oriental Public Library in 1988 (Vol. 47) the author, Dr. Nazir Ahmed of Aligarh has offered considerable evidence and arguments in favour of the existence of Bhagmati.

Some more evidence could be offered here, but it seems that what is stated so far is enough.

## SHERWANI'S OBJECTIONS

Now let us come to Prof. Sherwani's thesis. The learned professor's view is that the story of Bhagmati and Bhagnagar is pure fiction. They were mentioned by some historians and chroniclers but their evidence was not reliable. The 'legend' had died down, according to Sherwani, by the end of Qutb Shahi rule. It was revived during the early Asaf Jahi period 'perhaps in order to spite Qutb Shahis'. In 1810 Gulam Hussain Khan in *Mahnama* refuted it. It emerged again and the mythical Bhagmati was created afresh at the end of the eighteenth century and became a tradition with little historical evidence to support her<sup>12</sup>.

Prof. Sherwani rests his case on the following points:

- i. The first mention of Bhagmati and the city named after her occurs in the despatches of Faizi. He never came to the Deccan further than Ahmednagar and his statement was based on hearsay. Faizi entertained a disdain for the Deccan Sultans and did not have any thing good to say about Muhammad Quli. 'The solitary sentence in which Muhammad Quli is named is full of sneers and abuses'. He only talks about his liaison with the 'old whore' who incidentally does not appear among his seventeen amours who have been honoured in his odes'.
- ii. Ferishta is not a reliable historian in so far as Golconda is concerned. Sherwani cites a number of inaccuracies in his statements about Hyderabad.
- iii. There is no mention of Bhagmati or Bhagnagar in the semi official history-*Tarikh-e-Muhammad Qutb Shah* which was completed in 1616. Similarly *Hadiqatu Salatin* written by Nizam-ud-Din Ahmed Sayeedi describes the capital of the State in detail but every where

it is referred to as Hyderabad. About half a century later Ali bin Taifur Bustami wrote *Hadaiqus Salatin* in which a short history of the founding of the city is related but there is no mention of Bhagmati or Bhagnagar in that either.

- iv. In the extant poetic works of Muhammad Quli mention is made of his seventeen beloveds, but Bhagmati is not referred to there. The name of Hyderabad occurs in Muhammad Quli's poems thrice but Bhagnagar is not mentioned at all. 'There is no basis for the statement that she was married to Muhammad Quli or that she was given the title of Hyder Mahal. There is no grave of Bhagmati in the necropolis of the Qutb Shahs near the Golconda fort.
- v. It is only fitting that an orthodox Shia like Muhammad Quli with a Shiaite divine like Mir Momin by his side should name the new city after Hyder, the second name of Ali, the son-in-law of the Prophet.
- vi. There is no mention of Bhagmati or Bhagnagar in the contemporary Telugu literature.

After giving all the arguments as summarized above, Sherwani proceeds to provide his solution to what he calls the 'problem' of Bhagmati. According to him the key lies with the French traveller Tavernier. Tavernier has referred to the city not as *Bhagnagar* but as *Sagnagar*, i.e., he has omitted the letter 'h' after the letter 'g'. Tavernier also stated that the city 'had very fine gardens'. Sherwani says that in a way Tavernier repeats what Refiud-din Shirazi had said sixty years ago - that 'the whole city was just one large garden'.

In short, according to Sherwani there was no Bhagmati or Bhagnagar. The name of the city was *Bagnagar* (the city of garden) which became corrupted into *Bhagnagar*.



## SHERWANI'S ARGUMENTS EXAMINED

If we examine closely the points urged by prof. Sherwani, we find that the first two arguments in which he has questioned the authority of Ferishta and Faizi are really not worth noting. Even if we ignore the statements of these two luminaries, the case for Bhagmati does not suffer. Still one cannot let Sherwani's objection against Faizi pass unchallenged. Sherwani holds it as an infirmity in Faizi's statement that he was writing from a distance of about 400 Kms. To that one can submit that Sherwani was also writing from a 'distance' of nearly 400 years. Distance is distance whether of space or of time. Spatial distance admits contemporaneity; temporal distance does not. Sherwani's own handicap is the latter. This is a major flaw in Sherwani's logic.

We concede that Bhagmati is not mentioned in any semi-official history of the period. But then is any body else-spouse or mistress of the Sultan mentioned? It is a well known fact that to gain the throne, Muhammad Quli, out of sheer expediency, married the woman who was the daughter of the *Peshwa* Shah Mir and who stood betrothed to his elder brother, Hussain Quli. To my knowledge her name is not mentioned anywhere. If in the history of the period there was a mention of any other queen or mistress, the point could possibly be urged that Bhagmati was a fraud. But in the event, the benefit of doubt goes in favour of Bhagmati. Official or semi-official histories apart, contemporary accounts also discreetly omit reference to the amours of the rulers and the goings-on in their populous harems. In 1990, in an article on Muhammad Quli by me published in Saudi Arabia, an innocent statement that 'a harem is part of the perks of royalty' was censored. The chroniclers and writers of the Middle Ages were wiser; they exercised self-censorship.

Perhaps there is no explicit mention of Bhagmati in the verses of Muhammad Quli. But the type of details given about his other women suggest that this might have been done out of regard or

discretion. Even today, one does not write directly about one's spouse or beloved in public. The late Prof. Zore the pioneer editor of Quli's poetic works, has however claimed that some of Muhammad Quli's poem refer to Bhagmati obliquely.

### BHAGMATI IN QULI'S POEMS

Prof. Masood Hussain Khan is of the view that if you read Quli's poems between the lines you will find Bhagmati peeping out here and there. She bobs up sometimes as the Telugu maiden snubbing Quli in mock - anger. 'Em re em', sometimes in the guise of the *Hindi Chhokri*, and sometimes as the *Patra or Raqqas*. At other places she takes the form of *Hyder Mahal or Mushtari*. According to him *Hyder Mahal* is the name both of a storey in the *Khuda Dad* palace and also of Quli's beloved. 'What better proof of the existence of Muhammad Quli's beloved can be there' he asks, 'It is the name at once both of the dwelling as well as its tenant'. To wit:

*Hyder Mahal men daim Hyder ka jalwa gao*

(In Hyder Mahal, sing for ever the glories of Hyder)<sup>14</sup>.

Prof. Hussain goes on to add that the *mathnavi 'Qutb-o-Mushtari'* written by Vajhi, the poet-laureate of Muhammad Quli, though an allegory, is a romanticised version of the love story of Muhammad Quli and Bhagmati. This view is shared by some others too, notably the late prof. Zore<sup>15</sup>. Muhammad Quli's hemistich :

*Piya Soon kheli neha at bal pan soon*

(I have played the game of love with my beloved since childhood). And his couplet :

*Nannhe pan the rakhya hoon tuj dar par sar*

*Keh paya hoon doulat isi the kamingah*

(I have laid my head at your threshold since my childhood. I

have gained wealth through such an ambushade).

suggest the early love that blossomed between Quli and Bhagmati. Prof. Hussain concludes that the 'negative approach of Prof. Sherwani suffers from infirmity of logic.

## **BHAGNAGAR AND AIDARABAD**

Sherwani's point that Tavernier called the city Baghnagar is, to say the least, amusing. Tavernier states clearly that the Sultan wanted the city to be named after his wife as Bagnagar. It is apparent that while explaining the reason for the name given to the city Tavernier confused the name of the woman with the word for the city. He simply mixed up *Bag and Nagar*. Any one would excuse this as a 'typographical' error and not make any fuss about it. As a matter of fact this confusion was clarified in the footnote by the translator of Tavernier. V. Ball himself. It is a matter of surprise that Sherwani did not take that explanation into account. But this too does not affect our case. If from the word *BHAG*, the letter 'H' is deleted it becomes *BAG*. To make it garden, 'H' has to come back after 'G'. If we were to stretch the point in Sherwani's vein, the word *BAG* used by Tavernier would mean tiger and it could be argued that the city was named *BAG Nagar* because of abundance of tigers! If Tavernier excised 'H' from Bhag, it should be noted that he subjected Haiderabad also to the same treatment and spelt it as *Aiderabad*. To those who know about the softness of the French language, this is perfectly plausible. We all know that different people including Indians have used different spelling for the same names. For example. In 1614 a Dutch traveller, Van Ravensteyn spelt Qutb Shah as *Cotebexia*. Obviously this is how it sounded to his alien ears. To my mind such logic seems out of a place in a serious, scholarly discussion.

Well, leave Faizi aside. Would Prof. Sherwani trust Faizi's brother Abul Fazal? In his description of a campaign, he has also referred to Bhagnagar.

## REFERENCES IN TELUGU

Sherwani's last objection is that there is no reference to Bhagmati or Bhagnagar in contemporary Telugu literature. In connection with the Fourth Centenary Celebration of Hyderabad, the Salar Jung Museum authorities organised a seminar in October 1990 at Hyderabad. In that seminar K.S.R. Murti read a paper on this very subject<sup>16</sup>. Quoting the historian of the Vijayanagar empire, the late Prof. Venkataramayya, Murti says that *Rayavachakamu* was a book written in the last decade of the 16th century. This throws light on the daily life of the two rulers of Vijayanagar, Veera Narasimha and Krishnadevaraya. It is mentioned therein that one Babaji Pantulu was the envoy of *Bhagnagaramu* in Vijayanagar. Two manuscripts this work (one incomplete) are available in the Paddukotai library of Tamilnadu. In a poetic composition of the same period, *Narasimha Vilasmu* the name Bhagnagar occurs thrice. Muhammad Quli conferred the title of *Katari Ramayya* on the jagirdar of Jatprole. The poet refers to Muhammad Quli as *Bhagyanagar adhi nadi and Bhagya Narendra* meaning the ruler of Bhagnagar.

Another reference to the name occurs in a poem of the Telugu poet laureate of Muhammad Quli, Saranga Timayya. When he wrote his first poem, *Vyjayanti Vilasamu*, he described himself as the accountant general of Golconda. By the time his second work came out, he had become a minister. In that poem he refers to Bhagnagar.

Thus we find that Sherwani's objection regarding lack of reference to Bhagnagar in the contemporary Telugu literature does not sustain.

And now let me show you my trump card. Recently, in the State Archives of Andhra Pradesh a document was located which should close the case against Bhagmati for all times. It is a *Tarka* that is an authenticated document pertaining to the division of property amongst the successors of a deceased person. It is dated 9th *Jamadi-ul-Awwal*, 1036 H corresponding to 16th January 1627 and bears the

seal and signature of Zaheer-ud-din, *Qazi* of Bhagnagar.

Had this been discovered some thirty five years ago, the controversy regarding the historicity of Bhagmati would perhaps never have arisen. But then we would have been deprived of so much excitement and fun.

Voltaire said about God that if He did not exist, it would have been necessary to invent Him. It was good for us that there was a Bhagmati, otherwise we would have had to invent her.

Now that we have salvaged and reclaimed Bhagmati, let her stay without any fuss where she has always been-in the hearts of all of us. For nothing symbolizes the legacy of Hyderabad so much as the story of the romance of Bhagmati and Muhammad Quli. Happily, it is grounded in solid history.

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#### 4. AN ILLUSTRATED MANUSCRIPT OF THE QUTB SHAHI PERIOD

*By. Dr. Rahmat Ali Khan*

Proper assessment of Manuscripts and miniatures poses problems and sometimes the old catalogues too create confusion in arriving at the right decision. There is a manuscript in the Museum Library which mislead a number of scholars both foreigners and Indians. Even the experts of Deccan were puzzled over its provenance etc. This article is an humble attempt to clear the doubts regarding manuscript and its miniatures.

This unique manuscript is 385 years old and available in the Salar Jung Museum Library under the title, 'Majmua-e-Mathnawiyat'<sup>1</sup> Mathnawi is generally a long poem with a single theme but here the poems can be termed as epic. Our copy begins with the poem (*mathnawi*) *Sikandar Nama-e-Barri* composed by the celebrated Persian poet Nizami Ganjawi in 597/1201 A.D; dealing with the life of Alexander the Great Naushaba is the heroine of this fine poem. It contains two full-size and three half-size miniatures. Next *mathnawi* is the *Sam nama* which was composed by Khuju Kirmani in mid 14th Century A.D. It is a romantic story of Chinese Princess paridukht and persian Prince Sam. It contains three half size miniatures. The last mathnawi is *Timur Nama* composed by poet Abdullah Hatifi in the early 16th century A.D. It contains the exploits of Persian Emperor Timur and has three miniatures of half size.

The whole manuscript is written in fine Nastaliq script by some unknown calligrapher on 157 folios of 21.6x11.2 cms size. The date of transcription is 1016/1607. There are three excellent unwans with two full page interior decorations and gold and coloured borders.

This manuscript came to the Museum in a damaged condition

and most of the paintings are either retouched by some unskilled person or roughly handled by the previous owners. It has been transcribed in the old style of writing, that is, dividing the page into four columns with gold and coloured borders. The sub headings are written in white on decorated gold background. The central portion of the binding seems to be original.

This unique and rare manuscript was neglected till now as the experts of Salar Jung Museum thought that it is a Persian manuscript with Persian school of paintings.<sup>2</sup> The cataloguer of the museum describes it as a manuscript with miniatures of Persian and Mughal school of Paintings.<sup>3</sup> Yet in our view it is neither Persian nor Mughal but a manuscript with Deccan school of Paintings and that too of Golkonda. It is a well known fact that a special Golkonda style of miniature painting developed fully during the reign of Ibrahim Qutbshah 1550-1580 A.D.<sup>4</sup> Luckily for us three illustrated manuscripts of this period are available in the different libraries of the world.<sup>5</sup> The zenith of miniature painting was reached in Golconda during the period of Sultan Mohd. Quli Qutbshah (1580 to 1611 A.D.), the founder of the city of Hyderabad,<sup>6</sup> and a fast decline of this art began during the reign of Abdullah Qutbshah (1624 - 1672).

A bird's eye view of the Golconda School of Paintings reveals that in the earlier period it was greatly influenced by Persian School of Paintings particularly by Shiraz and Bukhara Sub-Schools. Turkman style is clearly visible in these miniatures. Simurgh, angels, elegantly drawn horses, huge elephants, Abbysinian slaves and jinns are the favourite subjects dealt with.

As the experts are aware of the details of these miniatures, we are avoiding details such as architecture, costumes etc. here. It may be interesting to note that the miniature described by Edwin Binney in his Catalogue of Indian Miniature Paintings, the Mughal and Deccani Schools, in Catalogue No. 115, p. 139 depicting polo match may not belong to the period of Mohd. Quli Qutbshah. Its



architecture clearly shows that it may have been painted during the last period of Ibrahim Qutbshah i.e., between 1575-80 A.D.

With this background let us study the present manuscript entitled, "Majmua-e-Mathnawiyat", for ascertaining the correct provenance and period of miniatures. There is a variation of size from painting to painting. It starts with an elegant two page miniature depicting a hunting scene with an excellent decorated unwan around it which in turn is a popular Shiraz convention. This may have misled the scholars who thought that the painting was executed in Persian or Mughal style. But a careful study reveals that a number of its features are typically Deccani and specially that of Golconda school of paintings. For instance, the *chita* on the Bukhara type of hills, is very much similar to that of "Courtesan of Golconda" referred by Stuart C. Welch Jr.<sup>7</sup> The design of the borders and unwan are also of Golconda type. It is a fact that mighty and impressive elephants were mostly drawn in Deccan only.<sup>8</sup> The elephants shown in Miniature Nos. 3 and 10 are typically Deccani. Furthermore, the small elephant shown in miniature No. 5 (ph. 1) is similar to the one mentioned in the Catalogue of 'Indian Miniature in India Office Library', London, under Deccani paintings. In the same miniature the figure of the king, his Turkman head dress and his throne are typically Deccani and resembles Kulliyat-e-Quli Qutbshah and Kulliyat-e-Saadi Shirazi of the Museum with lavish use of gold, yellow overcoats, blue background and fine shape of horses. Furthermore the flag's top contains the words Allah, Muhammed and Ali which is again a typical phrase used by Qutbshahi rulers of Golconda. A number of swords and shields are similar to that of Deccani talwar and dhals.

In miniature No. 3, the mighty elephant, the camel, the drum-beaters and horses etc. are similar to that of Kulliyat-e-Quli Qutbshah's miniatures. Even the faces of the people behind the hills may be recognised as of Deccani style and available in the miniature of Sultan Abdullah Qutbshah period paintings.

The miniature No. 4 shows the typical Qutbshahi architecture (ph. 2) and arabesque pattern with Deccani type utensils. The head dress and throne is completely of Qutbshahi type. Turkman pagdi is the speciality of early Qutbshahi miniatures. Again the same architecture is visible in miniature No. 6 with double story building and triangular (ph. 3) style roof. The seat of the guard is typically Qutbshahi as well as the shape of the doors, half cut tree in the door and the creeping plants are Qutbshahi type only

Similarly the tenth miniature represents (ph. 4) the Deccani elephant, drums, camel, specially drawn elegant horses, Deccani type shield and hilly rocks. The round faces are typically Deccani.

Again the colours used in the first two and other miniatures i.e., orange, purple, blue, gold, yellow, green and red are generally used by the painters of Deccan<sup>9</sup> in early 17th century A.D. The star-like twisted vegetation is too similar to that of Deccani miniatures<sup>10</sup>. (ph. 5) The decoration for headings and sub headings are found in a number of non-illustrated manuscripts present in our collection. Finally the third *unwan* of this manuscript (ph. 6) is identical with the second *unwan* of *Ikhtiyarat-e-Qutbshahi*, dated 1630 A.D.<sup>11</sup> The *Chinar* trees, bifurcated *Saru* tree and architectural design can be seen in the miniature 'Prince Hawking' dated 1620-30 A.D. of India Office Library, London.<sup>12</sup>

Thus we are convinced that this Manuscript was illustrated during the last period of Mohd. Quli Qutbshah's reign i.e. between 1607 to 1611 A.D. and the artist is an emigrant from Shiraz who might have visited Golconda after a short stay at Agra as some miniatures show the beginning of Mughal influence on Golconda during the reign of Emperor Jahangir.

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## 5. THE PASTIMES OF HYDERABAD DURING THE LATE ASAF JAH I PERIOD

By. Dr. Sadiq Naqvi

The society during the late Asaf Jahi period was not very different from what it was elsewhere in India. The *Jagirdari* and *Mansabdari* system during the period had lost their main aims and objectives and consequently there was little serious preoccupation. The major concern of the nobility was to find ways and means to spend their time and seek pleasure out of sports and similar activities. The money required by the *Jagirdars* or the *Mansabdars* was easily available to them and they did not have to work to earn it. Most of them, even those belonging to the leading families of the nobles of Hyderabad were kept away even from administrative Offices. In such conditions it was but natural for them to patronize the fine arts such as dancing, music, painting etc. They also found other means with an aim to spend their time in luxury and pleasure. These activities unfortunately have not attracted the attention of the historians, though they deserve notice. There are few works describing them. The present paper which seeks to record two of these is a basic attempt in brief. The paper has been written by gathering information through interviews from those who belong to families, associated with such activities. The pastime of the Hyderabad noble families were not very different from those in the North. In fact, it can be assumed that, if not all, a few of them were imported from the North. Music, dance, urdu poetry and painting of course were there but in addition to these some other pastimes were *Kabootar Bazi*, *Patang Bazi*, *Bulbul taming*, *Bater taming*, *Pachchisi* etc. Besides these, there were games and sports like polo, tentpegging, kabadi, loanpat, wrestling, etc.

Here an attempt is made to provide some details about *Patang Bazi* and *Kabooter Bazi*. *Patang* or kite flying is fairly popular among the people of Hyderabad even in present times. The *Patang*

of Hyderabad is somewhat different from that of U.P. In U.P. it is Rhombous in shape and has a *Khadi Khanp*. In Hyderabad also such kites are available but the *Patang* which is commonly flown is square. The different types of *Patangs* are made in Hyderabad by changing the shape of the two bamboo sticks used to make them i.e., the vertical stick and the stick in shape of an arch. It is not necessary to go in details of these common *Patangs* as most of us know it. We would rather describe the competitions of the *Patangs* called *Jalsa*.

A *Jalsa* was a competition of *Patangs* between two teams. The teams prepare months in advance. While taking to one of the participants who happened to be the member of the most famous team the Ithad party, I could gather the information regarding the practice of the players. In *Jalsa* the participant was to adopt the method of *Kheench* only, during the competition. For this the participants adopted three methods of practice usually. First was indoor method. The thread was rolled in the shape of a circle and the participant pulled it with both his hands one after the other as fast as he could do and as long as his stamina permitted. The second method was practicing in sand and the last and the most difficult was practicing in water. The participant along with his companion used to stand in chest deep water. While the companion held the *Charkhi* inside the water he pulled out the thread fastly. The participant used to spend months together practicing and preparing themselves for the *Jalsa*.

The *Patangs* too were made specially for these events. A special type of paper called *Patang Ka Kagaz* was bought usually during the first month of the summer. It was then placed between two wooden planks and a heavy stone was placed over it. After a month or two it was taken out and rubbed hard with a *kodi* (cowrie shell) until the lines over it became visible and the paper started shining.

The *Thadas* or the bamboo sticks too likewise were specially made for these *Patangs*. The finest type of bamboo was selected for it. Then thin sticks were cut out from it. This too was done during the summer season. Then these were rolled and hung in smoke. After they got seasoned they were given the required shape by thinning them on both ends for the vertical and sharpening uniformly for the arch type.

There were professionals, who made these *patangs* for *Jalsa*, Syed Meer, Ali Meer, Budhan Saheb and Sardar Saheb were famous for their products.

The *Manja* like wise was prepared with great care. the rich used *Heere-ki-kani* for its preparation while the others preferred glass. The glass, usually of the electric bulbs, was grounded as fine as possible. Some times it was put into a glass bowl full of water and the fine glass pieces floating over the surface of the water were taken. The glass was then mixed in soft cooked rice and the Juice of *Ghee gavar* leaves. The thinnest and the strongest thread then was stretched between two wooden pegs and coated with this mixture in different colours, Usually every party had its own colours. Once the preparation was over the date of the *Jalsa* was fixed which usually used to be after *Til Sankranti*. There were some grounds around Hyderabad city which were popular for these *Jalsas* such as Champa pet, Langur houz, and Saroomagar, etc.,

Once the date was fixed, invitations were sent to people. Usually the invitees included the members of the family of the participants and friends. The gathering therefore easily came up to hundreds.

To keep the participants and the observers busy during the free hours usually dancers and musicians were invited. Therefore the people enjoyed *Patangbazi* on one hand and the *Mujra* (concerts) on the other.

The competition was never taken lightly as it determined the status of the team. The participants selected a *patang* taking into consideration the speed of the wind. The *Patangs* were usually of different sizes depending on their proportion to a double sheet of paper, viz., 1/6, 1/5, 1/2, 3/4 and full. If six *patangs* were made from a sheet it was called *Chehka* and if two were made, it was called *Adaa*, etc., After selecting the *Patang* carefully the participant tied it with thread making holes on two sides of the meeting point of the two sticks and on both sides of the vertical stick. This was called *Kanne*. It was an art in itself and needed experience and practice for gaining mastery.

