





# SALAR JUNG MUSEUM

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## FOREWORD

The Salar Jung Museum and Library, an Institution of National Importance by the Parliamentary Act of 1961 was opened to the public by our former Prime Minister late Pandit Jawahar Lal Nehru in Dewan Deodhi, the residential palace of the noble erstwhile family of the Salar Jungs, the collectors of this treasure trove, who served as prime ministers to the Nizams of the Hyderabad state.

The Museum has today developed into a meaningful, creative, cultural Institute, which collects, preserves and interprets the manifold varieties of art exhibits, manuscripts, through its exhibitions, researches, lectures, seminars and publications. This volume includes papers presented by distinguished historians, museologists, archaeologists, and art historians during the seminars held on, *Select Art Treasures & Illustrated Manuscripts in the Salar Jung Museum*, 16<sup>th</sup> – 18<sup>th</sup> December 1997; *Concepts of New Museology, a Challenge of the Twenty First Century*. 16<sup>th</sup> August 1998 and other lectures and special talks delivered in the museum.

I hope, the publication will fulfill our museological role of making the people at large aware of the fabulous contents of the museum and the library, and the emerging concepts and theories on museology.

However the opinions expressed by the authors are their own and the museum does not take responsibility for it.

I would like to acknowledge the services rendered by the Education unit, the Photography unit, especially Sri. M. Vereender Dy. Keeper (Education), Sri. Veera Sharma (Photographer), Sri. M. Krishna Murthi, (Assistant Photographer), Sri. Praveen Bharathi.



Dr. A.K.V.S. Reddy,  
Director, Salar Jung Museum

# Salar Jung Museum – Bi-annual Journal

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## 1. NEW MUSEOLOGY OR DE-MUSEOLOGY

**Prof. R.C. Sharma**

The concept of New Museology originated about three decades back in the West and like many an experiments good or bad, this also travel led to East. Struggling hard to project itself for a couple of years it finally found a platform in the All India Museums Conference at Guwahati in 1988. The new idea is always welcome even for a short duration and then it is either observed in the main streams or evaporates on its own or becomes extinct after leaving its imprints to be felt or viewed by posterity. But here is a case where the word 'New' is added as the permanent prefix to 'Museology' as if this concept is going to live for ever, 'new' and 'young' never to die that is *Ajara* and *Amara* in Indian context.

**Background:** Mr. Huges de Varine, Georges Hensi Riviere, Prof. Sola and Mr. Peter Van Mench may be credited to have found the idea of New Museology. The seed was earlier sown when some 'open-air museums' in the Scandinavia in 1960s followed by 'neighbourhood museum' between 1963 - 66 in the United States and France. The process was cemented in 1967 by the establishment of Anacostia Neighborhood, an outpost of the Smithsonian of Washington D.C. These efforts aimed at surveying the problem of the community and finding out the ways and means to solve them.

The Santiago UNESCO meet in the Latin American in 1972 deputed four museum experts to look into the difficulties of the local people and not to teach about the museums and their functioning. This involvement of museums in the society was the beginning of the new museum movement. The resolutions encouraged to go for open air or area museum and for such organisations Huges de Vasin coined the word 'Eco-Museum' <sup>1</sup>. The concept was highly appreciated, the new word became the forerunner of 'New Museology' for long. Another term which did not find due currency was

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'Integral Museum'. While the 'Eco-Museum' idea had its origin in Europe the 'Integral Museum' concept was of Latin American origin. The International Committee for Education and Culture ICOMCECA had further thinking on the emerging new museum movement in 1976 and the first public announcement in this regard was made in London in 1983 by a group of experts of the General Conference of ICOM.

Another significant event was the International Seminar at Oxetepec, Mexico in 1984 in which the subject dealt with was 'Territory Heritage - Community Eco-museum-Man and his Environment'. This led to the holding of the 'First International Workshop on Eco-museums and the New Museology' in 1984 at Montreal, Canada. The Quebec (Canada) declaration of 1984 resulted in the subjects (New Museology) was held at Lisbon, Portugal in 1985. It was followed by a Workshop on New Museology at Aragon, Spain in 1987<sup>3</sup>. The theme was taken up in India the following year at Guwahati where Prof. V.H. Bedekar took the lead.

Writings: No literature on the subject was available and the concept of New Museology was restricted to the views expressed in seminars and discussions held thereafter. The collection of some papers was edited by Mr. Peter Vergo and published by Reaktion, London in 1989. This carried the title 'New Museology'. Another publication under the same caption (New Museology) was edited by Andreas C. Papadakis, brought out by, Art and Design in Great Britain in 1981. Prof. Bedekar was writing on the same to bear the title 'New Museology' deemed it proper to go through the contents of the above two publications.