The *Patangs* then were flown by both the teams keeping a distance of at least two hundred yards from each other. The *Paitch* (intersection) started and the participants showed all their art in it. There were several type of *Paitch* for example *Paitha*, *Ultapaitha*, *Hath ka Rookh*, *Bahar ka Rookh*, *Jhola* etc. It depended on the participant and his experience to select a type most suited for the occasion.

Whenever a participant of a team succeeded in cutting off the *patang* of the other a *Chithi* was sent from the loser. This had its own importance and the participants kept them carefully as a record of their success. If a participant succeeded in cutting off nine *Patangs* of the opposite team with his own *Patang* it was termed as *Nosherwan*. The *patang* then was pulled down and kept as a record of great event.

The common people too participated in these *Jalsas* but in a different way. They gathered in large numbers at a distance from the participants and waited to obtain a *Patang* cut off during the competition. Some times they sold these specially made *Patangs* to earn a little money.

It is not possible to count even the names of the nobles and *Jagirdars*, who were interested in *Patang Bazi* because the list will run in to several pages. To mention just a few, Mir Mahboob Ali

Khan the sixth Nizam used to fly *Patangs* and had *Paitch* with Hussain Nawaz Jung. It is reported that the Royal *Patang* used to have a gold coin tied at the bottom of it. Several other nobles belonging to the sixth and seventh Nizams such as Kishan Parshad, Shiv Raj, Ray Rayan, Mualidhar etc. besides the *Paigah* nobles were equally interested in the sport.

## KABOOTAR BAZI

This is yet another hobby of the people of Hyderabad. The *Kabootar* or pigeon was and still is a noble bird found and tamed in several houses and religious places. The *Kabootars* are of several types and kinds such as *Shirazi*, *Kukha*, *Pawon para*, *Nufti*, *Kheri*, *Chotial*, *Pilanka*, *Lalanka*, *Jangli*, etc.

Most of the people tamed them and still continue to do so, therefore the variety need not be described. *Kabootar Bazi* as a profession and competition, indeed requires attention.

The *Kabootars* which were grouped together to fight with the other such groups were called *Dourials*. They too were of different types and kinds and were selected carefully by the trainer.

Once the selection was over, their training started. They were made to live together in a wooden cage called *Kabuk* having wooden rod inside it. These *Kabootars* were fed with *Javari* only once during the day at a fixed time. Slowly they were trained to understand the signals-calls and whistles of the trainer. In the beginning they were allowed to go up to a high platform or balcony and were brought back.

Once trained, they were flown in a group and guided with a long saboo stick with a piece of cloth at one end. This was called *Khoonchi*. They flew round the platform or *Mundair* as it was technically known as long as *Khoonchi* was rotated. If they were to be brought down, the movement of the *Khoonchi* was stopped and call was given to them. The practice and training continued until the



trainer was sure of their abilities. It was then that the fight or competition started between the groups. The trained *kabootars* of two groups were allowed to mix with one another and fly. Then they were given the signal to return. The source of sport was in this act. While returning some of the *Kabootars* mixed with the other groups. They were caught by the person owning the group and considered it as his trophy. These *Kabootars* could be brought back for which there were three types of agreements *Khosh Karidi, Choral and Saaid*.

But some times it so happened that the rivalry between the two participants changed into enmity. Then the captured *kabootar* was fed with poisoned *Jawar* and left free to return. It came back to it's group and threw out the poison, which caused the death of the entire group.

To avoid such a situation the owner had to be vigilant. A *Kabootar* returning back on its own was therefore caught and in its stomach, water was blown in large quantity. It was then hung up side down until every thing in its stomach came out. This was termed as *Zahar Nikalna*.

The *Kabootars* tamed and trained were carefully looked after. If the trainer felt that they had become weak and were not able to fly at the required height and speed, he fed them with special diet which consisted of *Aami Haldi ka Pani*, milk and soft rice cooked in pure ghee.

The hobby was very common in Hyderabad not only among the *Jagirdars* but even among the common people. Every locality had some persons engaged in it like Manu Mian in Shutarkhana Lane, Ahmed Hussain Khan in Mandi, Gulam Hussain Khan near Kamal Yar Jung palace, Afzal Mian and Mohammad Jani in Noorkhan Bazar and Yavaruddin in Katalguda etc. A lot more can be added to this information by prudent enquiry. Such sport activities were integral to the Hyderabad culture through very little of it has been recorded.

## 6. DECCANI ARTS AND CRAFTS DURING ASAF JAHI PERIOD

*By. Dr. D.N. Varma*

The mass producing machines of the modern times have caused such a cataclysm that it is almost impossible for the common man to visualise the significant role the village craftsmen played in the self-sufficient economy of the eighteenth and nineteenth century Deccan. To say the least, beauty in those days was not something unrelated to life, to be sought in museums and art-galleries but articles of every day use themselves were sufficiently rich in colour texture and form to be able to satisfy the aesthetic cravings of their users.

Among the more important industrial arts and crafts of the region could be named bidri ware, the painted textiles and the kalamkaris, himru and mushroo work, teliya rumal, carpets and rugs, silver filigree work, leather puppet dolls, crochet lace industry, bronze images and brassware and Nirmal paintings. However, there were a number of less important crafts also like the studded bangles of Hyderabad, terracotta, wooden and red sanders toys, horn and tortoise shell work, ivory inlay and basket weaving etc. which brought the people of all ages and all sections of society in touch with marvels of human creativity.

### **BIDRI WARE**

Basically an artistic metal ware, Bidri found a time honoured place among the Indian handicrafts and industrial arts on account of its elegant and exotic forms, its instant aesthetic appeal and its sparkling silver decorations pleasantly contrasted to the black metal base.

The ware draws its name from Bidar, one time capitl of the Bahmani and the Barid Shahi dyansties but later a part of the erstwhile state of Hyderabad. The antiquity of the tradition has not

been determined precisely but this much is certain that it is more than three hundred years old. Many of the designs found on antique Bidri Ware pieces can be traced back to the decorative designs found on the Bahmani and the Barid Shahi monuments of Bidar and cannot be far removed from the date of the monuments.<sup>1</sup>

It is thus certain that this alloy of copper and zinc in the ratio of 1:16 was developed at Bidar by experimenting and its most important characteristic, the black background was obtained there only for the first time. At one time it was believed that it was the earth of Bidar which could bring out the black colour but now it is known that any earth with saltpetre and Sal Ammoniac content would transform the colour of the alloy to black<sup>2</sup>.

Originally the Bidri ware was produced by the lost-wax process but from the beginning of this century direct clay moulding has come to be preferred as it is cheaper, quicker and less laborious. The particular combination of zinc and copper does not rust or corrode but is brittle and liable to break, if dropped. The utility of copper is mainly to allow zinc to take a better polish.

There are five phases in the production of the Bidri-ware : casting, polishing, engraving, inlaying and blackening the alloy<sup>3</sup>. After the object is cast with the lost wax process or by direct clay modelling it is roughly polished on a lathe with a chisel or with the help of a file. At this stage the object is subjected to a primary darkening with copper sulphate solution to facilitate the artisan in distinguishing the pattern to be engraved. Designs are then engraved over the surface of the object with a fine point. Next, pure silver in a flat sheet or in the form of a wire is hammered into the designs, filed and finally polished with sand paper charcoal and coconut or sweet oil. It is only in the last stage that the permanent blackening is

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  2. For chemical analysis of Bidar earth see . T.R. Gairola, Bidri Ware, *Ancient India* No. 12 (1956), pp. 116-118.
  3. For a detailed description of direct moulding, see *Census of India 1961-Selected Crafts of Andhra Pradesh, Part VII-A(3) (1964)*.

obtained by treating it with earth obtained from the bottom of the fort walls in Bidar or any other earth containing saltpetre and Sal Ammoniac.

The popular pieces during the reign of the Asaf Jahs were mostly huqqa (hubble-bubble) of different sizes and shapes: (ph. 7) balls, bells, cones coconuts and mangoes. Spice boxes, the dibya for offering pan and supari (betel and betel-nut) were also very popular and were made in various shapes rectangular, oval, round, square, shaped liked a fish (ph. 8) or leaf, and were sometimes provided with trays for keeping the spice box. The objects of everyday use produced in Bidri were *Surahi* (water flagons), *Thali* (trays), *Katora* (water bowls) with or without lid and a tray, *Jam* (cups), *Abkhora* (tumblers), *Ugaldan* (Spittoons), *Sailabchi* (wash basins) (Ph. 9) and *Aftaba* (ewers), *mir-e-farsh* (weights to be kept on floor-spreads), *Palnappai* (cot legs), cosmetic boxes, *Gul-dans* (Flower-pots) and bottles of varied shapes. Sometimes items of furniture e.g., chairs and tables were also produced in Bidri.<sup>4</sup>

These objects were embellished in various ways, adopting five different techniques. *Tar Kashi* was the inlaying of wire, *taihnishan* was inlaying of sheet, *Zarnishan* was low relief, *Zarbuland*, high relief and *aftabi* was cutting out design in overlaid metal sheet. The different techniques were used in combination with others to produce the desired effect. Thus *tar tkshi* was generally used with *taihnishan* and *aftabi* works. Only *Zarbuland* and *aftabi* works were generally treated separately. The metal used for encrustation was generally silver because it created better contrast against the black of the body but in exceptional cases gold and copper was also used.

Many of the decorative motifs had a pre-Asaf Jahi origin though they continued to be used by successive generation of

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4. A chair and a table can be seen in the National Museum, New Delhi.

artisans. To take a typical example *kangoora* can be seen on the minarets of Mahmood Gawan's *Madarsa* in masonry decorations.<sup>5</sup> Similarly Hindu forms like "Swastika" and 'Lotus' were also used frequently. A great variety of geometrical designs found on the Bidri ware of this period had earlier origin in different parts of the world. Lines, spots, spirals, figures of various angles such as rhombic frets sometimes with rounded comers, borders originating in the exigencies of weaving, chequer and other patterns were used in a myriad combination on the Bidri ware contributing to a rich aesthetic effect.<sup>6</sup>

Floral patterns did not lag behind in the embellishment of the Bidri ware of this period. A great variety was created by skilful use of festoons, creepers, foliage, leaves, petals, buds, stalks and plants. The poppy plant was a great favourite with the Bidri worker as it could be treated in a variety of ways. The whole plant could be used as a decorative device or it could be used in single blossoms, natural or formal. It could be produced on the main body or could be adapted to borders. It was extremely suitable for being set in medallions and it could as easily be set at odd spaces.

The stylised forms consisted of *Ashrafi-ki-booti* or *teen - patti-ki-booti*. *Phool - jhadi* was another conventional pattern with flowers filled in small diagonal squares resembling the sprinkling of a sparkler. Running vine crepper was also used either vertically or horizontally, usually fitted in a frame-band of parallel lines. The lotus and the rose was also used with great advantage for the purpose of decoration.

Some available Bidri pieces in the Salar Jung Museum with *Fleur delis* design and stylised lion mask reveal French influence and were obviously designed for some French patron.<sup>7</sup> The patron could be Bussy, a general of Duplex who played a role in

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5. Murty K.S.R., op. cit. p. 92.

6. Speight E.E., Bidri Ware, (Hyderabad 1933) p 2

7. Choudhury Anil Roy, Bidri Ware, (Hyderabad), p. 13

Hyderabad politics between 1748 and 1758 or his aide de camp Mario Joachim Raymond who was in the service of the third Nizam during 1785-1798. The French influence was neither strong nor lasting but it certainly reveals that the Bidri artisan was quite capable of meeting the demands of his patrons in the latter half of the eighteenth century and was not at all rigid.

Notwithstanding its popularity in the earlier times, the Bidri Ware industry also faced rough times by the close of the eighteenth century. Due to painstaking labour involved in the embellishment of Bidri ware the products were costly and were mostly patronised by the nobility. Due to growing influence of the west on the taste of nobility at the close of eighteenth century the Bidri ware came into disfavour. Not only that the nobility stopped acquiring new pieces but in fact they cast away their earlier collections and the market of Hyderabad was flooded with such discarded pieces<sup>8</sup>. However, H.E.H. the Nizam's Government took steps to save the craft and state help was accorded to the artisans. The Commerce and Industry Department issued a pamphlet on Bidriware in 1933, prepared by Professor E.E. Speight of the Osmania University and a section on Bidri was opened in the Central School of Arts and Crafts at Hyderabad. With the march of times new varieties of articles appeared in the market and Bidri ware did not have to depend solely on the nobility for patronage. Government encouragement was available even after 1948 and the industry is a living one and continues to flourish.

## **PAINTED AND PRINTED FABRICS**

The fame of Indian textiles abroad largely depended upon the art of printing and painting on cotton. The distinction between painted and printed is of more than technical interest. In the painting of cotton, the dyes and mordants are applied free hand with a brush. Thus each design has the character of an individual drawing with the

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8. Choudhury op. cit. p. 17

human and sensuous touch. In printing on the other hand, the use of wood block in the pre-machine days, restricted the design to repeats and created a mechanical effect. Deccani painted and printed fabrics not only enjoyed immense popularity in the domestic market but were valued even in Persia and Europe in the eighteenth and nineteenth centuries.

The two important centres of textile trade in Deccan were Masulipatnam on the Coromandal coast and Burhanpur in Khandesh, north-Deccan. Masulipatnam, the commercial capital of Golconda kingdom had supplied painted and printed fabrics to the markets of South East Asia right from the beginning of the seventeenth century and to the markets of Persia and Mughal dominions even earlier. The export to Europe commenced from the latter half of the seventeenth century. The English founded a trading centre at Masulipatnam as far back as 1611. The Dutch followed them in 1614 and the French in 1669.<sup>9</sup>

When the European merchants first began trading in India early in the seventeenth century, they used the Indian cotton goods as articles for barter for the spice trade. The European ships left Europe with bullion which was exchanged in India for cotton piece-goods. The Indian piece-goods were then taken to the Malay archipelago where they were bartered for spices which was eventually taken to Europe. It was only in the latter half of the seventeenth century that the demand for Indian textiles grew in Europe.

Masulipatnam was more of an emporium for a large hinterland than a textile producing centre as it was the only good port on this part of the Coromandal coast. It covered cotton painting producing centres like Pataboli (alias Nizampatnam) about forty miles South-west of Masulipatnam; Pulicat and Kalahasti, nearly two hundred miles further south.

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9. For a detailed account of Indo-European cotton painting, see Johan Irwin and Katharine Brett, *Origins of Chintz*, London (Victoria and Albert Museum 1970).

Burhanpur, in North Deccan was itself a centre for producing painted and printed fabrics. The distinctive feature of Burhanpur school was a combination of painting and block printing: the flower heads being block printed on the fabrics and the items were drawn free hand. The centre had acquired great prestige as producer of textiles by the end of the sixteenth century and a large proportion of fine painted cotton hangings and palampores commissioned for the European market in the seventeenth century came from this centre and was exported from the western coast. However, the school lost its importance in the latter part of the nineteenth century, partly due to the growth of Bombay as centre for both hand painted and machine made goods and partly due to unsettled conditions in Burhanpur during the nineteenth century.

Annexed by Akbar in 1600, Burhanpur was a prosperous commercial centre till 1685 when it was plundered by the Marathas. The city enjoyed a period of strong settled rule between 1720 and 1748 when it was the head quarters of Nizam Asaf Jah and it prospered once again as a centre of painted and printed cotton. In the latter part of the eighteenth century, however, it once again came under Maratha sway and conditions grew far from peaceful. General Wellesley's army took the city in 1860 and by that time Bombay had become a leading centre for textile production.<sup>10</sup>

The greatest appeal of the painted and printed cotton fabrics of Deccan was in the brilliance and fastness of the dye-colours which were produced in combination with mordants. The dyeing of cotton fabrics with vegetable dyes before the advent of chemical dyes created certain technical difficulties. To enable the fabric to take on a variety of colours it had to be initially treated with mordants which set up a chemical reaction, following, which cotton fibres were able to absorb the desired hue obtained from vegetable dyes.

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10. Irwin and Hall, *Indian painted and printed fabrics* (Ahmadabad 1971), p.24



Some dye-stuffs yielded a variety of colours with different mordants. Otherwise the resist or indigo process was employed to get colourful affect. In this process a resist like wax, clay, gum or resin was applied to the portion of the cloth which was not supposed to receive a particular colour before dyeing it and later on the resist was removed by washing. By several repetition of this process with differing hues the desired result was obtained. The resist was employed by a *kalam* (a brush) and thus the process was also called *kalamkari*.<sup>11</sup>

The brilliance and freshness of Deccani Kalamkari had something to do with the chemical properties of the 'cherry' plant which grew wild in the Krishna delta and was used for extracting the red madder dye. The calcium content of the broken or rotten shells in the sandy soil in which the plant grew and alum content of the water with which the *kalamkaris* were washed could have also contributed to the brilliance of the colours. It must be noted that Europe had no matching colours upto the last quarter of the eighteenth century when chemical dyes were discovered and used. Before that time all the European cloth colours were fugitive and no wonder that the Europeans were charmed by the brilliance and lasting quality of Deccani painted and printed fabrics.<sup>12</sup>

Of course the designs which the Deccani craftsmen normally produced were too alien for the tastes of the Europeans. Thus the Europeans supplied musters to be copied or adapted by the Deccani craftsmen. Copying or adapting musters was nothing new to the Deccani craftsmen because he had done this work for the Persians from the Qutbshahi times. In Europe the Indian chintz was mostly used for men's gowns and waist coats and for women's dresses. The craze for Indian fabrics lasted for more than a hundred years and at one time they became so popular in Western Europe that in the last

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11. Irwin John, "Golconda Cotton Paintings of the Early 17th Century". *Lalit Kala* No. 5, (April 1980) pp. 18-19

quarter of the eighteenth century a protective legislation had to be introduced in England against the import of Indian textiles. The Deccani exports could finally be halted due to the discovery of chemical dyes, copper plate printing on textiles in 1752 and the roller printing machine in 1783 in Europe.<sup>13</sup>

Once the exports to Europe declined, the trade with Persia which had taken root in Qutbshahi times but had slackened due to European intervention, caught up again. Persian craftsmen had already settled in Masulipatam area in order to ensure that the fabric designs leaned heavily on Persian decorative conventions and conformed to the demands of the Persian market. The goods comprised of prayer mats, floor spreads (*dastar-khan*), door hangings, coverlets, and burqa cloth. From the specimens which reached the Colonial and Indian Exhibition held in London in 1886 it can be seen that fairly high standards were maintained. However, machine made goods replaced the Deccan exports in the first half of the twentieth century and by the middle of the present century almost all the craftsmen had been forced to seek other trades.<sup>14</sup>

One of the chief uses of the cotton paintings in the land of its origin was for tent hangings or rather for the decoration of the *kanats* or screens which were used to surround the tent and give privacy to the occupants. The Royalty and the nobility in late mediaeval times had to be constantly on the move and their tents used to be fabulous. The *kanat*-type of hanging was made as a repeating row of similar or identical panels (usually incorporating an arch) to be cut by the user according to the dimensions of the screen it was required to cover. Masulipatam and Burhanpur were the main producing centres and the former produced decorative pieces even for the interiors of the tents. The prayer mats, palampores, door hangings and dress pieces were also consumed by the domestic market and the craftsmen specialised in producing saris, dupattas, turban cloth and hand-

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13. *Ibid* p. 101. The census of India (1961), Vol. II Section VII-A pp. 53-65

14. Census of India 1961, Vol II, Section VII A, pp 53-65.

kerchiefs of fine workmanship. The girdle or the patka was eminently suited as an article of presentation and the finest craftsmanship was lavished on it at Burhanpur in the eighteenth century.

## **KALAMKARI TEMPLE HANGINGS**

The technical proficiency of the Deccani fabric painter found its greatest expression in the preparation of temple hangings whose intended function was didactic or story telling rather than decorative. It would not be inaccurate to describe them as murals on cloth for they derived their main influence from the local tradition of wall paintings. The temple hangings produced at Masulipatam, Palakollu, Kalahasti and Tadapatri situated in the Krishna, West Godavari, Chittoor and Anantapur districts of modern Andhra Pradesh were influenced by the Lepakshi temple mural tradition while the hangings produced at Burhanpur were influenced by the Rajasthani mural tradition on account of the close proximity of Burhanpur from Rajathan. Further down south, Madurai, Tanjore, Salem, Nagapatam and Kumbakonam also produced temple hangings inspired by the Vijayanagar tradition but they were not of very high quality.

The themes of the temple hangings from Burhanpur revolved round the exploits of Krishna and were intended for the followers of Vallabhacharya's sect. The Southern temple hangings were inspired by themes from the great epics and puranas like Ramayana, Mahabharata and the Bhagvata Purana. Not being articles of mass consumption and also on account of the slowness involved in the process of production, the kalamakari temple hangings were never produced in very large number but they were produced throughout the eighteenth and nineteenth centuries. There was a decline in their production in the first half of the twentieth century but the art survived some how and the All India Handicrafts Board revived the art after 1948.

## HIMARU MASHRU AND OTHER TEXTILES :

Amaru or Himaru ranks along with Banaras brocade for its fabulousness and was extremely popular with the nobility and royalty on account of its luxurious sophistication. In this fabric, instead of zari, silk was used for making patterns. Though woven at all silk centres of India it was a speciality of Aurangabad in the Asaf Jahi period. The settlement of many Kashmiris in the Aurangabad region provided an impetus to this industry and it is said that more than 15,000 Hamaru looms operated in this area.<sup>15</sup> Later on it was made at Hyderabad also.

The late eighteenth and nineteenth century pieces from Aurangabad were highly prized for their quality. These pieces had small silk butis on silk background. In lesser quality himaru cotton was also used at a later date when the cotton yarn constituted the warp and silk yarn was used for the weft and elegant floral patterns were produced with silk. (ph.10) The *kairi* or mango design and the *kishti* or boat design were great favourites. Very much like brocade, the butis on Himaru became ornamental by the late 19th century and Jamewar, an overall floral pattern, started during this period. Himaru was used for *Jamas* and *Angarkha* and when the western influence increased in the twentieth century it was used for dressing gowns, dinner jackets and as furnishing and tapestry.

*MASHRU* literally means "permitted". Islam does not allow its male followers to wear pure silk. This mixed fabric, a mixture of cotton and silk came into vogue on account of this Quranic injunction and was produced at all important silk weaving centres of mediaeval India; Surat, Ahmedabad, Banaras, Murshidabad, Tanjavur and Trichinapally. In Deccan it was produced at Aurangabad and Hyderabad during the eighteenth century and later. If miniature paintings of Asafjahi periods are any guide, it was extensively used for dresses, both male and female. The wavy patterns indicate that

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15. Upadhyay M. N., *Handicrafts of India*. (Hyderabad 1965) p. 59

it was used for ghaghara, pyjama, angarkha and also for upholstery in rich households.

In its earlier days the major emphasis was on the mixed nature of the constituent threads but as weaving techniques improved the decorative element also got prominence and a variety of striped and *butidar* mashru was produced. However, by the end of the nineteenth century the word *mashru* became associated with a particular kind of mixed fabric with wavy pattern in which threads were dyed before weaving and this became the speciality of Aurangabad.

Certain other textile producing centres in the Deccan enjoyed more than local fame during the reign of the Asaf Jahs. Nanded was noted for its fine muslin, gold bordered turbans and sarees. In the production of sarees Paithan was unrivalled on account of the border and Pallava deigns, of the classic Chalukyan goose carrying an olive branch in its beak. Parakeets and peacock designs were also popular with the Paithan weavers. The other noted muslin producing centers were Adoni, Warangal and Venkatagiri which supplied cloth for costumes and turbans. Gulbarga, Raichur, Sholapur and Kodangal produced cotton and silk goods and specialised in woven floorspreads and furnishings. Gadwal, Pochampally, Jagtial and Narayanpet had gained eminence in producing sarees of rich texture and fine woven designs.

## **SILVER FILIGREE WORK OF KARIMNAGAR**

Filligree was patronised not only in the households of the nobility but in the houses of others also who were not so rich. Made in very thin silver, Karimnagar work has a soft foamy appearance and a dainty spider web delicacy. Apart from exquisite jewellery a large variety of other articles like decorative pieces consisting of birds and flower models, pandans(Ph. 11), spice-boxes, scent bottles attraradan (Ph.12) and candelabra were produced in silver filligree at Karimnagar. The industry originated over 200 years ago in this region when Elgandal was the head quarters of the district. The

craftsmen are of a community known as *kamsalis*. Later when Karimnagar became the district headquarters, the silver filigree craftsmen moved there and the Subedar of Karimnagar arranged the use of an entire locality called Kota Bazar for rehabilitating the craftsmen<sup>16</sup>.

The craft was labour intensive and involved the drawing of extremely thin silver wire and producing the required shapes by inter-lining two wires with great dexterity and nimbleness. The industry could flourish only on account of the generous patronage of the Nizams, specially the later nizams.

### **LEATHER PUPPETS :**

An unusual type of puppet show was extremely popular in the Nellore and Anantapur districts of Andhra Pradesh, north Karnataka and South Eastern Maharashtra during the early 20th, and preceding centuries. Comparable to the modern cinema, the puppets in this show did not move directly before the eyes of the beholder but coloured images of movable leather puppets were cast on a screen from the back side. The animators and the accompanying musicians also operated from behind and the total effect resembled to some extent to the modern animated cartoon. A legacy of the Vijayanagar times, the touring show moved from village to village giving night long performances to enthusiastic audiences.

The life size puppets were prepared by the performers themselves from the skin of the goat or the deer. The untanned wet skin of the animal was reduced to the thickness of a membrane, cut into the required shape and painted with colours on both the sides, mostly in blue, green, red and black. The female characters were painted orange or yellow and the costumes and ornaments received elaborate treatment. The troupe used a large collection of mythological characters, birds and animals and other peraphernalia associated with war and court scenes, sometimes numbering above

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16. Upadhyay, op.cit P.41

hundred. Commanding tremendous popularity the leather puppet show enthralled the audience with the presentation of a wide range of human emotions and feelings with rare skill before the advent of the modern cinema in the thirties of the present century.

### **Nirmal Art Ware :**

Wood carving and engraving was practiced at various centres in the Deccan in the period of the Asaf Jahs but the village Nirmal in the Adilabad district of the former Hyderabad state gained quite a fame for painting on wood.

In Nirmal artware seasoned teak wood was cut to the required shape and finished on a lathe, given a prime coating with tamarind seed paste for filling up the crevices and a final coat with a clay found in river beds. Once the surface became smooth, traditional and folk designs were traced on the surface and painted with vegetable colours. Finally a coating of varnish was given which made the colours permanent and also provided a finish to the painted surface. Articles of daily use were also produced in the art ware eg., drawing and bedroom furniture, salad bowls, card boxes, lamps, ash trays and wall plaques.

Though Nirmal ware has been in existence almost from the beginning of the period of Asaf Jahs yet, it received international fame only after 1951 when the centre was shifted to Hyderabad and modern colours like duco paint were used to bring out traditional paintings from Ajanta and folk dance forms. Miniature paintings of the Pahari and Mughal kalam were also reproduced in Nirmal art ware with rare artistry. Screens painted with entire panels from Ajanta became great favourites.

### **Banaganpally Lacquer Work :**

Banaganpally or Baiganpally, a place in the Kurnool District of the erstwhile state of Hyderabad specialised in lacquer work. With the growing influence of the British in the Nizam's court

European furniture became acceptable in the houses of the nobles and jagirdars, but the gilded furniture in vogue in those days besides being very costly also did not incorporate the design and patterns popular with Hyderabad aristocracy. The miniature artists of Baiganpally came forward at this stage with a type of lacquered furniture which was replete with Islamic decorative motifs. It gained such a popularity that Kurnool and neighbouring Nandyal and Nassan became the centre of a flourishing industry in the 19th and early 20th century. The floral designs on Baiganpally were set in low relief and gave the impression of being set with gems.

### **CROCHET LACE INDUSTRY :**

The crochet lace industry gained popularity in the coastal delta area of the river Godavari, specially in the East Godavari district, in the beginning of the second half of the nineteenth century. Introduced by Christian missionary the industry took quick roots and received international acclaim.

The raw material required for the production of the crochet lace is mercerised cotton thread which is woven with the hook of the crochet needle. The product lace work is used for decorating table cloths, curtains, hand kerchiefs and skirts. The industry is a living one.

### **Studded Bangles of Hyderabad :**

Bangles have captivated the heart of women since times immemorial. The history of this handicraft goes back to Qutbshahi times in the Golconda region. Others trace the origin of the handicraft to the Vijayanagar empire. In Hyderabad city proper, the Lad Bazar area has been the centre of manufacture of studded bangles from the time of the fifth Nizam. The industry is still living.

Hyderabad is the only place where stone studded bangles are made. The process of manufacture consists of only two stages: (i) preparing a lac surface on ordinary glass bangles and (ii) affixing



the stones on the lac surface. The lac employed on the bangles comes in several colours like white, red, green, rose and yellow and is used according to the needs of the design or taste of the customers. The names of some of the current patterns of stone studding are Pannas, Kangan, Julm-i-chamki, Kanjar, Zulf Zam Zari and Murag Sina and it is quite possible that the designs had the same names at the beginning of the century.

## CARPETS :

The connections with Persia during the Qutb Shahi times were extremely fortunate for the carpet industry of Deccan, for the Persians are famous all over the world for their carpets. The pile carpet industry at Eluru in West Godavari District is said to have originated by the efforts of some soldiers who migrated from Persia over five hundred years ago<sup>17</sup>. The other carpet weaving centres of Deccan were at Masulipatam, Warangal and Hyderabad. The carpets exported from Masulipatam and Kakinada were the first carpets which were given the credit of being specially Indian. The export of carpets had started as early as 1620 and continued through the succeeding centuries.

The quality of Masulipatam carpets deteriorated in course of time. Sir George Birdwood remarked about these carpets, 'the Masulipatam carpets were formerly the finest produced in India. The English importers insisted on supplying the weavers with the cheapest materials and we now find that these carpets are invariably backed with English twine. The spell of the tradition thus broken, one innovation after another was introduced into the manufacture<sup>18</sup>. Mr. Mumford elaborates, "From fine, closely woven, beautifully designed rugs, they have, under the sweat-shop system, taken on the cheaper character of much of the Indian output. These rugs were at one time widely sold in the United States, but have lost ground since

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17. Upadhyay op cit P.64.

18. As quoted by Sir George Watt, Catalogue of Indian Art at Delhi (1903), P.440.

the large importation of other and better fabrics began"<sup>19</sup>. The industry had so much disintegrated by the beginning of the present century that no examples of Masulipatam carpets were displayed at the exhibition of Indian art organised at Delhi in 1902-03<sup>20</sup>.

The Warangal carpets on the other hand were matchless even in the middle of the nineteenth century. Writing about these carpets in 1851 Sir George Birdwood observed, "the peculiarity of these rugs, of which several remain in the Indian Museum, was the exceedingly fine count of the stitches, about 12,000 to the square inch. They are also perfectly harmonious in colouring, and the only examples in which silk was ever used in carpets with a perfect satisfactory effect. The brilliancy of the colours was kept in subjection by their judicious distribution and the extreme closeness of the weaving, which is always necessary when the texture is of silk. Most of the Warangal carpets had the peculiar property of revealing different colours according to the position at which reviewed.

Warangal carpets were also exhibited at the Exhibition of Indian Art held at Delhi in 1902-03. Describing these carpets Sir George Watt writes, "these have been sent by His Highness the Nizam. The prevailing colour effect may be said to be scarlet and white with the floral scroll of the field blue, black or white and designs of the border red picked out with white on a blue background which is only shown by the narrowest outlining to the red patterns. Within the corners and cutting off a portion of the field are usually placed squares in the colourings of the borders"<sup>21</sup>. The designs on the Warangal carpets, had something in common with the design on the gold brocaded saris of Aurangabad in so much so that the floral scrolls had the veins of the stems bent angularly.

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19. *ibid.*

20. *ibid.*, p. 441

21. *ibid.*, pp.441-42

Carpets were being manufactured at Aurangabad also at the turn of the century. The Delhi Art Exhibition of 1902-03 had received a few rugs from the Technical School of Aurangabad which were, " admirably made and in excellent design and colour<sup>22</sup>.

Eluru in West Godavari District had a very long tradition of carpet weaving. The weavers were mostly poor muslims but the products could match with the finest produced anywhere in the country. The designs were named after the persons who created them e.g., Hashim Khani, Ramchander Rao Khani, Ameer Khani etc. One and the same design was produced in several colour combinations. Designs also carried the names of fruits and flower creepers, eg., Anar-ki-Abbasi etc<sup>23</sup>. Extremely compact rugs could be produced by the weavers by using the velvet method.

This short account of the Deccani Industrial Arts and Crafts reveals that it was an extremely creative and forceful art woven out of a million coloured strands of tradition, legends and myth, and the substance of every day life. Work was its own reward for the craftsmen.

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22. *ibid.*

23. Upadhyay *op.cit.*, p.64

## 7. INFLUENCE OF MUGHAL COURT ON HYDERABADI CULTURE

*By. Dr. (Mrs.) Vandana Kaushik*

When the Mughal Empire declined and a number of independent Muslim states came into being, Mughal culture did not decline or disappear. It continued to flourish in these Muslim states which had risen on the ashes of the Mughal Empire. Hyderabad was one such state in which Mughal culture had continued to flourish till the other day. The impact of the Mughals was so pronounced that at the end of the nineteenth century Hyderabad State came to be known as *Mughulia State*.<sup>1</sup> This was the situation when the Mughal Empire ceased to exist in its name. Apart from various political and administrative institutions which continued to remain in existence even in the late nineteenth century, it carried the clear imprints of the Mughal culture which could be seen in many facets of Hyderabad life. For instance, art, architecture, dresses, ornaments, food habits, court etiquettes, etc. were greatly influenced by the Mughal's way of life.

As is already known, the Mughals had their love for literature and books. The Emperors always appreciated artistic and literary talents. The Asaf Jah rulers continued the same tradition. In this respect, it may be mentioned here that Asaf Jah I was very particular about the education of his children. He appointed Sheikh Mohammed Jamil and Khushal Beg to teach Arabic, Persian and Turki to Prince Nasir Jung<sup>2</sup>. The same practice was followed by the nobles of Hyderabad, who took equal interest in promoting learning. Salar Jung I, the then Dewan, used to give books as gifts to children. As recorded by Nawab Nizam Jung, "I received from the honoured hands of the great Minister (Sir Salar Jung) a beautiful bound quarto volume of 'the Arabian Nights'. Its blue and gold cover and the wonderful illustrations within were like a dream to me. And the

stories as I read them afterwards from day to day became part of the life of imagination which has brightened my actual life since then. Another benefit that book brought me was love of reading and I had become an irrepressible pleasure reader before reaching the age of sixteen<sup>3</sup>." The gift by Sir Salar Jung, it can be mentioned, was received by him when he was barely 11 years old.

The above mentioned instances, it appears, were in continuation of the Mughal tradition. Emperor Babar, the founder of the Mughal Empire, sent to his younger son, Hindal in 1528, to Kabul among other gifts, one jewelled inkpot and a book of alphabets of Baburi script which he himself had invented<sup>4</sup>. Mirza Haider, a cousin of Emperor Babar, has recorded that Babar was very particular about his progress in studies, sometimes, by appreciating and sometimes by being strict, he always encouraged him to study.<sup>5</sup>

Another noticeable feature of the Mughal Empire had always been in its emphasis on each and every incident being written and recorded for historical purposes. Because of this unique feature, the Mughal Government is called the paper Government. The same is also true with Asaf Jahs. Daily reports of the day to day events of many important cities and towns of the state were recorded, which have constituted more than a million documents of the Nizams. These are now preserved in the State Archives at Hyderabad. These documents are the mines of information not only about the living styles of the rulers and their nobles but also throw light on the practices being followed by the trading communities, merchants, zamindars, peasants, service people, Europeans, and others. The other aspects covered in these documents include fairs and festivals, social customs, etc. In addition to the coverage of various events in the form of *Akhbars* there was also the practice of recording the names of the persons attending the court. This was known as *ismnawisi*, and without this process of entering the names of the people along with their father's name, in a prescribed register of the

Chobdar-i-Mir-z-Dah, no body was allowed to attend the court of the Nizam<sup>6</sup> I. Also, at the time of *ismnawisi*, the concerned person was directed and told in specific terms, the appropriate dress needed to be worn by him in the court. This process was continued upto the time of Salar Jung I, where strict court dress and etiquettes were enforced. For enacting the rules concerning dresses, Raja Girdhari Lal was entrusted the task which in a way, was the same as prevalent in the court of the king of Delhi. Similarly, during the celebrations of birthdays, the names of the guests who called on the ruler were recorded at the time of their coming.

As per the established Mughal traditions, no person was allowed to go near the ruler unless asked for. The same tradition was continued by the Nizams, as is evident from the following incident:-

“One evening when the Minister, the Amir-i-kabir and other nobles were in attendance, a vaporous cloud ascended the sky and it began to drizzle. His Highness was then in the verandah, and the nobles were standing below under the shade of some trees. I went forward and requested the minister to come in the verandah, as the rain had commenced to descend. The Amir Kabir stared hard at me but the Minister smiled and said that it was the privilege of those like ‘myself’ who attended on the person of His Highness but as for themselves, they dare not go foreward without being invited”.<sup>7</sup>

Another similarity with the Mughals was witnessed in the manner of holding the *darbars* by different Nizams. In the *darbar*, “When the Nizam seated himself on his gold embroidered *musnad* in the middle of the hall on a raised platform between two arches, the musicians began strains of joyous felicitation appropriate to that part of the ceremonial. The Nizam’s retinue sat behind him in a semicircle, that is, those who were allowed the privilege of being seated in his presence, and in front of his *masnad* were ranged his principal nobles robed in *neema jama*, after the style of old Mughal court<sup>8</sup>.”

During the *durbars* of the Mughals, eating or drinking was considered against the etiquettes of the court<sup>9</sup>. The same practice was followed throughout the Asaf Jahi rule.

The most important Mughal influence was seen in the form of social reforms, which they brought out in various periods of their rule. For instance, Asaf Jah I gave orders that all prostitutes involved in flesh trade should live beyond the walls of the city and if somebody was returning drunk from there, he was not allowed to enter in the city. Only *tawayafs*. i.e., Singers and *raqqasas* (dancers) could stay in the city<sup>10</sup>.

The evil practice of *Sati*, which was in vogue for a very long time, was banned by the fourth Nizam, and for this act, a letter of appreciation was sent by the Governor General.<sup>11</sup> Similarly, the bad tradition of selling the children was also prohibited by the Hyderabad Government<sup>12</sup> as it was contrary to the Muslim law and a proclamation was made. Slavery was also declared illegal<sup>13</sup>.

The fifth Nizam enforced the rule that all *Kalalkhanas*, i.e., shops dealing in liquor, were to carry their trade out of the city.<sup>14</sup>

The Mughals in general, and Emperor Akbar in particular, were known for their zeal for getting social reforms in motion. They took several measures which brought social reforms in the country. Therefore, the examples quoted above, were in continuation of the Mughal traditions.

The Hyderabad rulers used to bestow titles, on some selected people, on specified occasions like birthdays, marriages, *Nauroz*, *Bismillah*, *Eid*, etc. which was again a known and established Mughal custom.<sup>15</sup>

Based on the above discussion, it can be concluded that the Hyderabad state continued to follow the footprints of the Mughals in many areas of culture. It is perhaps for this reason that it was

known as *Mughulia* state. Apart from this, new cultural trends were also introduced which resulted in the emergence of a new culture known as Hyderabad culture. The Asaf Jahi rulers allowed this new culture to prosper in a way it was largely the extension of the Mughal culture.

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## 8. QUTB SHAHI GARDENS OF HYDERABAD AND GARDENS OF MUGHALS

*By .Shri Mohd. Abdul Qaiyum*

The Qutb Shahi rulers were distinguished, among all sovereigns of the Deccan, in their generosity, nobility of mind and sublimity of thought. These kings, who ruled Andhra Desha during 16th & 17th centuries bequeathed a valuable legacy, of culture to the people of the Deccan.

The City of Hyderabad with its exquisite layout and embellishments may rightly be regarded as a memorial of Qutb Shahi Kings.

Whatever the motives, the foundation of the City of Hyderabad was laid in 1591-92. It took many years before it blossomed with new life and social activities. Its layout and embellishment reflect the fine taste and genius of its founder. William Methold says "In view of its healthy climate and abundant supply of water, the city of Hyderabad is the best city in whole of India". Hyderabad is a planned city laid out with elegant taste and geometrical accuracy, and not a product of natural growth. It was scientifically planned, traversed by straight roads and studded in every direction with palaces, mansions, arches and gardens.

The first garden of Qutb Shahi period is mentioned as Bagh Faiz-e-Asar, (present Qutb Shahi Gardens at Golconda) by Sultan Quli-I.

Although it was Ibrahim Qutb Shah's son Mohanmed Quli Qutb Shah, who has left his name to posterity in the field of town planning and architecture, it was in fact Ibrahim Qutb Shah who showed the way to his son.

Golconda became the meeting place of cultures, mainly

South Indian and Perso-Arab, and Ibrahim welcomed all those who came to enrich the state either morally or materially. Apart from the gifts and pensions which he granted to "Students, poets and other deserving persons" he gave standing orders that any one who came to visit one of the many groves and gardens which he had planted, should be presented with "pomegranates, apples, figs or mangoes" according to the season.

The beauty and extent of the capital of Ibrahim Qutb Shah impressed the Londoner Ralph Fitch who was in India from 1583 to 1591 for he says that Golconda "is a fair town with fair houses of brick and timber and abounds with great stores of fruit and fresh water".

Ibrahim Qutb Shah planted a number of groves, some of which, including a small portion of the vast Bagh Ibrahim Shahi or Ibrahim Bagh to the South West of the fort of Golconda which still exists. He threw them open to the public. The original Ibrahim Bagh extended from the twin hillocks now topped by the Baradari of Taramati and the mosque named after Pemamati, both of which flank the road to the modern Osman Sagar, right upto the ruins of the palaces lying towards the West of the Mosque.

Mohammed Quli Qutb Shah laid out the new capital on the plain south of the Musi on a grand scale and with much greater facility. So "When the moon was in constellation of Leo and Jupiter was in his own mansion", the Sultan ordered architects and masons to prepare the plans of a City which would be "unequaled the world over and would be a replica of paradise itself".

Apart from the palaces proper Mohammed Quli built three vast pavilions, two on the top of the hills and one the Nadi Mahal, overlooking the Southern bank of the river Musi, to which he sometimes retired for relaxation.

The Sultan ordered a vast pavilion to be erected on the top of the hill and large cisterns and gates facing the four Cardinal points. When the buildings were ready he had a garden planted which he named as Nabat Ghat or the Hill side Botanical parks. This hill was the one which later on came to be known as Naubat pahad. The Nabat Ghat was later extended right upto the river to from the Bagh-e-Dilkusha and covered the whole area now occupied by Bashir Bagh, the Bagh-e-Aam, the Fateh Maidan and the Residency, totalling about 9 Square miles. The water was supplied from Hussain Sagar.

About two miles south of the Charminar was another hill which was covered with greenery alround and had a very salubrious climate. A pavilion was therefore constructed there, consisting of four large halls and a platform 30 yards long and 20 yards broad, with a large tank 45 yards by 30 yards at the back. The king named it as Koh-e-Tur. It commanded the Southern Part of the City much in the same way as the Nabat Ghat which commanded the northern parts. This hill still enjoys the pride of place among the suburbs of Hyderabad, for it is on this that the world famous Falaknuma Palace has been constructed. The whole area from Nabat Ghat to Koh-e-Tur was full of gardens, groves, and parks and the buildings of the new capital of Mohd. Quli Qutb Shah must have glittered like gems in the midst of the all pervading greenery. It were not merely the palaces which were set in the midst of gardens, but parks were laid out in other places as well. Some of the gardens were planted even on the roofs of palaces and Tavernier expresses his great surprise about how the roof gardens of the Hina Mahal contained "trees of that highness, that it is a thing of great wonder how these arobes should bear so large a burden".

To find out the internal plans of these gardens it is necessary to see the description of one of them, probably the Bagh Lingampally, left for us by Thevnot :

“There are many fair gardens in this town, their beauty consist in having long walks kept very clean, and lovely fruit trees. The garden without the town are the loveliest, and I shall only describe one of them. At first one enters into a great place: it is planted with Palms and Areca trees, so near to each other that the sun can hardly pierce through them. The walks of it are straight and neat with borders of wild flowers which they call Gul-Dandi. The house at the end of this garden has two great wings adjoining the main body of it”.

“The garden is planted with flowers and fruit trees; all are in a very good order, and in this as well as in the first garden there are lovely walks well gravelled and bordered with diverse flowers. There runs a canal in the midst of the great walk, which is four foot over, and carries away what it receives from little fountains of water, that are also in the middle of the walk in certain distances, short this garden in very large, and bounded by a wall which has a great gate in the middle that opens into a close of a large extent, planted with Fruit trees, and as nearly contrived as the garden”.

William Methold, who was a servant of the British Company states that it was not possible to express in words the grandeur and beauty of the Qutb Shahi buildings (including gardens).