Both came as big disappointment to him, particularly for the fact that the books did not even discuss the term 'Eco-Museology' the very foundation of New Museology<sup>4</sup>. To avoid repetition the title of the book was changed as 'New Museology For India' and it was published by the National Museum Institute, New Delhi in 1995. As he himself says, this is the first book on the subject in India. The concept attracted the young researchers and probably Dr. Anupama Nigam is the first scholar in India to be awarded doctoral degree in New Museology in 1997 by the National Museum Institute.

The present writer has had the opportunity to go through the important writings on the new branch of Museology as speaker in the seminars or as examiner of dissertation or while teaching and introducing the theme to the post-graduate students and research scholars, occasionally in New Delhi

and frequently in the Benaras Hindu University. Of late, Prof. G.N. Panth who was the associate of the present writer in the National Museum Institute, New Delhi; also became the champion of New Museology and it was at his initiative at the All India Museum Conference at Allahabad in 1992 that he requested Prof. Bedekar to write a book to explain the new movement. Prof. Panth spared no pains to convert the present writer as a new museologist but his life span was unfortunately cut short and it has been an irreparable loss to the museum profession. Among the senior museologists of the country Dr. M.L. Nigam has also been found to have some soft corner for the new discipline.

After this brief sketch of origin and development of New Museology let us analyse the salient features of the discipline particularly in the Indian context while we are on the threshold of the 21st Century.

**Nomenclature:** It is not known why this nomenclature 'New Museology' was preferred and the same continues even in the fresh writings. The champions do not care for the definition given for museums or museology by any organisation or museum including the International Council of Museums. As advocated, New Museology will survive even without museums. It ignores the explanation offered in any standard dictionary on museum and museology. It is, therefore, not clear why this word was coined.

Prof. Bedekar writes, "... the New Museology should be demuseumized so that it grows into a full-fledged academic discipline with its own unique and universal subject matter namely the human knowledge of itself by means of objective evidences. New Museology is not museum-centric. New Museology, is not a theory of museums nor it was a methodology of organising new museums...". Yet at another place he observed "... need to make museology independent of "museum thinking" ". If it is so, there should be no compulsion to stick to the word Museology. If a pre-fix is inevitable, the champions as per above statement should better go for 'de' instead of 'new' and the science may be captioned as De-Museology replacing 'New Museology'.

Since the concept deals with people, community, neighbours, persons and their problems it can well be called 'Socio-Anthropology' or 'Cultural Anthropology' or 'Community Service'. As they aspire to 'demuseumize', it would be in the fitness of things if they become free from the bondage of the word museum and give a new name to the new dimensional subject. Why

should they cling to museology or museums which according to them have outlived their utility as benefactors of society.

**Attack on Museums:** The advocates of New museology thrive more on criticizing the existing museums which they nickname as 'traditional museums'. Most of these champions are the same people who have hoisted the flag of traditional museums and museology either as teachers, researchers, directors or as curators. Their juniors are heading most of the museums of country. If the institutions are plagued with some ills they themselves are directly or indirectly responsible for the deteriorating conditions. It is really a pity that instead of effectively trying for eradicating the vices they are engaged in finding faults and de-establishing them. They themselves are the products of museums and the departments of museology in India but after defecting to New Museology, mince no words in their offence.

Prof. Bedekar writes, 'The traditional museum has hardly anything to offer vis-a-vis such cultural distinctness except a worn out community label...<sup>7</sup>. 'New Museology' thus is an appropriate name to differentiate narrow museology of museums from the discipline dealing with the universal phenomenon of human quest..<sup>8</sup>. Dr. Anupama Nigam's lamentation is expressed when she observes, 'We cannot, however, live in past alone. Do our museum exhibits concern for our day to day problem ?.. The culture, was deemed to be a privilege of the elite and the bourgeois....<sup>9</sup>. At another place she pronounced the judgement '... the traditional museum has failed to establish link between the museums of community and their rich cultural heritage...<sup>10</sup>.

One can very well assess that such statements paint one sided picture and do not stand scrutiny. The most unfortunate part is that the criticism has come from the museum professionals at a juncture when the institutions and the profession need a whole hearted, ungrudging and unconditional support. The achievements and advantages of museums have been enormous during the last two centuries and they have played an extremely significant role in discovering, preserving, identifying, interpreting country's invaluable heritage and also in providing healthy entertainment. The undue criticism has been adversely affecting the growth of the museums and people have started raising fingers at the museum personnel even if they render excellent service to the profession. The administrators often try to over rule the museum directors citing the critical comments of the museum men advocating the cause of New Museology. The best would have been to

revitalise the profession through creating a better work culture and not through installing the new concept and uprooting old traditions even if these have been glorious. The 'Neo-museologists have given the impression that their discipline is not an aid but a revolt against museums and museology and as such this should better be known as De-museology.