“The palaces were nicely gilt and decorated and hung with beautiful tapestry and hangings of brocade and silk. The rooms and halls were tastefully furnished with luxurious furniture, China vase ,gold and silver ornaments”. A queer fact about these buildings was that all of them were fitted with mysterious water supply arrangements. Almost all the palaces had a network of water pipes and even the walls and ceilings were coursed with water. Besides these, the green and the grandeur of gardens in perpetual flourish, presented a feast to the eyes. Canals zigzagged at intervals and fountain and pools teemed the precincts. The palaces were

erected on a plateau and were laid out in a harmonious fashion with streams and waterfalls hudding the main structure. Fountains, were devised at beauteous spots alround”.

Hina Mahal, situated on the banks of the Musi within Amin Bagh was once the garden of Amin Khan, a high dignitary of the time of Ibrahim Qutb Shah. The site is still called as Amin Bagh, and it is here that the present Victoria Zenana Hospital is located.

Till recently a skeleton of Bagh Lingampalli existed but the Qutb Shahi pavilion is no more.

“A Large City with magnificent mansions was founded, every one of which had a large garden attached to it. Both bazaars and houses are so full of trees that the whole city looks like one Bagh and there is such a variety of fruits from khurasan and Portugal that they have lost their value”.

Even now there are many parts of the city in which parks once formed the main feature of the localities but where neither any fruit gardens nor parks exist today. Such, for instance, are the Jam Bagh, Murlidhar Bagh, Bashir Bagh, Zeba Bagh, Sita Ram Bagh, Musaram Bagh, Bagh-e-Amberpet, Amin Bagh and many others. They have all been built over.

It is not merely Mohd. Quli’s amours which he had in his heart. For when he begins to describe the phenomena of nature, he composed poems on rainy season, winter and summer, on gardens, groves and parks, on fruits and vegetables etc. and has taken the cue from purely Indian objects which he saw around himself. He welcomes the first showers of the year when everything becomes young again and there is a prospect of green a grass and scented blossoms.

**In Praise of the garden he had laid, called Bagh-e-Mohammad**

Shahi, Mohd. Quli says.

1. "Clouds are again roaring and gardens are again becoming fresh, and the bulbul of the thousand tunes has again smelt the scent of flowers".

"O gentle breeze, bearer of glad tidings, carry the news to the youth, that the worshippers of the juice are waiting for the green of the landscape to appear."

"Youthful flowers, which have the brilliant dew as their perspiration, which the narcissus sweeps away by its very eyelids."

2. "It is the name of Prophet himself which has been given to this Wood;

And for that reason the park, which is similar to the Paradise itself appears like the home of many a tree each bearing myriad fruit".

"When I espied the garden from the roadside I felt as if all the buds of my own being began to open out; and they smelt so that the whole of the universe was full of fragrance".

3. The bunches of grapes in the garden are like the clusters of the stars in the pleiades or in the constellation of Virgo.

And the bower of the grape vine is spread out like the very Milky way in firmament.

4. "The clusters of dates appear as if they are claws in a Coral; while the betelnuts look like clusters of ruby by night".

5. "The fruit of the Guava tree seems to have been made of sapphire.

And my whole endeavour is that the trees I have planted should not suffer under an evil eye”.

A garden was laid in the premises of Khairatabad Mosque during the period of Mohd. Qutb Shah.

### **Khas Bagh or the “Private Garden” at Hayathnagar.**

Just outside the compound of Hayathnagar Mosque on its North Eastern corner, is a large square well called the Hathi Bowli in which effigies of birds of different kinds are beautifully worked in stucco. The building had pulleys for the rope carrying leather buckets for raising water, three lower pulleys for oxen and the upper large pulleys for an elephant. The water was carried to storage tanks below from where it was distributed over the area as well as the Khas Bagh by means of clay pipes.

### **Hadiqa-tus-Salateen**

Calls the town Hayatabad and says that it is like a part of paradise itself. It was founded in the first year of Sultan Abdullah Qutb Shah’s rule “in the best of styles” and populated by all categories of the people, merchants, handicraftsmen and others. It has “numerous houses and lofty buildings” many groves and gardens, large streets and squares, and a Dad Mahal or Palace of Equity.

The Bagh-e-Nabi and Bagh Lingampally were laid out by the Sultan Abdullah Qutb Shah, but no trace is found of Bagh-e-Nabi. The Lingampalli garden which had an extensive area was laid during the reign of Sultan Mohd. Quli Qutb Shah and was once famous for its fresh fruits. Later it was used as a delightful resort for recreation by Sultan Abdullah who spent 3 lacs of rupees on its restoration and decoration. These gardens were strewn with beautiful rows of plants and had the benefits of abundant water supply.

The reservoir, walks and other buildings were erected by His Highness Asaf Jah III. This garden was presented by His Highness Asaf Jah Vth, Nawab Afzalud-Dowlah Bahadur to his brother-in-law the Nawab Khurshid Jah Bahadur.

Two other palaces were erected by Abdullah Qutb Shah in the vast park-like garden laid by the Mir Jumla Syed Muzaffar on the banks of Mir Jumla tank. It is related that when Syed Muzaffar became very ill the Sultan went to enquire after his health in person, by way of thanks to him the pavilion as well as the gardens were presented to the king. The king thereupon ordered two lofty palaces to be built there with a grove, full of large tanks, water spouts and water falls. On their completion Abdullah Qutb Shah was greatly pleased with them and ordered that the ensemble be named Sultan Shahi Bagh. No trace of these palaces remain, but the name "Sultan Shāhi" has stuck to one of the quarters of the City.

Abdullah Qutb Shah laid a garden in Naya Qila called Baghe-Naya Qila, which was planned on a rectangular pattern, probably it once extended to both sides of the beautiful channel which brings water from a large cistern in the south of a smaller cistern with an open platform called the Dal-Badal Chabutra situated in the north of the garden. The Channel as well as the garden is planned on the accepted Mughal pattern, with a small pavilion in the centre of the large cistern and one right in the middle of the channel.

At Atapur, is the house, which Mian Mishk constructed as a kind of garden pavilion. This village lies about four miles from Puranapool, the Mahal gives us a glimpse of the pleasure or picnic resort of well-to-do nobles of the late Qutb Shahi period. The Mishk Mahal, as it is called, is built in the middle of a vast area of about 10 acres surrounded by a high wall around with two gateways, one facing North and the other facing south. This vast enclosure contained myriad water channels and fruit trees.



The Mughals and Qutb Shahis, like other Eastern Nations, were interested in art and enjoyed beauty. From very early times flowers and plants have been admired and cultivated in India. There are many references to gardens in the old Buddhist literature and the Sanskrit plays. The sacred groves round the Buddhists shrines were no doubt among the earliest forms of gardening.

### **Devaraya II of Vijayanagar (1425 - 1466 A.D.)**

Abdur Razzak of Herat, who was sent by Sultan Shahrukh of Samarkhand, as ambassador to the Zamorin of Calicut came to Vijayanagar in 1443 A.D. He observed that the people of Vijayanagar had great love for flowers. He states 'Roses are sold every-where. These people could not live without roses, and they look upon them as quite as necessary, as food . . . . . ' Even at present there is great love for flowers among South Indians, who use them for personal adornment and worship.

But it was from the North, from Central Asia and Persia that the splendid garden traditions were introduced into India taking root there under various Mohammedan conquerors and developing into a native style which culminated in the beautiful Kashmir gardens built by the Mughal Emperor Jehangir and his Persian wife, the Empress Nur Jehan.

The comparatively long reign of Feroz Shah from 1351 to 1388 proved to be more peaceful than those of his predecessors and a tradition survives that hundred gardens were built around Delhi or rather round Ferozabad, as the Delhi of his day was named of all the hundred gardens, today not one is left. All their fountains, tanks and terraces are gone.

Nearly two centuries later, in the year 1526 Babar made his final conquest of Northern India, and made Agra his capital. Among other activities he started the construction of the Aram Bagh on the

banks of river, Jamuna, the earliest Mughal Garden. With the advent of the Emperor Zahiruddin Mohd. Babar the history of garden design in India may be said to begin.

## MUGHAL GARDENS

The Mughal gardens, inspired by the earlier gardens of Turkestan and Persia, are invariably square or rectangular in shape, the area being divided into a series of smaller square parterres. A high wall, adorned with scattered battlements and pierced by a lofty entrance gateway, encircles the garden. These imposing entrances are a great feature of the Mughal style, and in the larger gardens there are always three or four main gateways, one in the centre of each wall.

The water runs in a trim stone or brick-edged canal down the whole length of the enclosure, falling from level to level in smooth cascades or rushing in a tumult of white foam over carved water-chutes (Chaddars). Below many of these water falls the canal flows into a larger or smaller tank, called a *hauz*, usually studded with numerous small fountains. The principal pavilion was often placed in the centre of the largest of these sheets of water, forming a cool, airy retreat from the rays of the midday sun. In nearly all the large gardens side canals were added, leading out from the principal tanks and terminating in architectural features such as Baradaris built into the wall, raised platforms or gateways.

The Cypress trees formed the background to the rose bushes and flowers bordering the stream. Round the outer walls also avenues of trees were planted, while the square plots intersected by the water courses were filled with fruit trees and elaborate parterres of flowers. There were shady walks, pergolas of vines and flowers, here and there were open squares of turf shaded by large trees planted at corners, or having one central Chenar or Mango tree

surrounded by a raised platform of masonry or grass, which formed a free space for feasts and gatherings such as the Mughals loved. Here they could recline at ease on the soft, turf or seated on brilliant carpets, enjoy the charm of conversation and the hookah, and indulge in musical parties, or while away the cool evenings with recitations from their favourite Persian and Turki poets, or by chanting rhymes of their own devising.

In the midst of long accounts of wars and skirmishes we find the Emperor Babar hurrying back to Kabul to see how his garden of Felicity had prospered. Wherever he went, he paused to note the flowers, birds and animals that were new to him.

Among the fruits, Babar mentions, mango, plantain, tamarind, *mahua*, *jamun*, *chironji*, jack, *khirni*, *karonda*, *amla*, *kamrak*, lime, orange etc., He also records the presence of date, coconut and toddy palms.

Among the flowers Babar mentions hibiscus, oleander, keora, chameli or white Jasmine. These are all indigenous flowering plants of India. He is also credited with the introduction of the scented Persian rose in India.

Apart from his love of architecture and painting, Akbar also was interested in gardens and plants. He was the first Mughal Emperor to enter the Kashmir valley. At Srinagar, close to Dal lake, he planned a large garden, Nasim Bagh.

Abul-Fazl provides a list of twenty one fragrant flowering plants alongwith the colour of their flowers and the season of flowering in the *Ain-e-Akbari*. Some of these are *sewti* the *bholsari*, the *chameli*, ray-bel; the *mogra*, the champa, the *ketki*, the *juhi*, *niwari*, the *nargis keora*, *gulal* and *gul-e-Zafran*.

After describing the indigenous flowering trees and shrubs,

Abdul Fazl mentions the names of those introduced from foreign countries. "There are also found many flowers of Iran and Turan, as the Gul-e-Surkh, the Nargis; the Violet; the Susan; the Rayhan, the Raana, the Zēba, the Taj-e-Khurus the Kalgha; the Khatmi etc. Abul Fazl mentions about fruits like melons, grapes, water melons, peaches, almonds, pistaachios pomegranates, mulberries, pine-apples, oranges, sugar cane, bers, bholsaries, jackfruit, figs, mangoes, plantains, dates, guavas, kamraks, and narangis etc.

Jahangir was the greatest builder of gardens in India. The famous gardens of Kashmir, Shalimar, Acchabal and Verinag owe their existence to him.

### **Fragrant Flowers of India**

In his preference for fragrant flowers, Jahangir was truly Indian in taste. The following passage from the Tuzk shows he was familiar with nearly all the important fragrant plants of India.

"From the excellences of its sweet-scented flowers one may prefer the fragrances of India to those of the flowers of the whole world. It has many such that nothing in the whole world can be compared to them. The first is the champa, which is a flower of exceedingly sweet fragrance. Surpassing this is the keora flower. Its shape and appearance are singular and its scent is strong and penetrating. Another is the rael, which in scent resembles white jasmine".

The mother of Nur Jehan is credited with the discovery of Otto of roses.

Jehangir was the greatest garden builder in India. The romantic beauty of his Kashmir gardens has contributed enormously to the aesthetic reputation of the Mughals.

Like his father, Shah Jehan paid several visits to Kashmir and admired its lake, rivers and mountains. He added a beautiful black marble pavilion to the topmost terrace of the Shalimar garden.

The most delightful creation of Shah Jehan was the Shalimar garden of Lahore. It was laid out in seven divisions, symbolic of seven stages of paradise according to Islamic concept. Shalimar is a garden of great beauty characterized by balance and symmetry.

### **Taj Mahal :**

In 1631, Shah Jehan suffered the greatest sorrow of his life, when his beloved wife Mumtaz Mahal died. In the following year he started work on the world's noblest mausoleum in her memory, the Taj Mahal at Agra. It was completed in 1647 at a cost of 41 Million rupees. Shah Jehan created a great garden around the Taj Mahal. The garden is a Char-bagh a four-fold field plot, with a tank of white marble in the centre. The irrigation canal which contains foundations is flanked by cypresses whose columns harmonise with the four Minars.

Numerous fine mausoleums, or their ruins, lie scattered round the three great Mughal Capitals, Agra, Delhi and Lahore, some of which still retain their enclosing garden walls. These garden tombs were a great feature of *MOSLEM* Art.

It was customary for the Mughal princes and *Omarahs* to keep up various pleasure-grounds outside the cities, one of which was always chosen as the owner's last resting place. The Central Baradari which was used as the summer palace during the owner's lifetime formed the mausoleums at his death, when the garden was made over to religious purposes and its fruit usually distributed among the fakirs who tended the tomb and the many beggars and fakeers who passed by its gates.

Gardening, and its interwoven, architecture, go to the very root of national life. In the garden the whole history of the nations finds a true and clear reflection. In times of peace and prosperity the craft expands and flourishes, while wars and long unsettled years sweep away the gardens and all their gentle arts.

The Aryans of Vedic times brought their intense love of nature their worship of trees and flowers, from the flowery table lands and valleys of Central Asia to Indian plains. The new phase of Buddhism owed its immediate success to its restoration of the old joyous, simplifications, and the "Lotus bearers" of Asoka carried their flowers far and wide. Seventeen centuries later, with the coming of the Mughals, the wave washed back from the Central Asian gardens to India, where the peace and the genius of Mughal Badshahi can be still traced in its legacy.

In the vast cities, temples, mosques, churches, forts and even palaces but serve to mark and divide men and creeds, all might yet meet in a garden.

## 9. HYDERABAD AND REFORMS OF SALAR JUNG I

*By. Sri Mohan Prasad*

At the beginning of the nineteenth century Hyderabad was the largest of the States ruled by the native princes in India. It was as large as Turkey, Italy of Great Britain and almost equal in dimensions to Kashmir, Gwalior and Indore combined., it contained an area of 100,000 square miles, and was peopled by 10,000,000 inhabitants, of whom the vast majority probably nine in ten, were Hindus. The State had a revenue of about  $\text{₹}1,500,000$  and its people made up nearly one-third of the entire population of the native states under British protection.

The capital was worthy of its position : it was situated on the river Musi which was 400 to 500 feet wide. The environs had a wild but picturesque appearance broken by granite hills and studded with isolated rocks. Approached from the west the view was very striking, with palaces and mosques rising grandly above the surrounding buildings. In the heart of the city there stood a remarkable relic of the past, the *Char Minar* (Four Minarets) towering over the junction of the four principal streets of the city. In the suburbs many fine gardens, containing pavilions of marvellous beauty, gave an appearance of parks full of trees and flowers.

The Nizams were always considered to be heads of Indian Islam, tracing their ancestry from a family of the highest antiquity and importance directly descended from the first Khalifa Abu Bakar, the successor of the prophet. After a long line of intervening generations the direct ancestor of the Nizams was a Turkoman Chief, Ghazi-ud-din, one of the greatest of the Generals of the Emperor Aurangzeb by whom the States of Bijapur and Golconda were conquered and Deccan became a dependency of the Mughal Empire. Ghazi-ud-din's son Qamarud-din Khan, Nizamul

Mulk Asaf Jah I, established himself as an independent ruler in the Deccan, though still acknowledging nominal allegiance to the Mughal Emperor. At the time of Salar Jung's assumption of the office of *Diwan*, the fourth Nizam, Nawab Nasir-ud- Dowla, was on the Masnad of Hyderabad. Judged by the criteria of revenue and the number of his subjects he was indeed a much greater Prince than the Amir of Bukhara who was termed the head of Islam in central Asia, or the Sherif of Morocco who could probably have contested the legal right of the Sultan of Turkey to the *Khilafat*.

Hyderabad at this time was regarded as a Muslim State an assumption based on the fact that the ruling Prince was a Muslim and could be supposed to favour everything Muslim. This assumption in fact was only partially correct. While the Muslim element predominated in the highest offices of the state and at the court, the rural administration of the state tended to be overwhelmingly in the hands of the Hindus. The disproportion in the distribution of the higher posts between the two communities was not the result of religious bias so much as the lack of a wider field from which selection could be made.

Hyderabad was sometimes caricatured as exhibiting the evils which marked the decay of Mughal power in Delhi- 'a weak, unscrupulous, ignorant nobility which affected the better influences at the Court. The fanatical swashbucklers, the scum of Asia, crowded the streets of the city. In fact, there was probably no other city in India which then contained a larger collection of fierce armed men ready for any sort of strife, excitable and difficult to manage. These bravos were nothing else than a body of famished retainers, armed with rotten, rusty daggers, swords, and matchlocks dangerous equally to their possessors and to their opponents. They were seen lustily braying their war songs as they escorted their masters to and fro in the streets".



These disorders in Hyderabad did not escape the attention of the British authorities, who were concerned for the security of their own areas, which encircled the Nizam's dominions on all sides. It was at this critical juncture that Salar Jung a youth of twenty-four years, was appointed *Diwan* by the Fourth Nizam, Nawab Nasir-ud-Dowla, on 30th May 1853, only three days after the death of his uncle, the *Diwan* Nawab Sirajul-Mulk, and within ten days of the cession of Berar to the British (21st May, 1853).

Mir Turab Ali Khan, Salar Jung I, Shujaud Dowala, Mukhtarul-Mulk was born in A.D. 1839, of pure Arab Blood, being a descendant in the direct line from Khawaja Avaiz Kami of Madina, a religious leader of great repute. Salar Jung's ancestors on both sides had rendered loyal service to the State from the time of Nizamul-Mulk Asaf Jah I. His mother was daughter of the first Shahab Jung, the son of Bahramud Dowla, and the grandson of Burhanul-Mulk, the Subadar of Elichpur. The post of *Diwan* seems to have been hereditary in his family. It was held successively by his great grandfather Mir Alam, by his grandfather Munirul-Mulk and by his uncle Sirajul-Mulk.

Salar Jung was a man of medium height and slender build, with a calm and thoughtful face. His manners were easy and pleasant, and although his personality was strong, he had no arrogance. His obvious intelligence impressed even those who met him only casually; and he was an excellent judge of character. He had studied Arabic, Persian and English, and much of his youth had been spent in the company of General Fraser, the British Resident at the Court of the Nizam from whom he acquired a taste for English manners and customs.

Possibly because of these early impressions, Salar Jung I had the reputation of being the most Europeanised of all the leading Indian statesmen of his time. Dinkar Rao of Gwalior Kirpa Ram of

Jammu and more specially Jung Bahadur of Nepal were typically Indian in their methods of administration. Even Salar Jung's great contemporary Madhava Rao of Baroda, though anglicised, was thoroughly Indian in his outlook and, if left on his own, would have impressed his critics by his traditional Indian methods of tackling the problems of administration. Indeed, it was because of Salar Jung's habit of appreciating and adopting everything English that the Fifth Nizam, Nawab Afzalud Dowla, called him *Feringhee Bachcha*. A similar opinion was expressed by Sir Richard Temple, the British Resident. Writing to the Governor General in 1875 he remarked that Sir Salar could not be credited with any originality in his administrative reforms, as most of his measures were borrowed from British patterns; but Temple went on to say that 'as a man of business, especially in finance, Sir Salar Jung has not been surpassed by any native of India in the nineteenth century.

Sir Salar Jung's own reasons for using the pattern of British rules and regulations to improve the Hyderabad administration were twofold. First, he realised that laws framed by the English were not the result of mere suggestions of one or two persons, but were based on the joint wisdom and experience of several, and were adopted only after enquiry into the history, customs and religion of the people concerned with careful regard to their existing practices and habits. Secondly, he was conscious of the fact that country was surrounded by the British and if a different system were to be adopted it would be of no advantage to Hyderabad, while the British authorities would have constant cause for criticism. At the same time, Sir Salar Jung was quite clear in his mind that any British rules or regulations which transgressed Muslim law would be wholly unsuitable for the conditions prevailing in Hyderabad.

Soon after his assumption of office (he had accepted the *Diwani* on the advice of and indeed under pressure from his friends) young Salar Jung began in earnest to extricate the Nizam's state

from its various embarrassments. He submitted a comprehensive scheme of reform and through the intercession of some favourite courtiers it was approved by the Nizam, Nawab Nasir - ud- Dowla.

The glaring evil which first received the attention of the new minister was the system of farming the revenues of the State. This practice had prevailed in the Deccan during the medieval period, and although Deccani statesmen of the past, like Mahmood Gawan, Malik Ambar, Murshid Quli Khan and that veteran Mughal Subedar of the Deccan, Nizamul-Mulk Asaf Jah I, had tried to eradicate it, the practice again emerged, if in a limited degree, under Nizam Ali Khan Asaf Jah II. It grew to serious proportions in Sikandar Jah's period because the slack administration of Raja Chandu Lal gave full rein to the exploitation of the State by the Palmer Company. It was abolished by Sir Charles Metcalfe. Later Lord Metcalfe, who became Resident on the retirement of Sir Henry Russell in 1820 introduced British revenue officers into Hyderabad to reform the whole system.

But when Nawab Nasir-ud-Dowla succeeded Sikandar Jah in 1829, he rejected what he considered interference in the internal administration of the State and the British revenue officers were withdrawn. As a result, disorder in the revenue system revived and was even aggravated by the acute financial crisis of the last three or four years of Chandu Lal's ministry because the taluqdars were frequently changed. Sirajul Mulk, the next minister, tried to reform the system by appointing, as an experiment, some responsible and honest men like Dighton and Azeem Ali Khan, who were to be given charge of a few Talukas in the beginning. This, however, was dropped because the Nizam opposed it and the Resident failed to back to up.

Nawab Nasir-ud-Dowla's reluctance to accept, though he did not actively oppose such reform schemes, was not due to mere prejudice, nor even to a conservative dislike of innovation. He

associated such measures with the financial embarrassment of the State under his predecessors, an embarrassment which has finally resulted in the catastrophic loss of the fertile and rich districts of Berar. His successor, Nawab Afzalud Dowla the Fifth Nizam (1857-69) opposed Salar Jung's reform schemes on rather different grounds according to Shamsul Umara Amir Kabir. He did not object to the reforms as such, so much as to the method employed by the minister in implementing them. Yet it must be appreciated that Salar Jung I overcame all the difficulties in his way with great patience and eventually ushered in a scientific, competent and responsible administration in the State.

## **10. HYDERABAD CITY FROM MUHAMMAD QULI TO ABUL HASAN TANA SHAH**

*By Dr. Syed Dawood Ashraf*

In this paper an attempt is made to present the picture of Hyderabad City right from its foundation i.e. from the period of Muhammad Quli Qutb Shah(ph.13) to the end of the period of Abul Hasan Tana Shah(Ph.14), the last ruler of the Qutb Shahi dynasty. This picture is based on the accounts of the travellers and historians. It will be observed that this picture of the city is different from the present Hyderabad City.

Four hundred years back, Muhammad Quli Qutb Shah, the fifth ruler of Qutb Shahi dynasty laid the foundation of Hyderabad city. Muhammad Quli, in the Indian history is a glittering example of broadmindedness, tolerance magnanimity and integrity. Muhammad Quli besides being the ruler of a large kingdom was also a lover and a poet, hence he desired, that people belonging to different religions colour and creed and speaking different languages should live together with love, in peace and harmony and with mutual tolerance, should celebrate Idd and festivals collectively and share joys and sorrows together. He aspired to see a fine common culture and civilisation emerging in Hyderabad. His poetic prayer for the prosperity of Hyderabad became very popular.

**" MERA SHAHR LOGAAN SOON MAMOOR KAR  
RAKHYA JOON TOON DARYA MEIN MIN YA SAMI "**

(Oh God keep my city as populated  
as you have kept rivers with fish)

The name of this ruler of Qutb Shahi dynasty will ever remain living with Hyderabad city. The city Muhammad Quli Qutb Shah built created history and established new and healthy traditions. Several motivations are attributed to the birth of the city of Hyderabad.

The most well known but controversial motive is that Md Quli Qutb Shah, after constructing the new city named it Bhagyanagar after the name of his sweet heart. This story of the birth of this city is related by Khafi Khan, Mustaid khan Saqi and Tavernier. But in "Tarikh-i-Qutb Shahi, Abdul Waheed Bidri has made no reference at all to this tale. He wrote that Muhammad Quli Qutb Shah once came upon, the village of "Chichilam" during hunting and liked this place so much that he selected it for, founding a new city. The author of Hadiqatul Alam wrote that, the climate inside Golconda had changed and was polluted due to increasing population and sickness among people was on the rise, hence attention was paid to the creation of a new city<sup>1</sup>.

Another reason behind creation of a new city must have been the fact that the duties and responsibilities of a large Government were ever-increasing and it was felt that Golconda was too inadequate for performance of these duties. Envoys from different countries visited Golconda. They not only deserved a grand welcome but had to be accommodated properly for long periods. Besides this, Golconda was attracting hordes of traders and academicians. One of the important factors was that Muhammad Quli Qutb Shah himself had refined artistic and aesthetic taste and was desirous to build a splendend and beautiful city, hence Bhagyanagar came into being. Whatever be the motivations behind creation of "Bhagyanagar" or "Hyderabad City" it is however recognised that Hyderabad had no match in India due to its unique rainbow culture.

The laying of foundation stone of Charminar was the starting point of the construction of the new city of Hyderabad. If calculated according to Arabic numeral code, the word " Ya Hafiz" works out to 'the date of starting the construction of Charminar or Hyderabad i.e. 1000 H/1590-91 A.D.

The construction was completed after seven years. Accord-

ing to the same code, the words "Farkhunda Bunyad" denote "1007 Hijra" the year of completion of construction<sup>2</sup>. But, the improvement and beautification of the city of Hyderabad and construction of palaces continued till the fall of Golconda i.e. 1687 A.D.

Charminar is a fine example of mediaeval construction. French traveller *Thevenot* had high praise for Charminar. Narrating the details of the style of construction and the inner and outer structure he writes "nothing in that town seems to be so lovely as the outside of this building"<sup>3</sup>

The city of Hyderabad was constructed according to a particular plan. A particular discipline craft and balance was followed while building it. While making it beautiful and attractive, the need for providing all facilities and amenities to the citizens was never lost sight of. Keeping this requirement in view, four bazars were established in the city even at the very start of construction of Charminar. According to the author of *Hadiqatul Alam*, the city consisted of four bazars which had parallel cross roads. Trees to provide shade were planted in some bazars. Canals ran through some Bazars and verandahs were constructed in front of all the shops to protect customers from rain and sun. These Bazars had fourteen thousand shops. Besides these, twelve thousand localities (mohallas), public baths, monasteries, schools, mosques, langar khanas (free eateries) and guest houses were also constructed in the city.<sup>4</sup> Tavernier has written in his travellogue that there were four or five carvan sarais ( a public building for travellers or merchants) within the city itself and they were all double storeyed buildings.<sup>5</sup> A large hospital named "darushifa" was constructed for treatment of the sick, the traces of which still exist. Girdharilal Ahqar mentions in *Tarikh-i-Zafra* that royal physicians and surgeons used to work in Darushifa and medicines and diet was provided free of cost to the patients.<sup>6</sup>

"Mecca masjid" of Hyderabad is considered to be one of the greatest mosques of the world. Muhammad Quli Qutb Shah's nephew and successor Sultan Muhammad Qutb Shah had laid the foundation stone of this mosque, construction of which kept thousands of workmen engaged for quite a long time. An arch in this mosque was carved out of a single stone. Tavernier, a French traveller describing this stone says that five to six hundred labours worked for a long time to carry this stone from the quarry and fourteen hundred bulls had to be used to bring it from quarry to the mosque. Tavernier made the following comment when he saw this incomplete mosque.

"Had it been finished in all reasons it had excelled all the boldest structure in Aisa".<sup>7</sup>

Numerous grand palaces were constructed as dwellings of royalty and these had added to the attraction, grandeur and grace of the city.

Daulat Khan-i-Aali which was a cluster of several palaces like Sajan Mahal, Hina Mahal etc, was constructed in the middle of the city. Besides "Daulat khan-i-Ali, Muhammad Quli Qutb Shah had built "Dad Mahal" where justice was sought. It was a four storeys high grand mansion. Khuda Dad Mahal was the tallest of all palaces built by Muhammad Quli Qutb Shah and it had eight storeys. Every floor of this palace was so vast and capacious that it was separately named. A green and pleasant spot was selected by Muhammad Quli Qutb Shah where a three storeyed Mahal "Koh-i'toor" was constructed where he went to spend pleasant moments in luxury. This palace was at the spot where now Falak Numa Palace stands. Muhammad Quli Qutb Shah has penned many poems on his palaces, buildings and gardens which serve as important and authentic source in this regard. Sultan Muhammad Qutb Shah, the heir of Muhammad Quli had inherited the taste of construction from his



uncle and he too constructed a number of palaces. Some grand buildings and palaces were constructed during the period of Abdullah Qutb Shah also. "Char Mahal" was built by Abul Hasan Tana Shah four years before the fall of Golconda. The construction of city of Hyderabad started with the building of Charminar and the constructions of Qutb Shahi era came to an end with the completion of the building of Char Mahal. We don't find now, any traces of the Qutb Shahi palaces. Mughal exploits damaged these palaces and royal buildings, so throughly that even traces of these buildings gradually vanished.

Impressions of a few travellers and historians regarding Hyderabad city of Qutb Shahi era are presented here. Through their impressions, emerges a picture of a clean and beautiful city, where numerous grand buildings and palaces existed.

Muhammad Qasim Farishta was contemporary of Muhammad Quli Qutb Shah and had not only seen Agra and Lahore but was very well aware of Akbar's newly built city of Fateh Pur Sikri. But inspite of all that, about the city of Hyderabad he writes "it is a city which in respect of its elegance and charm, can never be found in the whole of India from North to South and from East to West".<sup>8</sup>

Existence of a large number of gardens was a peculiarity of Hyderabad of Qutb Shahi era. In "Tazkiratul Muluk" which Rafiuddin Shirazi compiled in 1017 Hijri (1608 A.D.), he narrated about the speciality of Hyderabad city in this manner, " A large city with magnificent mansions was founded, every one of which had a large garden attached to it. Some of the trees in these gardens were so tall that they seemed to touch the very sky. Both bazars and houses were so full of trees that the whole city looks like one garden (Bagh) and there is such a variety of fruits from Khurasan and Portugal that they have lost all their worth".<sup>9</sup>

French traveller Thevenot who visited Hyderabad during 1666 A.D., was all praise for the royal palaces, buildings, gardens and mild climate of the city. Another traveller Tavernier who visited Golconda more than once writes about Hyderabad city in his travelogue "The city has been built with great care and its roads are quite wide".<sup>10</sup>

Mughal historians also have not lagged behind in praising the city of Hyderabad. Muhammad Saqi Mustaid Khan writes "This city is like a Paradise on earth, population of which defies count. Buildings of this city are very high and attractive. The air is so moist, the fountains so pure and flowing and the verdure so fresh that you may think that the flowers and herbs of the land have the colour of emerald and ruby. Thank God that such a beautiful city entered Alamgir's empire".<sup>11</sup>

Bhimsen's "Tarikh-i-Dilkusha" is an authentic history of the exploits of the Deccan during Aurangzeb's period. Bhimsen during those days was present in the Deccan and he is an eye witness to many invasions and important events of the Deccan. He had come to Hyderabad just before the fall of Golconda and had an opportunity of meeting the last Ruler of Golconda twice. He has written in detail in his book about the palaces of Abul Hasan Tana Shah. He writes, "How can I give the description of the palace of this ruler? It is a huge wooden building and is so big and massive that if a man starts seeing it in the morning he will not be able to go through it till evening. It is no wonder that if a man goes alone there he gets lost. But the palaces of the old owners which are known as Dad Mahal are not so attractive. But the building whose foundation was laid down by Qutbul Mulk Abul Hasan on the bank of the river, is quite attractive. There are four palaces, facing each other, and in the centre is erected a big tank. This tank is so big that boating is done in it for the sake of pleasure and that he used to enjoy boating in the water of that tank from evening till midnight. He used to get the

entire area properly illuminated and having all the provisions at hand, he used to get full pleasure from those luxuries"<sup>12</sup>. Besides this, Bhimsen has described Charminar and some other palaces also.

Seeing these grand and great Qutb Shahi palaces not only tourists or historians but even Mughal princes used to get wonder-struck. The author of *Gulzar-i-Asafia* has written that after annexation of Golconda with Mughal empire when Prince Kam Baksh was appointed Subedar of Hyderabad he started constructing a separate Haveli for his residence. When this information reached Aurangzeb he wrote to Kam Baksh that when so many Qutb Shahi palaces were available in Hyderabad construction of another building would be nothing but wasteful expenditure. The Mughal prince wrote back that living in any of the Qutb Shahi palaces would be still more expensive. Because Qutb Shahi Palaces are so grand and vast that leave alone taking care, even lighting lamps in them is difficult.<sup>13</sup>

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## **11. CHINESE PORCELAIN - ITS TRADE WITH HYDERABAD**

*By Shri. M. Basava Rao*

Hyderabad with its glorious and charming history of four hundred years even today stands for a relatively less known facet of its legacy that has added elegance and richness to the households of nobility as well as the commoner and that is Chinese Porcelain. The world famous collection of Chinese porcelain in the Salarjung Museum, the much famed Chinese porcelain collection from Bibi-ka-Maqbara housed in the State Archaeological Museum, Hyderabad and also last but not the least a small collection housed in the Birla Archaeological Museum bear eloquent testimony to the subject of our paper. There are still a number of private collections, a number of dealers and many connoisseurs of Chinese porcelain at Hyderabad. There has been considerable trade in this item at Hyderabad whose roots lay at Golconda the capital of Qutb Shahis.

The excavations conducted at the Qutb Shahi tombs from 1970 to 1975 have yielded considerable amount of Chinese porcelain of Ming date comprising mostly Celadon and Blue and white. To this day also sherds of Celadon and Blue and white porcelain can be picked up at many of the medieval forts near the vicinity of Hyderabad like Rachakonda in Nalgonda district of 14th to 15th century, Armoor in Nizamabad district of 15th Century and Jagtial in Karimnagar district datable to 17th century. The excavations conducted at Motupalli (the erst-while important sea port of Qutb Shahi times) a small hamlet in Chirala Taluk, Prakasam District, on the coast of Bay of Bengal also yielded considerable amount of porcelain sherds of Celadon and Blue and white variety also of Ming period, 1368-1644 A.D. of China.

Eight centuries of myth and four centuries of tradition involving Chinese porcelain still persist at Hyderabad. The words Ghori and

Martabani are still familiar on the lips of Hyderabadis of pre-independence generation. In fact the earliest porcelain that has reached the outside world in the countries of Middle East, South and South-East Asia is the grey green coloured porcelain called as Celadon, (Ph.15) also as Martabani and Ghoris. It was a prolific item of export of Chinese by 12th century. The trade was carried on the land routes, as well as sea which accounts for the major portion. In the old days the use of porcelain was restricted to emperors and nobles. Rumours were spread that these were capable of detecting poison in food however concealed that might be by changing their colour, or the colour of the food and finally disintegrating by being broken with the touch of poison. In fact these dishes or for that matter good quality porcelain dishes of even subsequent periods are impermeable to both mineral and alkaloidal poisons. But to this day some of the elite of old Hyderabad firmly believe it. Yet another name Martabani which is still in current parlance of Hyderabadis specifically denotes a cylindrical jar with a circular cover having a cylindrical protrusion or depression for a handle. As a matter of fact the curious appellation is given to an influx of Chinese ceramic wares passing through or arrived at Martaban a port in the gulf of Moulmein off the Burmese coast where the Arab ships used to carry spices, cotton and incense of the Malabar and Coromandel coasts and exchange them for Chinese porcelain brought in by the Chinese ships. The Arab ships used to bring back the porcelain not only to India but carried them as far as Persian gulf<sup>1</sup>.

The second significant appellation given to the early porcelain of grey green colour is Ghoris. For the etymology of this word one has to necessarily lean upon the learned paper on 'Old Hyderabad China' by E.H. Hunt- "my city authority proceeds to say 'The Ghoris

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1. Collis M.S., Fresh Light on the route taken by Export Porcelain from China to India and the Near East during the Ming period, Transactions of the Oriental Ceramic Society, October 9th 1935, the word Martaban however is peculiar. Marit Tenan, the Siamese names for Mergui and Tenasserim when combined together from the word Marianao, the old name for martaban.

was specified for the use only of Ghori kings. Afterwards when the flood of victories of the Ghori kings advanced towards India and China the dish became public and was generally used by all the rulers and aristocracy of the above countries, because in view of the circumstances of the times the lives of the kings and the aristocracy lay far more in danger" As regards the poison detection capability of Ghori, Hunt who has collected the local views in the first quarter of this century says "every plate having the name of Ghori was not endowed with this quality". With the incursions made by Muhammad Ghori in India from 1175 to 1194 A.D. this ware would have been firmly established with the name Ghori incorporated into the local lingua franca. To refer to Hunt again "Ghori - from the Ghori emperors of India. Their name being derived from the town of Ghoor on the Persian - Afghanistan frontier".

Although it is strongly hypothetical, it could be certainly surmised that the legendary Ghori plates had directly derived their name from Ghoor town which would have been a great trading link on the land route for trade between Persia and India in the 12th century. It is rather curious but important to mention here that in Persia the early and largest receipt of Chinese porcelain in Middle East, the Grey green porcelain was only called as Martaban as evident from the monumental and masterly monograph on 'Chinese porcelains from Ardebil shrine' by John Alexander Pope. Hence it could be surmised that the name Ghori seemed to be current and denoted the grey green Chinese porcelain ware in India only, as has been explained above.

Speaking of an important tradition involving the Chinese porcelain at Hyderabad it has to be necessarily mentioned here that Chini-Khana or China houses were maintained by the royalty and nobles here till at least mid 20th century. These were treasure houses of Chinese porcelain kept in exclusive rooms or areas in palaces with walls having niches to fit the wares. The earliest evidence of this

architectural device is found in some Persian illuminated manuscripts dating from the 1480's in Herat and actually in miniatures signed by the great artists Mirak and Bihzad in 1487 and 1488 as found in *Mantiq-al-Tayr* of Farid-al-Din Attar in the Metropolitan Museum of Art, New York according to Basil Gray in his paper on the 'Export of Chinese porcelain to India', read in 1964 for the Transactions of the Oriental Ceramic Society. It also appears in the *Hamza-nama* manuscript prepared for the emperor Akbar between 1564 and 1579 and there are niches still to be seen in his palace at Fatehpur Sikri. We also have the standing evidence of a very early Chini Khana in Iran at the shrine of Ardebil in Tabriz. This shrine was dedicated to Shah Safi the great Shiite saint. In 1611 Shah Abbas the Safavid ruler dedicated more than a thousand pieces of porcelain of China to the shrine as a mark of changed heart and munificence an event which was recorded in 'Tarikhi Abbasi' a year by year record of the history of Iran of 16th to 17th Cen. by Jalal ed Din Mohammed Munajim Yazdi-Chief astronomer at the court of Shah Abbas. Now this famous collection reduced to about 850 objects, lies in the Chilil Sutun Palace Museum at Isfahan.

Practically a lot of nobles at Hyderabad maintained Chini-Khanas perhaps the earliest by Nizam Ali Khan Asaf Jah II, the Nizam V, Nizam VII the last ruler of erstwhile Hyderabad State, Moinuddaula Bahadur one of the foremost Jagirdars of Hyderabad, Maharaja Kishan Pershad and the most important Salar Jung III - Prime Ministers to Nizam VII<sup>2</sup>.

It is only a privileged coincidence that we are contributing a paper on this subject after a lapse of three quarters of a century when Dr. E.H. Hunt read a paper on 'Old Hyderabad China' on 15th December, 1915 in the Hyderabad Archaeological Society. After

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2. This is the living and extant evidence although Chini-Khanas are fast vanishing with dwindling nobility and their households at Hyderabad during the second half of the 20th century owing to socio-political and life style changes.

another 20 years the most significant contribution was made by Mr. Collis's paper on Export porcelains from China to India, for the Transactions of the Oriental Ceramic society. The last source we came across is about 25 years old- the paper read by Basil Gray on the Export of Chinese porcelain to India during 1964 to the Transactions of the Oriental Ceramic society. This subject has not attracted much exhaustive comment earlier by scholars for perhaps two reasons, the pre-occupation of scholars in the history of trading in general and in particular of the silk route and silk in the early centuries on Christian era and also the relative paucity of collections of Chinese porcelain in the museums of India and of time which was devoted to many other aspects of our own art.

At least from 12th century porcelain had become a major stock in trade for China and the Qutb Shahi empire was at its Zenith in trade from 16th to 17th C. With not only Far East, South-East Asia but also with Middle East the evidence of the trade in this commodity focussing on Hyderabad may not be in the precise form but enough to present it in a cogent manner. Taking a slender thread of the valued opinion of Burton as quoted by Hunt in the beginning years of this century it is stated that the over land route from 12th to 15th century must have been small compared with the trade by sea and it seems probable that most of the actual specimens found today in Hyderabad came not over land but by sea. It has to be only surmised that the land route involved Persia which had greater proximity to China, based on a travel diary of the early 15th century. Between 1403 to 1406 Ruy Gonzoler de Clarigo undertook an embassy from Henry III of Castile to the court of Timur whom he found in residence at Samarqand. He not only saw much porcelain utilised in feasts, but made the very important observation that a caravan of 800 camels from China interned by Timur shortly before his arrival took six months from Cambaluc to Samarqand and from there two months to such Persian centres as Qazvin and Tabrij<sup>3</sup>. This

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3. Pope John Alexander, Chinese Porcelains from Ardebil Shrine, P.20.



is further corroborated by the Journal of an embassy sent by Timur's son and successor Shah Rokh, to the court of Peking in the years 1419 to 1422 who took about an year at leisurely pace. But it could be only inferred that procelain must have reached India in the early times through the over land route from China to Samarqand, Persia and through Kashmir in its final pass-over. Whereas there was considerable over land trade to Persia, over land route to India through Yarkand although attested from early 17th century by William Finch (1608-11) was clearly of less importance.

The over land route which passed through Turkestan and Central Asia was already in the decline by the end of the 15th century owing to the disintegration of the Timur's empire. The last part of it Khurasan was conquered by the Safavi in 1570 who remained thereafter in conflict with the Uzbeks in Transoxania observes Basil Gray. According to Gray in 982 *Hudud Al-Alam* recorded that Mansura in Sind was a great resort of merchants. At this time the exports from China are given as gold, silk, china (Ghadara) and cinnamon. Further we have evidences galore in 13th century that of Marcopolo, who saw so many ships of India (Chinese vessels for the Indian trade) in the port of Chuan Chou well known as Zaitun. The 14th century brings forth the evidence from Ibn Batuta (1340) who described Calicut as the principal port for the Chinese trade. He reported that Chinese porcelain though the first of all makes of pottery was exported to India and other countries. There is also evidence of a Chinese text of 1349 which mentions Calicut (Kulifo) as the most important of all the maritime centres of trade. It also mentions Kolam (Quilon), Bengal (Peng Pala) and Orissa as centres of trade for Blue and white procelain (Ph.16)<sup>4</sup>. In the 15th century Cheng Ho was commissioned by the emperors of China Yunglo and Hsuan Te, subsequently on commercial expeditions in seven

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4. Grey Basil, *Transactions of the Oriental Ceramic Society*, 1964, P.26.

voyages from 1405 to 1433. After 1433 the Chinese ships did not go beyond Malacca which was an entrepot throughout the 15th century<sup>5</sup>.

It was not necessary for the Chinese ships to go beyond Malacca for trade was carried on beyond that place by Arab traders who used to carry goods from the East Coast of India and exchange them for the produce from China. The Western trading companies viz. the Portuguese, the English and the Dutch East India Companies slowly replaced the Arab traders in the sixteenth century. However on the East Coast of India the Qutb Shahi rulers still maintained their sway on the sea trade with Far East. This brings us to the career of a young fortune hunter from Persia who eventually became the Minister of Qutb Shahis. Starting his life as a clerk to a diamond merchant who was frequently in touch with Golconda, Mir Jumla who came to Golconda most probably in the first quarter of 17th century rose to the position of all ruling Sar-i-Khail or Vizier to Qutb Shahis at Golconda. Absorbed as Mir Jumla was in his political activities he never lost sight of commerce the perennial source of his wealth, prosperity and power.

The volume of Mir Jumla's commerce swelled by the end of 1650. He had trading relations with (1) Burma, Arrakan, Pegu, Tennaserim (Mergui Archipelago; (2) Acheen, Peruk, Mecassark and the Maldives, (3) Persia and Arabia (4) Bengal. He wanted to get a share in the profitable trade with Burma which was home of perfect rubies and sapphires. Martavan jars some gold, copper, tin and benzoin were also available there<sup>6</sup>. The above account clearly reveals that while the items of trade had a very wide range, porcelain continued to be an important item of demand in Hyderabad throughout the medieval period. In the 18th and 19th centuries the British

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5. Ibid, pp. 28 and 29.

6. Sircar J.N., Mir Jumla.

**East India Company monopolised the sea trade and it was this company which imported porcelain from London to Calcutta there to Hyderabad. With the technological development by about 19th century porcelain was available in abundance and easily accessible to the average householder, but it still remained an important and interesting item of trade and history during medieval period.**

## **12. REORGANISATION OF THE JAPANESE GALLERY IN THE SALAR JUNG MUSEUM: A CASE STUDY**

*By. Suresh C. Lall*

The Salar Jung Museum was for the first time opened to the public by Pt. Jawaharlal Nehru on 16th December, 1951 in the ancestral palace of the nawab, known as Diwan Devdi. A little more than sixteen years later it was shifted to a new building specially constructed to house this international collection. Not to inconvenience the visitors, the museum was shifted hurriedly within a month (June, 1968) and arranged in another month. It was indeed a very short period for any satisfactory display. Further, neither technical staff was available for effective display nor plenty of funds were available for this purpose. It was decided that, the work of reorganisation would be taken up later from time to time depending on the availability of funds.

The turn of the reorganisation of the Japanese Gallery (Room No. 35) came up in August, 1989. In the existing gallery the exhibits were neither placed at a proper height nor were protected properly and the visitors were tempted to touch the exhibits leading to their damage. Further the gallery was crowded with exhibits from the floor to the top of the room (Ph:17)

There are a number of galleries in Salar Jung Museum and each gallery has a different theme. Each gallery requires a different setting to suit its theme, variety in layout and provision of right atmosphere goes a long way in sustaining the interest of the visitor. This can be achieved by providing pleasant artistic environment, through balanced space division for circulation and proper display for highlighting the theme. The Japanese Gallery which was to be reorganised in a systematic and scientific way on modern lines, had to meet the above requirements.

Japanese exhibits are of varied nature and sizes such as silk embroideries, enamel ware, masks, carved wooden furniture, ivory carvings, swords, porcelain ware and figurines, lacquered paintings, scroll painting, wood cut prints and water colour paintings etc. Proper blending of this vast variety was in itself a challenge. Further inspite of a large number of exhibits the display should give a feeling of space and maintain the chronological continuity without disturbing the harmonious blending. The large size of the Japanese Gallery (40'-10' X 58'-6') and its rectangular shape provided an opportunity to use circular shapes in designing the gallery layout plan. Only few galleries of the Salar Jung Museum have 40'-10" width (most of the galleries have only 25'-6" width) which restricts the designer a free hand in planning the layout. Good size of the gallery gives more freedom to present the gallery in a better way. The layout had to be designed in such a way that when a visitor perambulates from display to display, he should be passing through every exhibit in a sequence so that he may form an idea of Japanese art and culture by the time he completes the round of the gallery. It would be interesting to note how these challenges were met. The large glass enclosure in the gallery gives insight into the Japanese way of interiors. This gallery has achieved a rhythmic flow in circulation as well as in the display of exhibits. This was achieved by semicircular shapes used in the panelling as well as in the showcase background and a curved blend from the false ceiling to the side walls of the gallery. Concealed fans arranged within the false ceiling also added to the artistic atmosphere of the gallery.

Organisation of the available space into circular layout enlarged the scope for displaying a larger number of exhibits (246). The earlier display did not have the advantage of showcases and panelling resulting in the overcrowding of the gallery as can be seen in the photograph of the gallery prior to the reorganisation.

## **PLANNING FOR REORGANISATION :**

As there was a great variety of material in many sizes it was desired by the subject experts and the designer as well to display the exhibits material wise. A list of exhibits was prepared and exhibits were shown to this designer for a suitable layout of the gallery. The list of exhibits contained 14 framed silk embroideries, 1 four-fold embroidery screen (dogs in the garden), 48 cloisonne enamelwares, 18 exhibits showing flora and fauna in different materials such as wood, porcelain, glass, horn and bronze. The list also contained 11 human face-masks in paper-mache and wood, 2 fans of pearl blades, one porcelain figurine showing fan in her hand, 4 ivory inlay panels, 12 ceremonial swords with carved ivory sheaths, 6 ivory carvings and 15 ivory netsukes. Wooden furniture consisted of 2 chairs, 1 sofa, 1 wooden screen and 2 cabinets out of which one was with mother of pearl inlay work. Further the list has 14 lacquered wooden exhibits, 4 miniature cabinets, 7 inros, 4 framed lacquered paintings, 17 porcelain wares showing flora and fauna, 19 polychrome porcelain figurines and figured objects, 4 paintings on glass, 12 framed water colour paintings and 7 framed woodcut prints. It was also decided to show the Japanese style of living through a room setting, in a special glass enclosure. A round table, four chairs, a home shrine, a screen having paintings of four seasons, a chandelier, a porcelain vase and a scroll painting were to be used for this purpose.

For planning the gallery it was also necessary to have the sizes of the exhibits to decide about the number of showcases required and their sizes along with panelling area required. From the above list a general idea was formed and the layout plan work started.

As can be seen from the list, some of the exhibits which were already framed in glass could be directly displayed over the panelling. Some exhibits, such as wooden furniture were large enough and could be kept in open over a platform or a pedestal. This however

limited the choice to such exhibits which had no inlay work or other smaller accessories which some curious visitor may be tempted to meddle with. The other exhibits whether big or small required glass to protect them from the visitor's touch.

The exhibits in glass frame such as embroideries, lacquered paintings, painting on glass, woodcut prints and water colour paintings are so fine that they require some special background. For creating an impressive look showcases for them were also planned. A lighter background to suit the exhibits was selected which was different from the colour scheme of the panelling.

Similar background was also provided in other showcases with glass frames to maintain the harmony. Only two shades were used in the gallery, one for the panelling and the other for the showcases. The texture, used for the panelling and show cases was almost the same except the shade difference. The showcases of Japanese gallery have typical circular shape as per the layout of the gallery. The material used in the gallery for fabrication of panelling and showcases is also of different nature. The material used is compressed wooden fibre bounded with phenol. This material has been specially selected for this museum, as it is fire-resistant, termite resistant, moisture resistant, scratch resistant and easy to clean. Further it is laminated and available in many shades so that they do not require any painting work. This saves the cost of painting and repainting from time to time. The other material used for structure work is teakwood which were also treated against insects. Eight feet height of the panelling has been maintained so that there would be a gap of two and half feet between panelling and false ceiling for proper air-circulation in the gallery. This gallery has been provided with false ceiling at the height of 10' 6" from the ground and the ends touching the wall have been given a curved shape to suit the semi-circular shapes of the layout floor plan. Concealed ceiling fans have also been arranged in the false ceiling

so that they give the impression that they were the integral part of the ceiling. This has been achieved by providing 4' X 4' grill in the false ceiling and fans above the grill. It became important to choose ceiling tiles with full perforation to get the breeze of the fan. Ceiling lights have been fixed in boxes containing ground glass to cut ultra violet rays. Showcase lights also have been provided with ground glass and the arrangement has been made for replacement of the tube lights without opening the showcases . Openings of the showcase's glass have been fixed in wooden frame with locking arrangement. Big opening of the showcase have two wooden "C" shaped frame and can move on pins like floor hinges, teakwood skirting all around the panelling and they are provided at floor level and have been polished to match with the wooden frames of the showcases. (Ph : 18)

After fabrication of the gallery the display work was undertaken in June, 1990 and was completed in July. The gallery was opened to the public on 26th August, 1990.

The shifting of the exhibits from the storage area to the gallery was attended to by the subject expert and the work of display started with fixing of framed embroideries. Japanese embroideries are very fine and prized possession of our collection. First they were distributed in their respective places and then the fixing work started. After the fixing of embroideries, the lacquer paintings, glass paintings, wood cut prints and finally water colour paintings were fixed. These framed exhibits were fixed with screws and three aluminium 'L' type clips-two clips at the bottom and one at the top in the centre of the frame. These clips are not visible to the visitor because they are hidden behind the framed exhibits. For fixing these exhibits first the height is decided by placing the exhibits in the original place of display. Then two markings are made at the bottom and one at the top of the frame for fixing the clips. Clips were fixed at the places marked in the background and finally the framed



exhibits were placed and then fixed with screws at top and bottom on the frames of the exhibits.

Here it may also be mentioned that all the exhibits have been treated by conservation staff before they were installed in the gallery for display.

After the fixing on framed exhibits the remaining exhibits were distributed among the several showcases and a large glass enclosure. Each showcase has different type of material to show and it required individual attention at every stage. First three showcases were meant for individual exhibits viz., a tall blue cloisonne enamel vase, one four-fold embroidered screen showing dogs in a garden and a rectangular Shogun historical table. Fourth showcase was earmarked for showing various stages in the manufacture of Japanese enamel ware. As this showcase required shelves and blocks, seven shelves were fixed besides two glass stands after preparing the layout design of the internal display in showcase.(Ph.19)

In this gallery we have not used the usual wooden pedestals in the showcases for display of exhibits. In place of pedestals we made use of glass sheets of required size depending upon the number and size of exhibits to be displayed. The glass sheets were arranged at the base of the showcases in raised position resting upon two wooden blocks. This was done to eliminate the older method of wooden pedestals. For example in this Cloisonne Enamel ware showcase, three Japanese enamel plates have been fixed on the front wall of the showcase directly in addition to three glass shelves and two glass stands for the display of other exhibits in the showcase. Next showcase with a semicircular background shows figures of birds and animals. In this showcase we have displayed three framed embroideries to create an atmosphere of flora and fauna as well as to fill up the gaps in the showcase which was there due to other exhibits of small sizes. Total number of exhibits in this showcase are

also 18 made of porcelain, glass, brass and wood in addition to the above said three embroideries. This showcase was also provided with two glass shelves and two glass stands. (Ph.20)

In the same way each showcase was given separate layout depending upon the material to be displayed. Here it is important to mention about the display of ceremonial swords with ivory encased sheaths. These swords with carved sheaths have sumptuous carving in ivory and deserves a closer look. As the depth of the showcase was about 18" it was realised that we could not display the swords on the back wall as the details would not be visible clearly. In order to bring the exhibits closer to the visitors eye a square pipe of aluminium structure was erected and 9 swords were fixed over this structure. The structure was fixed from the sides of the showcase so that it was placed closer to the glass door of the showcase. Along with the structure one shelf and one glass stand was also installed in the showcase for the remaining exhibits to create an effective layout of the showcase. Other showcases in the gallery have shelves and glass stands at different heights and of different sizes depending upon the size and number of exhibits. Thus the exhibits displayed in this gallery give an effective glimpse of the rich variety of 19th century arts and crafts from Japan. (Ph : 21 & 22 )

## **13. ENVIRONMENTAL POLLUTION AND CARE OF ART OBJECTS**

*By : S. Subbaraman*

Environmental pollution is one of the most discussed topics throughout the world to-day. Steadily increasing levels of air as well as water pollution, due to growing industrial activity, nuclear tests, heavy traffic in metropolitan areas and modern living styles based on latest technology, are posing not only serious health hazards to the human population but a threat to the entire environment including animal, bird and plant life. If some of these problems are mainly of local concern, there are even issues causing global concern such as the depletion of Ozone in the Stratosphere caused by flourochloro hydrocarbon effluents and the so-called Green house effect resulting in global warming due to increased Carbon Di-Oxide in the atmosphere.

While the above are no doubt grave issues, related as they are to the very well-being of the human race, there are other aspects to the environmental pollution problem that are no less important. The cultural heritage of mankind, consisting of priceless paintings, sculptures, manuscripts, textiles, metallic objects-in short, a wide variety of antiquities and objects of art made of different materials, housed in Museums as well as monuments (which are more exposed to the elements) is seriously threatened. A brief account of the manner in which different pollutants in the air affect art objects of different materials and measures to be taken for their proper care, is given below:

### **1.MARBLE :**

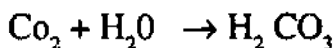
Marble is one of the most favoured materials for sculpture from the days of Ancient Greece because of its compact structure and white, glossy and aesthetically pleasing appearance. Unfortu-

nately, however, it is also one of the most susceptible to attack from harmful atmospheric agents. In this context, the recent controversy regarding the Taj Mahal vis-a-vis the Mathura refinery is well-known.

In the urban environment, the air usually contains particles of dust and soot, which are generally referred to as suspended impurities. These get deposited in depressions (such as folds of dresses etc.,) of marble sculptures, particularly those kept out-doors, giving them a grimy appearance over a period of time. Some of these deposits may also react with the marble.

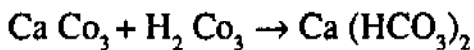
Industrial atmospheres contain gases like Carbon Monoxide, Carbon di-oxide, Sulphur di-oxide and Oxides of Nitrogen.

Carbon di-oxide in the presence of moisture is turned to Carbonic Acid.



(This is the main constituent of the now familiar 'acid rain' over urban centres).

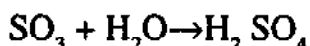
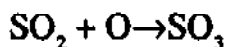
Carbonic Acid reacts with marble, which is pure calcite (Calcium Carbonate ( $\text{CaCO}_3$ )) which is insoluble in water) forming the soluble Calcium bi-carbonate  $\text{Ca}(\text{HCO}_3)_2$ .



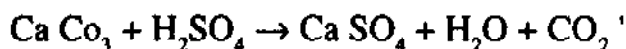
The soluble Calcium bi-carbonate thus formed is leached out by rain water and gradual erosion of the marble surface occurs.

Sulphur di-oxide ( $\text{SO}_2$ ) in the atmosphere is perhaps the most dangerous air pollutant, affecting a variety of materials. Certain of the suspended impurities in the air act as Catalysts in the conversion of Sulphur di-oxide ( $\text{SO}_2$ ) into Sulphur trioxide ( $\text{SO}_3$ ), which in the

presence of moisture is converted to the strong acid, Sulphuric Acid ( $H_2SO_4$ ).



Sulphuric Acid reacts with the marble forming layers of Gypsum (Calcium Sulphate).



The change into Gypsum is noticed through the loss of the glossy appearance of the marble surface. The surface is rendered more uneven and porous, attracting grime. This accounts for the dirty greyish appearance of outdoor marble sculptures. Thirdly the change into Gypsum involves considerable change in volume, which results in the scaling of the surface.

Thus it is seen that  $SO_2$  can cause severe damage to marble.

Even in the sheltered conditions of a Museum, the objects are not 100% safe. The above reactions can occur indoors also though at a much slower pace.

### **MAINTENANCE:**

In the Museum, regular dusting of marble objects with a soft brush and maintaining them perfectly clean, is a must. If further cleaning is required because of adhering dirt, a non-ionic detergent like Lissapol-N or Teepol in 1 or 2% solution can be used, followed by thorough rinsing with soft water.

Removal of any stains or other surface defects is of course to be attended to by the specialist in the laboratory.

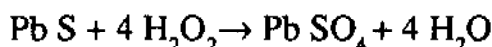
Constant monitoring of air pollutants like Sulphur dioxide, Hydrogen Sulphide, Hydrochloric Acid, Carbon di-oxide, Oxides of Nitrogen etc., is desirable because these have adverse effects on most of the museum objects, made of different materials. Necessary instruments have to be installed in selected locations in the museum.

## 2. PAINTINGS:

Oil paintings are relatively safer from the effects of air pollutants because the linseed oil, on drying, forms a tough and insoluble film through chemical change, which protects the pigments.

Water colour paintings however, are more susceptible to change on reacting with such pollutants. A typical example is the darkening of the pigment white lead through the action of atmospheric Hydrogen Sulphide gas, the white basic Carbonate of Lead being converted to the black Lead Sulphide. (Other pigments of Lead, like Red Lead (Lead Oxide) are also prone to such change).

Fortunately, the change can be rectified fairly easily by treating with Hydrogen Peroxide. The dark Lead Sulphide is converted back to the white Lead Sulphate by the reaction.



Water colour paintings are often on paper. Paper, being a hygroscopic material easily absorbs moisture as well as dissolved gases from the atmosphere. It has been seen earlier how Sulphur di-oxide gas in the atmosphere can get converted to Sulphuric Acid. Small quantities of the acid get absorbed by the paper. Increased acidity, causing yellowing and brittleness, is one of the most frequent causes of paper decay.

Paper manuscripts and books also often undergo deterioration due to the paper developing acidity. Deacidification is therefore an essential step in the conservation of all paper material.

Aqueous methods either using a double bath of Lime water and Calcium bi-carbonate or a single bath of Magnesium bi-carbonate, are applicable to printed paper as well as manuscripts, after protecting the ink with a suitable fixative. In the case of paper paintings, however, water cannot be used for obvious reasons and therefore a non-aqueous method has to be used for the de-acidification. A 5% solution of Crystalline Barium Hydroxide dissolved in Methyl Alcohol, has been successfully used for the purpose.

### **3. METALLIC OBJECTS**

a) Tarnishing of Silver is a common phenomenon. Silver is sensitive to even traces of Hydrogen Sulphide gas in the atmosphere and turns black due to the formation of Silver Sulphide. When the dark coating is thin, uniform and lustrous, it may even be considered a desirable patina on old Silver but when it grows thick and uneven, it mars the appearance of the object and steps have to be taken to clean it in the Laboratory.

Some times there are traces of Hydrochloric Acid in industrial climates and this also reacts with Silver forming Silver Chloride, which is initially white but turns dark grey due to reaction with light. silver chloride coating can be easily removed with the help of Ammonia solution.

b) Artefacts and coins of Lead are highly sensitive to Carbon dioxide in the atmosphere. Corrosion proceeds rapidly with the formation of thick, white deposits of basic Lead carbonate. Such objects need specialised treatment in the laboratory including application of a protective coating to prevent further deterioration.

c) One of the most important among metal corrosion problems encountered in a Museum is the corrosion of old bronze images, which are often of great artistic merit and of immense value.

The initial stage of the process involving the formation of uniform coatings of Oxides and basic copper carbonate, due to reaction with atmospheric Oxygen and Carbon di-oxide in the presence of moisture, is not only harmless but even desirable since these coatings protect the underlying metal surface from further reaction. They often have an aesthetically pleasing appearance and are an evidence of the antiquity of the object. They are referred to as the 'noble' patina.

Unfortunately the process does not always stop at this stage. As mentioned earlier, there are traces of Chlorine in the atmosphere, which reacts with the Cuprous Oxide with the formation of Cuprous Chloride. On further reaction with Oxygen in the presence of moisture, the latter is converted to basic Cupric Chloride (the mineral Atacamite) which breaks out in the form of light green spots on the surface of the object. This is referred to as 'bronze disease'.

Once bronze disease is noticed, the object has to be treated in the laboratory at once. Otherwise, the corrosion will proceed rapidly attacking the metal surface.

The treatment is carried out in such a way that the bronze disease and its causes are removed, while preserving the noble patina.

While Chlorine is the basic cause of malignant corrosion of bronzes, the process itself is a chemical reaction, which cannot proceed without a certain amount of moisture. Eliminating moisture is therefore a sound method of checking corrosion.

In store rooms where bronzes and other metallic objects are kept, the Relative Humidity should be maintained below 40%. If necessary, De-humidifying plants may be installed.

Even in museum show cases, displaying bronzes, low Relative



Humidity (40%) can be maintained by placing Silicagel in a drawer underneath and placing the object on a perforated wooden base fitted immediately above the drawer. The Relative Humidity inside the Show-case can be monitored with the help of a dial-type hygrometer and the Silicagel replenished as and when required.

### **GENERAL:**

Apart from harmful atmospheric gases, discussed above, which affect a variety of museum objects made of different materials, suspended impurities in the air, consisting of particles of Carbon, dust and Chemicals can also cause damage to objects on deposition on the surface and slow chemical reaction. Besides, a dusty environment is conducive to insect activity. This danger has to be particularly guarded against in storage areas. Both the galleries and store rooms have to be kept scrupulously clean. Paintings, sculptures and other objects are to be regularly dusted with a soft brush or cloth. Vacuum cleaners may be used for the floors and carpets. Windows may be provided with suitable screen to prevent the entry of dust.

In museums, situated in busy metropolitan localities, with heavy automobile traffic around, the pollution problem becomes particularly acute. One possible method of encountering this situation is to develop a green belt around the museum.

There have been instances of factories being located near important monuments. Special filtering methods have to be adopted by such industries to minimise, if not completely avoid the emission of harmful gases like Sulphur di-oxide into the atmosphere. A case in point is the shutting down of several foundries functioning earlier in Agra City and the shifting of a Railway Shunting yard to a more distant location, so as to eliminate the danger to Taj Mahal from the harmful effluents. The level of Sulphur di-oxide in the atmosphere

around the Taj Mahal is being constantly monitored by the Archaeological Survey of India.

In conclusion, it may be noted that the deterioration and decay of art objects, more or less constantly in progress due to a number of natural causes, are hastened considerably through the effects of atmospheric pollution and guarding against the latter is more than half the battle won in our efforts to preserve this precious heritage.

## 14. KALAMKARI ART COLLECTION IN THE SALAR JUNG MUSEUM - CARE AND DISPLAY

*By M.V.S. Sarma*

The term *Kalamkari* is actually derived from Persia, which literally means "working with pen".. It may be defined as the combination of dying and block printing or printing on cloth with vegetable dyes, applied by means of blocks or a bamboo 'kalam' or pen. In the *Kalamkari* painted cloths no one process is involved. It is because of the usage of the *Kalam* (or pen) that the term *Kalamkari* became widely known as a trade term at a later date. Although the technique may have been practiced over a wide area, there were two important countries associated with it - Persia and India. There are evidences that *Kalamkari* work developed rapidly from 16th century A.D.

There are a few important centres producing *Kalamkari* textiles located in Andhra Pradesh. The art of *Kalamkari* painting and printing on cloth is known at 1) Machilipatnam 2) Kalahasti and (3) Palakollu..

### **MACHILIPATNAM :**

Machilipatnam had received international recognition and occupied a pride of place amongst the ports exporting Indian textile products from the earliest times. There is evidence of extensive trade in bed sheets of Machilipatnam as early as the close of the 1st century A.D. *Maisoka* was a well known international port on the east coast.

The hand printed cloths of machilipatnam was popular with the ancient Greeks even before the beginning of Christian era. The industry of dying and printing with local vegetable colours, decorated and coloured was carried out at Machilipatnam from times

immemorial. The printed cotton fabrics are of three types, 1) block prints, 2) block printed and hand drawn 3) hand drawn only.

The work of Machilipatnam had its strength in printing and painting of beautiful floral designs. Epic stories are also printed on cloth in Machilipatnam.

As far as the Salar Jung Museum is concerned, we find near the entrance of the 'Bronze and Painted Textile' gallery of the Museum, a Kalamkari painted cloth measuring (18'.1 "x 18'.4") of 19th century A.D. from Machilipatnam. It depicts the episode of "*Keechaka Vadha*" from the *Virataparva*, of Mahabharat. The Pandavas while in exile were sheltering in the court of the king Virata of *Matsya Desa*, now part of Rajasthan.

The painting depicts Kichaka falling in love with Sairandhri (Draupadi) the beautiful wife of *Pancha Pandavas*; she got Kichaka killed by her husband Bhima in the Nartanasala, dancing hall. This story is painted on cloth beautifully with *Kalam* (the name of the artist is not known from the cloth) through figures and inscription. This *Kalamkari* cloth from Machilipatnam was acquired by Salar Jung III (Acc.No.1-XLII). Cloth colours: light cream (Ivory white) green, red, black and brown.

## **KALAHASTI :**

As per a story a person from Nellore who knew the art one day gave out all secrets of it to the people of Kalahasti and then onwards the Kalamkari painting was developed there.

Temples often made use of Kalamkaris. Kalahasti artists made Kalamkari painting to illustrate the stories from epics and puranas and other mythological sources in the past and continue to do so even now.

The *Kalamkari* temple cloth painting and printing is done entirely by Kalamkari process i.e. with the help of a kalam or pen. But the technique differs somewhat from the well known *Kalamkari* printing technique of Machilipatnam. The designs of the temple cloths of Kalahasti, wholly depend upon individual skills of both the hand and with the help of blocks.

A magnificent Kalamkari painted cloth (Acc. No.63.55) from Kalahasti 19th Century A.D. is on display; on it the Epic story of Ramayana was painted and inscribed with colourful natural inks like green, black and red. The Ramayana story on the cloth commences from the incident which brought a curse upon the king Dasaratha that he would die in grief of separation from his beloved son Rama and moves on the performance of *Putrakameshti Yaga* and ends with the sequence of scenes about Rama's victory over Ravana, the demon king and lastly the *Rama Pattabhishekam*.

#### **PALAKOLLU :**

The Kalamkari painting and printing in Palakollu might have begun in early 19th century A.D. Epic stories, etc, were painted and printed on cloths as in case of *Kalamkari* of Kalahasti. The art is still continuing in Palakollu. The techniques, materials, etc., used in Palakollu, are similar to that of Kalahasti. Fortunately, the Salar Jung Museum has got some collection of Palakollu *Kalamkari* painted cloths also. Of these, three Palakollu *Kalamkari* painted cloths are on display.

The colours of the background of these cloths are almost same, i.e. ivory white (light to cream colour). The colours used for inscribing on the cloths are red, blue, yellow, green and black.

On one cloth, the story of *Daksha Yagam* and *Parvati Parinayam* from 'Sivapuranam' is inscribed. It depicts *Daksha Praja Pati*, father of Sati performing *Daksha Yagna* by the

grace of Brahma, Vishnu and *Saptarishis* without inviting Lord Siva, his son-in-law. But Sati attends the ceremony of *Daksha Yagna* against the will of Siva and gets insulted by her father. Then Sati immediately immolates herself. On hearing this through Narada, Siva sends his created son Veerabhadra to destroy the *Yagna* and kill *Daksha*. Being Bholanath, Siva ultimately forgives Daksha and gives re-birth to him. Siva marries Parvati later. The episode ends happily.

The inscription on the cloth reveals the name of the artist as Vinnakota Adinarayanudu, Palakollu and dates as Dasami, in the month of *Margasira* of Plavanama year (On the other two cloths, displayed in the gallery, the episodes of *Ramayana* and *Mahabharata* are represented).

### **CARE AND DISPLAY :**

Cloth, being an organic perishable material, the chances of decay are more. The causes of deterioration are insects and bacteria, ugly stains and intrusions, creases and folds, brittleness due to variations in temperature and humidity conditions; contamination with acids and salts. As painting is done on the cloth, care is required in the removal of stains, elimination of salts and acid, fumigation, etc. Heat and humidity should be controlled. Long cloths should be hung on walls arranging plastic transparent cover over the cloth, fixing with wooden reapers. Regular cleaning of dust, maintenance of humidity, light and heat are being taken care of in the gallery.

### **DISPLAY :**

Two *Kalamkari* cloths are hung and openly fixed to the walls and three cloths are displayed in glassed show-cases, specially made for them.

Two *Kalamkari* painted cloths displayed openly, may have to be kept in show-cases so that the dust and dirt are avoided and also

visitors do not lay hands on the cloth. Generally *Kalamkari* painted cloths are available in larger sizes; cloths should not be left hung on the walls as far as possible. The top portion of the cloth should be made even.

## 15. COLLECTIONS OF FAR EASTERN ART IN SALAR JUNG MUSEUM: THEIR CARE AND MAINTENANCE

*By P. Venu Gopal*

The collection of Far Eastern art in the Salar Jung Museum i.e., the art objects from China and Japan are outstanding examples. The Porcelain of China and Japan displayed here is varied. The reserve collection is rich, both in quality and quantity. We have presently on display a few specimens because of limitations of space. After completion of the new wings under construction now, we may elaborate and include more examples from China and Japan. Presently we have about a thousand items displayed in four galleries of Far Eastern wing out of a total collection of five thousand objects, consisting of Bronze, Embroidery, Wood, Lacquer, Inlay Panels, Chinese snuff bottles (Painted from inside) Steatite wood carvings, Enamelware, Paintings on objects etc. Slik, Wooden furniture with Inlay work and gilt wood carvings ranging in date from 17th to 20th century.

In the Japanese gallery with minor variations we can again see beautiful examples of embroidery (Ph.23), enamel-ware porcelain (Ph:24), swords with carved ivory sheaths, wooden panels, inlaid with ivory and mother of pearl and painting, lacquer boxes, furniture, screens natsukes etc. Apart from this, we have an excellent collection of Celadon ware datable to 12th C-13th Century which was believed to be poison detectors. The other varieties consist of blue and white 16th, 17thC, Polychrome ware, 18th, 19thC, Tehua figures of 17thC, and some other varieties of porcelain ranging from 17th & 19th C.A.D. In the Japanese Gallery one can see Japan's Imari ware 18th C and Satsuma, ware 19th C.A.D.

Far Eastern statuary gallery displays mostly bronze figures of gods and goddesses, including figures of Lord Buddha in various



*Mudras* from 18th and 19th Century China and Japan. The famous bronze figure of 'Laughing Buddha' (God of prosperity) made out of bronze 19th Century China is a fine specimen.

### **DISPLAY :**

New methods are being adopted for display in these art collections. Owing to technological developments the old methods of display and conservation are being reviewed and improved keeping note of the practical problems of the museum and the requirements and expectations of the public. The lay out in the museum is being changed to allow adoptable fittings to make room for new acquisitions.

### **MAINTENANCE :**

As it is difficult to obtain the services of an expert for every little problem, the gallery staff attends to most of the work itself. They have also been trained and have gained considerable experience in some technical works such as installation of exhibitions, cleaning of exhibits and running of Audio-Visual devices etc.

### **LIGHTING :**

Adequate lighting is essential if exhibits are to be clearly seen and enjoyed. The museums require high level of illumination. This has been achieved by adopting modern technology, special type of installation and appliances at reasonable cost. To avoid uniform lighting each shelf is required to be lit by fluorescent tubes fixed to the underside of the shelf and the ceiling of the display area.

### **LABELLING :**

A label is a filled in form or slip "fixed on or near a work of art confined to the four chief questions about what, when who and where".

As a matter of fact the preparation of label does not merely consist of answering the above four questions. A label should be readable, understandable and good. Being an adjunct to the object, it should not impose itself on the exhibit. Its function is to give information about the exhibit and not to come in prominence by itself. Instead of multi coloured labels black and white makes the quickest impression.

### **KINDS OF LABELS :**

Hand written, stencilled, typewritten, painted are broadly the four kinds of labels, usually prepared. The galleries of the museum have made use of all these varieties depending upon the nature of the object. In most cases the label does not gain prominence over the exhibit yet one can always spot it to gain information.

### **HEADING OR TITLE LABELS :**

Are easy to prepare. They include only names and periods - period in history, school of art.

### **INDIVIDUAL LABELS :**

These relate to particular art piece, giving their names, nature, period and provenance.

### **GROUP LABELS :**

These labels are useful for a group of objects showing similar characteristics.

### **DESCRIPTIVE OR INTRODUCTORY LABELS :**

These labels are resorted to when subject like Porcelain, Ivory, Jade, Bronze are sought to be introduced. The labels under this heading usually contain three parts (1) Heading (2) Text (3) Routine details

## **CARE :**

To say that the maintenance and proper care of cultural property entrusted to his charge is the primary responsibility of a Museum Curator is to state the obvious. It may be asked, what exactly can the Curator do about this? Is it not the job of a Chemist to treat objects, needing treatment or repair needed for the proper preservation of an object? Such a job can be carried out only by a qualified chemist, conservator, specially trained for the job. The curator, on his part, needs to have a clear understanding of the broad principles and processes involved in the deterioration of museum objects so that he can promptly recognise the suitable precautionary measures both in the display and storage of objects. This can go a long way in the preservation or at least slowing down of the various factors causing the decay of museum materials. Secondly such an understanding will also enable the curator to recognise the condition of objects, that need to be urgently sent to the laboratory for treatment. A typical instance that may be cited in this connection is the Bronze disease. Preservation of museum objects is an important factor. The valuable object kept in the museum, either on display or in the store room, the curator is responsible for its safe upkeep. Sheer negligence, mishandling and lack of knowledge about proper maintenance on the part of the custodian may lead to serious troubles.

The deterioration in respect of objects, like textile, paper etc. is a more sensitive and invisible process when compared to hard materials like stone and metal. Certain simple precautions like quoting preservatives, periodical cleaning and freeing the objects from moisture are necessary.

## **COMMON RULES FOR HANDLING THE MUSEUM OBJECTS:**

Before touching any object we should clean our hands and if necessary, wear cotton gloves. Slow and careful movement ensures safety in transport of objects and avoids breakage or cracks. The movement should be planned before hand and proper co-ordination maintained. The objects to be carried, should be thoroughly examined so that unnecessary pressure on the fragile points are avoided.

Constant exposure of dyed and coloured materials to artificial or sun light may cause fading of colour which, could be avoided.

Besides these, specific preventive measures are prescribed for safe preservation of objects of different categories like stone sculptures, wooden materials, metal objects, ivory objects, jewels and ornaments, textiles, paintings of different types, paper products and so on which saves the museum objects from deterioration. Smoking should be strictly prohibited inside the gallery and the store because cigarette smoking not only threatens fire but affects the objects by its nicotine deposit.

## **IRREPARABILITY OF THE OBJECTS :**

At the outset, all Museum objects should be regarded as fragile and irreparable so utmost care is called for while handling the objects, especially minor art collection.

Adequate packing materials should be there for packing and safe transportation. Shock absorbent materials should be used in packing cases in which more than one object is kept. Movement of objects should be undertaken with utmost care.

## 16. CARPETS IN SALAR JUNG MUSEUM : CARE AND DISPLAY

*By Smt. Masooma Raza*

Salar Jung Museum is a famous Art Museum. It is extremely popular with visitors from all parts of the country. No where in any Museum of the country one will come across a varied and vast collection of carpets as in Salar Jung Museum.

Apart from these the Museum contains delicate, ornate and highly eye-catching art objects like Ivory from many places, porcelain from many countries, and Marble sculptures and paintings from different parts of the world. This Museum is popular both with the educated and illiterate, locals and foreigners, rural and urban, adults and children, art experts and lay visitors. It is therefore, essential on the part of the Salar Jung Museum staff not only to acquire knowledge about the art objects displayed in the galleries but also to plan, study and carry out the educational programmes and to preserve the exhibits with care. The paper deals with some aspects of the Carpet collections, their care and display.

Persia is renowned as the greatest carpet weaving country in the world. There are approximately 65 known types of Persian Carpets. The following is a list of most important ones. 1. Khurdistan; 2. Khorasan; 3. Kaskay; 4. Kirman(Ph.25); 5. Ardebil(Ph.26); 6. Hamadan; 7. Tehran; 8. Isfahan; and 9. Bakhtiari. Carpet weaving is certainly a long established art of Persia.

A Carpet helps to create an atmosphere in the living environment. It enhances the decorative side of a room and gives a finishing touch, particularly the floor spread makes the room beautiful.

Among all carpets from different places of the world, the carpets from Persia are outstanding in all respects such as form, colour, design and fabric.

The recorded history of the Indian carpets seems to start with 16th century. The carpets in the Museum are of 19th or 20th century A.D. The Salar Jung Museum possess fine collection of Oriental Carpets. We have about three hundred and fifty including small door carpets, carpet spreads, stair carpets, durries besides rugs. The largest carpet is shown in the museum gallery no. 27 from Ardebil Shrine of Isfahan. A reversible carpet is also on display in gallery No. 27 duly framed. This carpet is having pile on both sides. Mussalla or Prayer Carpet made of silk had cut work woven with gold and silver wires. Many examples of Persia show the tree of paradise and the colours of these Carpet are very attractive.

### **CARE AND DISPLAY**

Carpets naturally absorb dust and get dirt in their pile, which, if it is not regularly removed, will have an abrasive action eventually leading to disastrous consequences. They should be swept by electrical dust absorbing sweeper on either faces. They should never be beaten. Once in a year they should be examined by an expert if any serious restoration is needed or if they need washing.

To avoid further deterioration of carpets time tested Indian methods should be applied, such as, spread of dried tobacco and Neem, and carpets should be covered with muslin cloth to give them longer life.

The best and safest method of display of the carpets is to show them, spread on rollers so that the weight will be evenly distributed. Soft and clear light, be focussed on the carpet, so that colours may not be effected. Pest proofing in the stores may be done before displaying or keeping in the store. Exhaust fan should be used in the store room, with proper ventilators.

## 17. MATERIALS FOR DISPLAY IN GALLERIES

*By Smt. P. Aruna Kumari*

In this Seminar I present a brief note here on some advanced techniques applicable for proper preservation as well as exhibiting rare objects with care. Salar Jung Museum has achieved good progress in this field and largely checked the wear and tear and physical deterioration by adopting proper display patterns.

I would highlight here some materials required for designing and fabricating the showcases and galleries.

**WOOD :** Wood is the most commonly used material for displaying objects in galleries. Teak wood is the best, but Teak is costlier than others. Devadar can also be used for preparing showcases. But the surface needs to be coated with preservatives because some sort of oil comes out but seasoned Devadar does not give us patches on the frame. Devadar has another advantage as it is insect repellent. Preservative coating has to be used on any wood showcase.

**PLYWOOD LAMINATED PLY DECOLUM :** Ply is most commonly used material in the galleries. This is of various sizes. Ply is also given preservative coating. Some companies are using the preservative coating while manufacturing itself. Kitply is one of them and this is also moisture free.

**BACKGROUND MATERIAL :** Several methods can be adopted for preparation of background to the exhibits within showcases. The background can be painted, laminated with decolum or covered with cloth. The proper shades have to be selected for the preparation of background. The texture and shade of the cloth either of cotton, silk or velvet, depends on the type of the colour and material of the object.

**ALLUMINIUM** : Alluminium is most widely used for fixing or sliding of the glasses of showcases. Alluminium is also useful for the false ceiling in galleries. Alluminium is used for fabrication of doors, adjustable shutters and windows to impart elegant appearance.

**GLASS** : Triplex glass can be used to secure the objects in the showcases. This glass is made by sandwiching perspex sheet in between the two. Though this glass is costlier, it is useful for the showcases where precious objects such as Jade, Gems, Jewellery and Coins are displayed.

**LIGHTING** : Lighting of galleries is an important factor and needs special attention. Displaying objects has to be lighted in such a way that the objects should not be physically deteriorate. Light Source is of two types. Natural light and Artificial light. Exhibits have shape, mass or texture which can be made more interesting by careful lighting. Light rays contain ultraviolet and infra red rays. Ultraviolet rays are harmful for both the objects as well as the eyes of the observer. Some exhibits deteriorate because of these ultraviolet rays.

**SHOWCASE** : Showcases are useful to protect the exhibits from various effects, physical as well internal decay. They protect the objects from dust and moisture. Showcases should be so designed as to fit in the exhibits and in enhancing background and image of the object itself.

Some of the points to be taken care of while fabricating the showcases :

- 1) Gap between the glasses should be avoided to stop the entry of dust and insects.
- 2) Providing rubber lining to make the showcase dust proof;



- 3) Source of light should not be visible from outside.
- 4) Provision for replacement of light fittings without opening the showcase frequently.
- 5) All the wood and ply used in fabrication of showcases should be properly treated to safeguard from the insects.

**GRAPHIC MATERIAL :** The galleries of the Museum have to be designed in such a way that they satisfy the varying needs and tastes of people belonging to different levels of understanding. This can be achieved by careful presentation and proper communication of written records or spoken words in popular style in local language. The labelling in the gallery therefore needs a careful planning. It is very important to provide labels in local languages, National Language and in English. At the entrance of the gallery title of the galleries in bold letters is required. Write-up describing the gallery contents in a brief but telling way is needed. Finally a group of labels or individual exhibit labels are required.

## **18. INDIAN STONE SCULPTURES IN THE SALARJUNG MUSEUM THEIR PRESERVATION AND PRESENTATION**

*By. B. Krishna Goud*

The Salar jung Museum has in its collection sculptures of both Indian and Western origin. This paper deals only with Indian sculpture, its preservation and effective presentation. Sculptures reveal a lot of information. Through sculpture, we can know the costumes and apparels of the time, the faiths and beliefs of the people and broadly the history of ancient Indian people and also mythology and iconography of gods and goddesses. In India, art has been mainly religious in content. The objects of worship and venerations of the Hindu, Jaina and Buddhist in different ages and climes are the principal theme of their art. The craftsmen followed iconographic rules and maintained technical and aesthetic qualities.

Sculptors who were proficient in the sculptural style of their own region often were moved from place to place and learnt about the art and style of another region. It is for this reason that we often come across sculptures which reveal diverse traits. The training was traditional and the father trained the son in the craft of carving. The sculptors had their own guilds and were in great demand. The Andhras, Sungas, Kushanas, Guptas, Palas, Pallavas, Cholas, Kakatiyas etc. made remarkable contribution to art and architecture.

### **MUSEUM COLLECTION :**

The Salar Jung Museum is not rich in quantity of Indian stone sculpture but the quality of them is note-worthy. The Museum has acquired the sculptures from all possible sources such as gift, loan and purchase.

The Indian sculpture gallery has fortythree stone sculptures ranging from 1st Century B.C. to 19th Cent. A.D. and most of the sculptures are made of sand and granite stones, some of the sculp-

tures represent early schools of art namely Mathura and Gandhara. Ten sculptures belonging to 2nd Century A.D. have association with different dynasties like Ikshvaku, Kushan and Sunga. Nine Sculptures are of 12th Century AD and represent the Hoyasala, Pala and Kakatiya styles. The Mathura school is represented by seven sculptures while Kosambi and Rajasthan styles have five each. Andhra, and Ikshvaku styles are also represented by a single sculpture each.

## **RELIGIOUS AND REGION WISE COLLECTION :**

Twenty four sculptures come under the Hindu gods & goddesses, six sculptures belong to Jaina art and five sculptures are of Buddhist cult. Fifteen sculptures are from South India, eight sculptures from the North West. Three sculptures from the North-East and seventeen sculptures are from North - India.

## **TYPES OF STONE :**

The Salar Jung Museum has the privilege of housing the two rare schist stone (greyish) sculptures of Gandhara art and one lime stone image of Ikshvaku Buddha (standing) and also one buff stone sculpture of Sungas and two grey stone images of Durga and a mendicant. Further the museum has two basalt stone sculptures of Jaina art, sixteen sand stone sculptures, thirteen granite stone sculptures of which two are black and six white marble stone sculptures. These sculptures reveal the mastery of the sculptors on a wide variety of stones.

## **THE DISPLAYED SCULPTURES :**

A fragment of the rail around the stupa, at Bharhut, with lotus medallion design and bell pattern, measuring 19 cm in height is an excellent example of Sunga sculpture datable to 1st cent. B.C.

Contemporaneous with Gandhara art (1st cent. B.C. to 2nd cent. A.D.) an indigenous school of sculpture arose at Mathura in the time of the Kushan kings. The beautifully carved Gandhara 'Buddha in dhyanamudra' and 'Salabhanjika' of Mathrua art seen in the gallery are the finest examples of Kushans 2nd Cent. A.D.

Nagarjunakonda on the bank of river Krishna, is one of the famous Buddhist centres in India. From Vijayapuri of that area, the Ikshvakus ruled the Andhra in 2nd and 3rd century A.D after the Satavahanas. They patronised Buddhism and produced many beautiful sculptures of Buddhist art. Amongst them one beautiful lime stone standing 'Buddha' (hands are broken) with Tilak, curly hair and an usnisa on top, 2nd cent. A.D can be seen in the gallery.

In the field of art and architecture, and literature the Gupta age (320 - 540A.D.) stands distinguished. Mathura and Kosambi were important centres of art. The Salar Jung Museum possesses a fine collection of stone carvings of the Gupta period for example 'Vishnu' with two consorts from Mathura and 'Yaksha with two consorts from Kosambi.

The Pallava sculpture is rich in iconography and the different murtis of Siva, Devi, etc. form an interesting study by themselves. 'Vaishnavi' the excellent work of the Pallavas is in the gallery. The image 'Surya' in the Gallery is one of the masterpieces of Chola, 11th cent. A.D.

Two figures of standing 'Parsvanatha' h.88 cm. (with an umbrella tops the seven headed Naga and 23 Thirthankaras on the circular ring) and 'Mahaveera' h.85 cm. (with an umbrella on top and 4 Thirthankaras at the four corners on the circular ring of the image) and another sculpture 'Anantasayi Vishnu' laying on serpent, with small carvings of his ten incarnations on top and Lakshmi in sitting pose and Garuda at his legs, displayed in the gallery shows the fine works of theKakatiya sculptors, and the religious tolerance of the

Kakatiya kings 12 cent. A.D.

Several other beautiful sculptures such as grey stone 'Durga' Pala, Bengal, 13th cent.A.D, and white marble stone images from Jaipur, Rajasthan, 19th cent. A.D are exhibited in the gallery.

## **PRESERVATION**

The preservation of stone sculptures is easy as compared to the preservation of organic objects. Due to their heavy weight, they can get damaged very easily when they are moved from place to place. Stone sculptures should be handled carefully, with necessary manpower, tools and equipments while in transit or displaying or placing them in stores. Regular cleaning of dust and dirt should be done only with cotton cloth or feather brush. Periodical cleaning with water and recommended chemicals like volatile organic solvents, should be done. The possibility for decay of the sculptures reacting with the environmental conditions are staining, powdering of the surface, cracking and even complete disintegration. Light, temperature, humidity etc. should be controlled to the recommended degrees. Sand stone and lime stone absorbs gases resulting in crystallization of salts. To safeguard the sculptures from the above causes, precautionary steps are to be taken to avoid further decay. Recommended measures and treatments are to be followed and also, air pollution, the main cause for the deterioration of the objects, has to be controlled by scientific methods. Depending on the type and qualities i.e. hardness, texture and colour, necessary treatment is to be given at places where needed.

## **PRESENTATION :**

An important function of the museum is presentation or display of its exhibits effectively, for the education of the visitors of all groups including laymen. The sculptures are displayed in different ways depending on their importance period and size. The

marble stone sculpture 'Prabhavali' and lime stone standing 'Buddha' are exhibited facing each other in dioramas with proper lighting arrangements. Thirteen small beautiful figures are displayed in four different glassed show cases. One sand stone 'Mukhalinga' sculpture of Gupta times is nicely exhibited in the centre of the gallery on the eye level making use of a raised platform and a dome over head. All the other sculptures have also been provided with suitable pedestals to raise them to eye level. They are arranged along the walls leaving suitable space between them. The lighting arranged in the gallery is modern and conforms to the recommended standards.

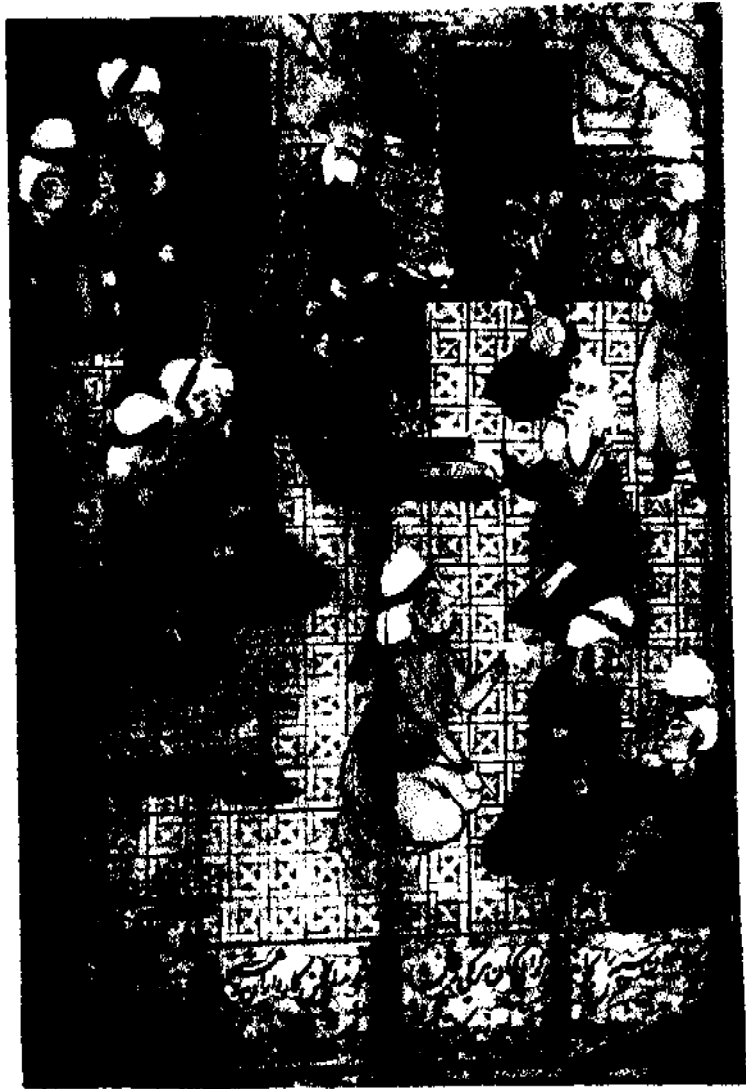
The sculpture gallery of this museum is much smaller as compared to the sculpture galleries of the Indian Museum Calcutta or the National Museum New Delhi or even the State Museum Madras but the nature of the collection of the Salar Jung Museum is also totally different from the collections of these museums.





**Ph.1: Miniature : 5, Second battle of Sikandar  
from *Sikandar Nama*, Golconda School,  
Size: 14.3 X 11.2 cm. ( Early 17th century A.D.).**





**Ph.2 : Miniature : 4, A Drinking scene  
from *Sikandar Nama*, Golconda School  
Size : 14.9 X 11.4 cm. ( Early 17th C.A.D.)**



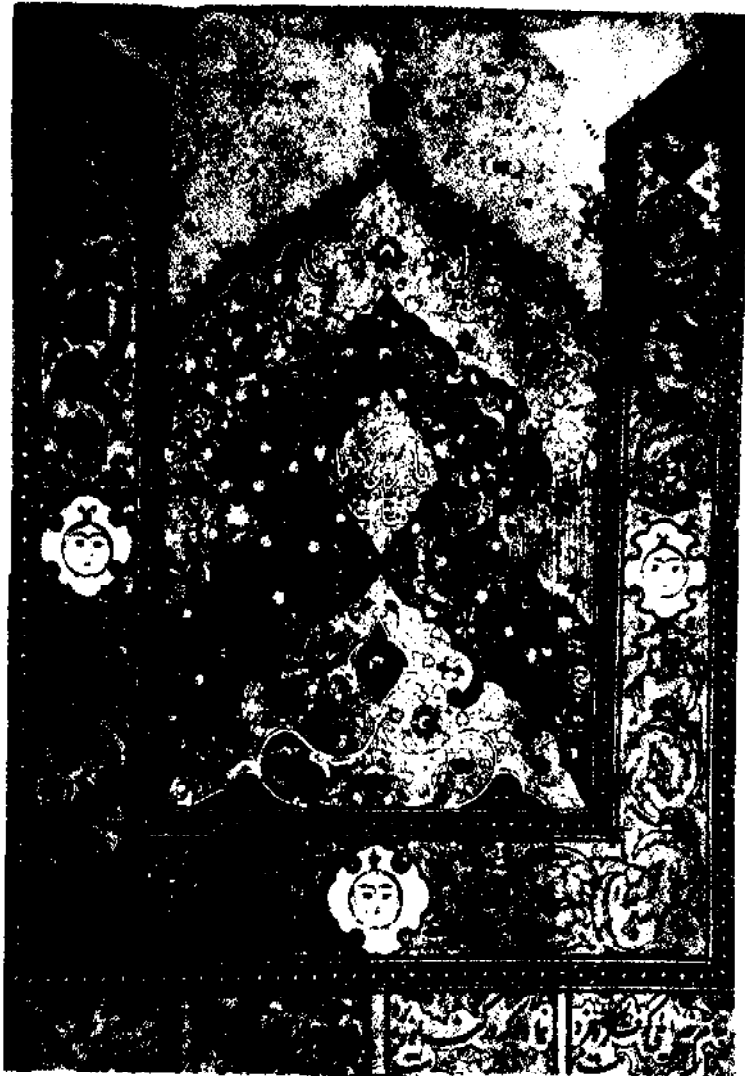
**Ph.3 : Miniature : 6, Meeting of Prince Sam  
with Chinese King from *Sam Nama*  
Golconda School, ( Early 17th C.A.D. ).**



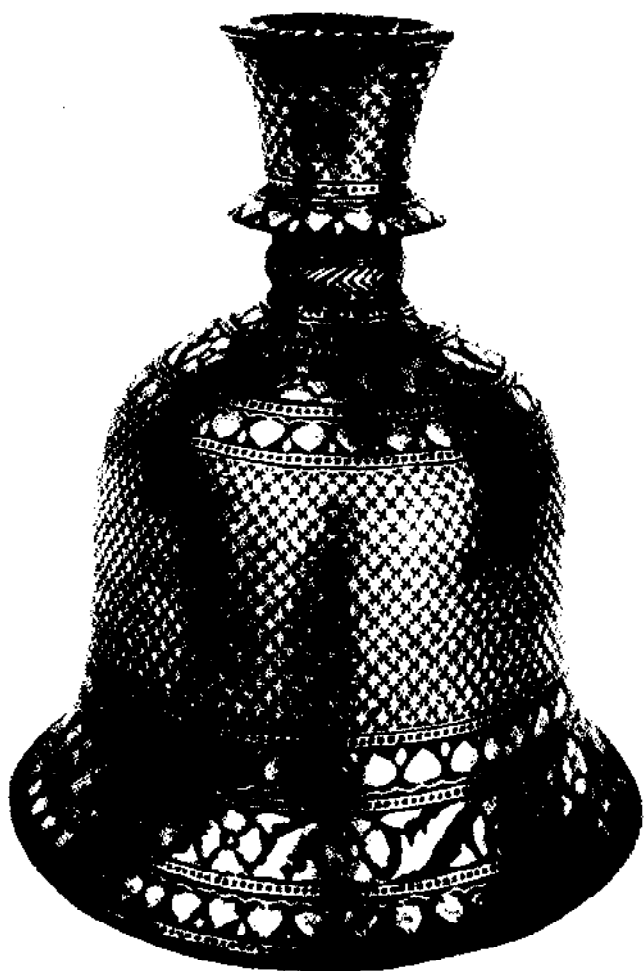
**Ph.4 : Miniature : 10, Battle of Timur  
from *Timur Nama*, Golconda School  
( Early 17th Century A.D. ).**



**Ph.5 : Miniature : 9, Battle of Amir Timur  
from *Timur Nama*, Golconda School,  
( Early 17th Century A.D. ).**



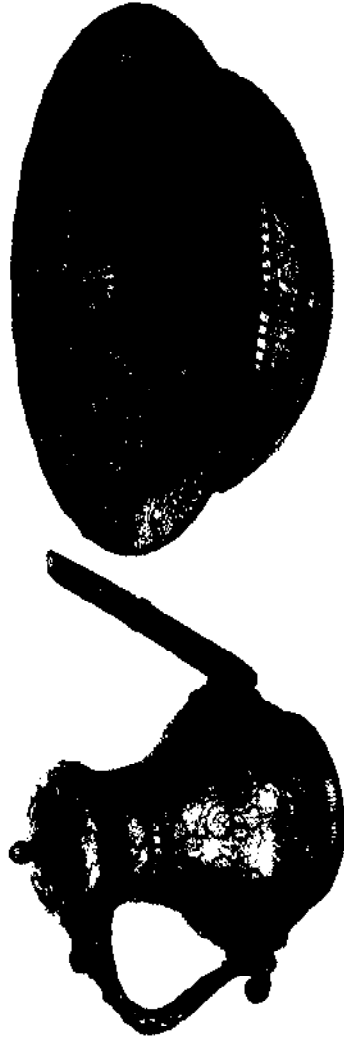
**Ph.6 : Unwan No. 3, folio:18, Golconda School,  
( Early 17th Century A.D. ).**



**Ph.7 : Bidri ware, Huqqa ( 269/XXXIII ).**

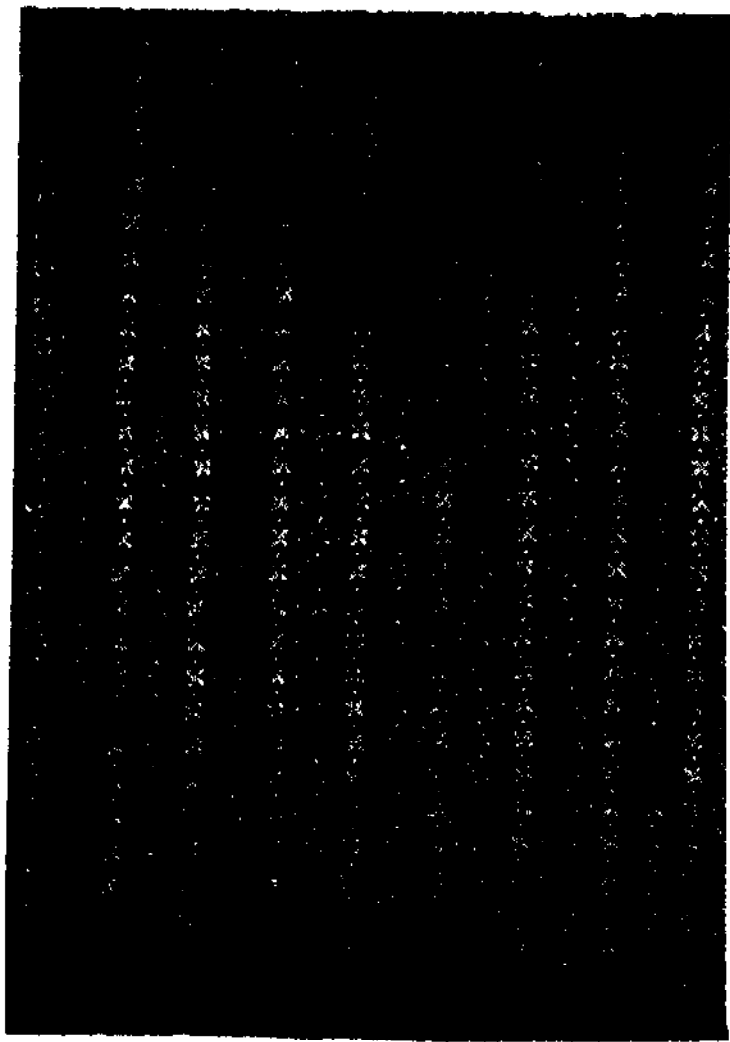


Ph.8 : Fish shaped spice box ( 323 / XXXIII ).

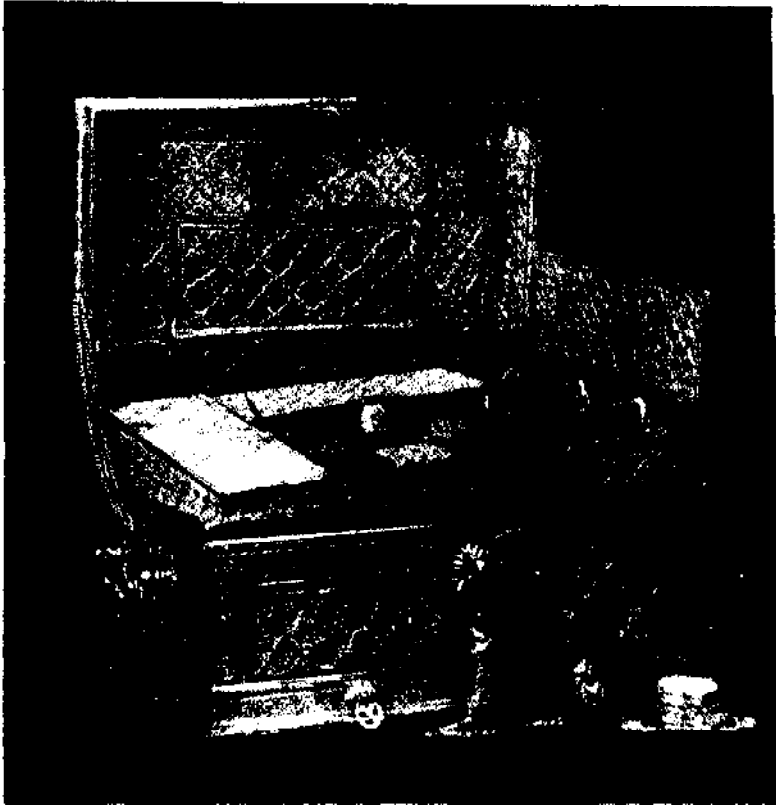


Ph.9 : Abkhora and Sailabchi ( 95/XXXIII ).

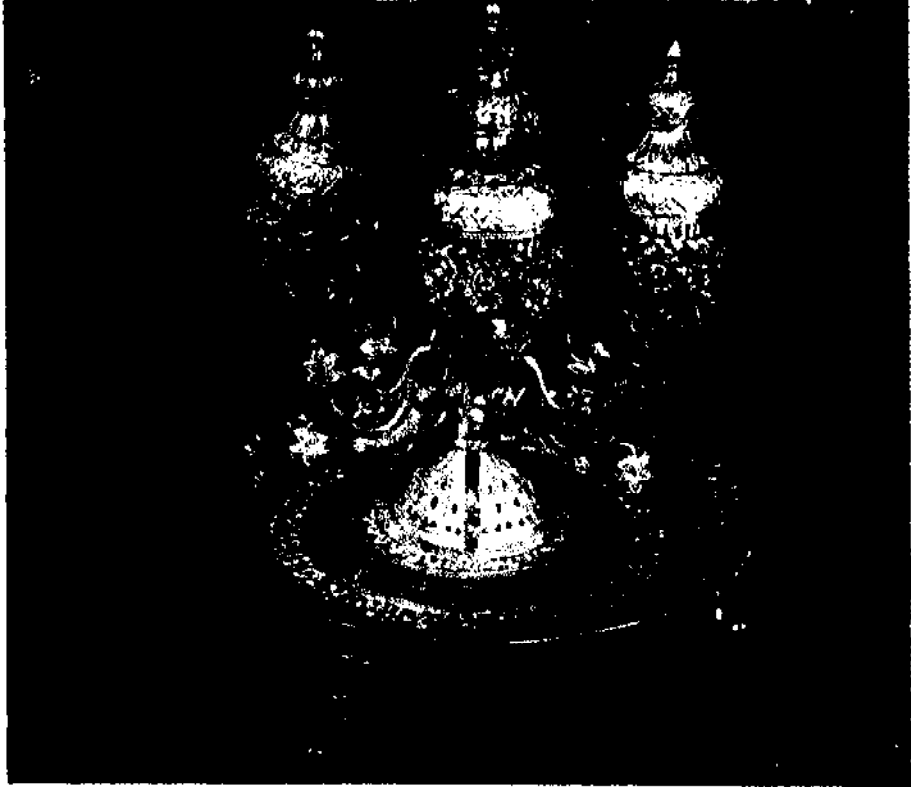




Ph.10 : *Himroo* cloth, 19th Century, Aurangabad, (106 / XXXV).



**Ph.11: Filigree Pandan (Betel box), Karimnagar  
19th Century ( 452 / LXIV ).**



**Ph.12 : Filigree Attardan, Karimnagar, ( 336 / XLIV ).**



**Ph.13 : Muhd.Quli Qutb Shah (16 / XLVII).**



**Ph.14 : Abul Hasan Tana Shah (10 / XLVII ).**



**Ph.15 : Celadon Plate.**



**Ph.16 : Blue and White Porcelain, Ming period.**



**Ph.17 : View of Japanese Gallery, before reorganisation.**



**Ph.18 : Fabrication of Gallery, structural work in progress.**





**Ph.19 : Entrance view of the Gallery.**



**Ph.20 : Display of furniture.**



**Ph.21 : View of a Japanese living room.**



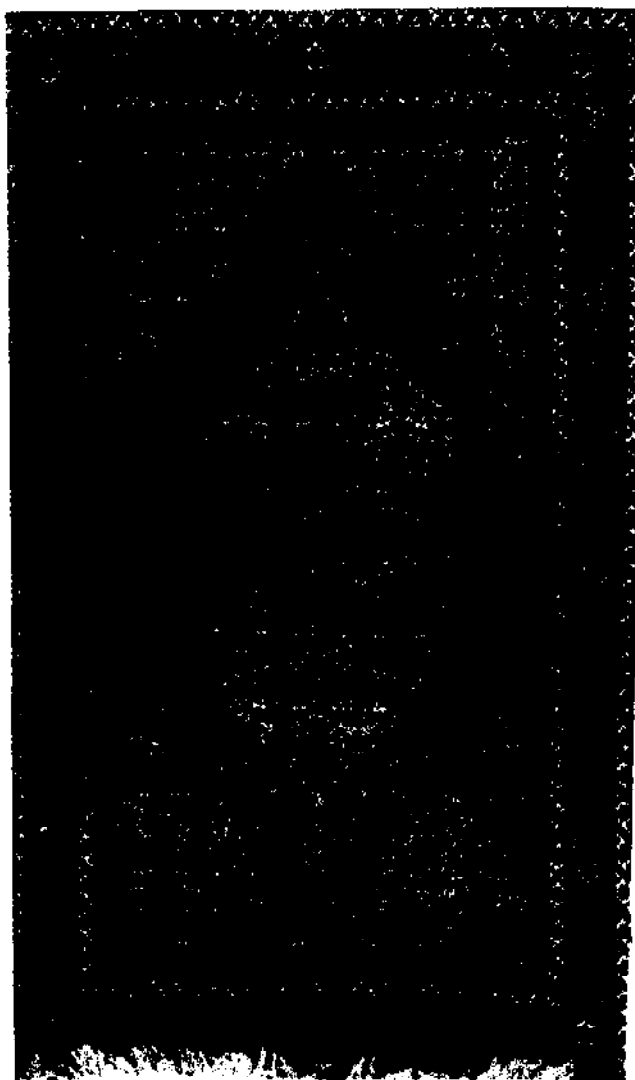
**Ph.22 : General view of Japanese gallery after reorganisation.**



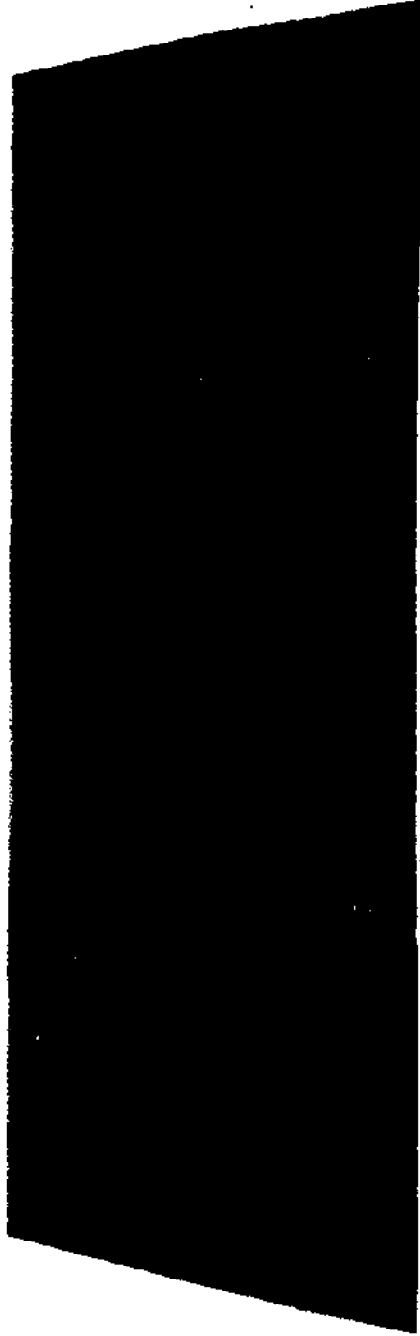
**Ph.23 : Japanese Embroidery (4 /VIII ).**



**Ph.24 : Satsuma Ware ( 139 / VIII ).**



**Ph.25 : Kirman Carpet ( 79 / XLII ).**



**Ph.26 : Ardebil Carpet, ( copy ) ( 1032 / XLIX ).**