**Bureaucracy:** The New Museology speaks against the normal system of the museum administration and is highly critical of bureaucracy. This is of course a welcome gesture. But the same champions are often engaged in seeking due or undue favour from bureaucrats because both money and power emit from them. There have been occasions when such undue surrender to bureaucracy could be avoided but its umbrella and protection have become rituals. The burning example is the Foreword on the first book on New Museology in India by Prof. Bedekar. This has gone under the name of a bureaucrat who hardly knew anything about the museum and museology. It could very well bear the name of Prof. Panth who was the Professor of Museology as well as Director of National Museum Institute. But there have been museologists even on top who preferred to crawl before the bureaucrats even if they were desired only to bend. Are we going to be so different in our thinking and practice ? After all the neo-museologists are supposed to be free from such vices.

**Man Vs. Objects:** The most fascinating slogan of the New Museology is that it is a man or community oriented and not the object or exhibit oriented. In other words, its focal point is service to the people on top of everything including the museum specimens. This idea, howsoever, glamorous may appear deserves a deeper thought. Service to man is the main objective of New Museology and the same purpose is served by the museums objects which are displayed in the gallery. The ultimate aim of a museum is to keep its treasures before the public for appreciation, study, research and to pacify curiosity. Thus, the objects are always at the disposal of the community.

The service to the people as pleaded by our new thinkers may be a relative process and depends on various factors like prevailing social and political situation, displacement of people, calamity in a zone, requirements of residents, public opinion etc. These may change from time to time. But the exhibit shows its purpose in each situation. If preserved well, it will inspire the society for an unlimited number of centuries. This is going to amuse several generations to come. If an object is of outstanding nature the people will feel proud of it. It will be considered as an asset to be

appreciated for ever by locals and outsiders. Thus, if the museums and museology concentrate on objects, they are serving the cause of the society in a much wider perspective.

The immediate needs of people should also be taken care of but this should not be at the altar of our precious heritage, which if allowed to suffer will result in the terrible loss of the society itself. There seems to be conflict between the man and the object as our new friends try to project. Ways and means have been devised and these may further be developed so that the museums and their exhibits play a more significant role in service to the society. But these should not be exploited for a narrow so-called human welfare, which sometimes is noticed as the temporary political exercise in disguise. A museum has to serve all for an indefinite period.

**Four Walled Museums:** Arguing in favour of open-air or eco-museums the new-museologists are unkind to the four walled museums or the conventional museums. Environmental museums have their own advances as the people of the region can view their culture and surroundings in the natural setting. But this cannot replace the museums and art galleries. Firstly, there are artistic creations like paintings, manuscripts, handicrafts and a number of items which cannot be shown in any open air campus. These have to be carefully kept to avoid harm from whatever dimension it may be, is must for such objects.

Secondly, the safety and proper security of the objects is a factor which cannot be overlooked. Some of the museum exhibits are so precious and costly that the four walls are not enough to protect them. Extra safety precautions have to be taken. Gold, diamond, precious stones and jewellery whether found in field or excavations or in exchange or through purchase, demand utmost care. Besides, there may be hundreds of items in a collection which may be more important than jewellery. All sorts of precautions including the safety alarms, CCTV and a number of electronic gadgets besides men have to be deployed for their due safety.

The Indian conditions are much more alarming than those prevailing in the West. We are very rich in our cultural heritage. The antiquity of an item may range from five thousand years to the twentieth century. The sites are numerous and these have not been fully explored and excavated. Whatever has come to light is only a fragment of what is left in the womb of the earth. Vandalism, selling and smuggling of art treasures and antiquarian

**remains are rapidly increasing. In such circumstances the western model of eco-museum will not serve the purpose. Prof. Bedekar explains, 'It needs to be clarified that the discipline of New Museology is not concerned with the heritage directly'<sup>11</sup>. It means that cultural heritage is not the priority issue on the agenda of New Museology. How can such a dictum be acceptable in a country like India whose soul exists in its heritage. Already, thousands of our cultural remains are adorning the museums art galleries and individual collection in West and if the four walled museums are replaced by the eco-museums or area museums we are going to invite not only trouble but a big heritage calamity.**

**Community Service :** The New Museology is much concerned with the **welfare of the society**. According to neo-museologists it is the primary duty of the museums to listen to the grievances of the people in the region and **sort them out to their satisfaction**. Going a step forward they observe, 'when the people in general are ignorant of their cultural links and cannot define their own social needs, the development may run amuck. Museums must take up the responsibility of enlightening the people of their urgent socio-cultural needs for development'<sup>12</sup>.

This means that the museums have to work out for the overall development of the society. This is certainly the goal of a welfare government. If people are not able to spell out their problems the museums are expected to **agitate them to come forward with their issues and needs**. This is the job of **opposition** in a democratic system. Thus the New Museology suggests a **dual role of the government and the opposition to be played by the museums**. It is **doubted** very much if any government would like the museums and art galleries to interfere in this manner.

What the neo-museologists aim to do is to be accomplished by the **civic bodies**. The area development and provision of civic amenities should be the concern of the local self-government. If this agency is sluggish, the **museum can persuade the officers in-charge to be attentive to the demands of the people**. This has happened in certain cases in India also. But **direct involvement** of museums in the administration may result in crisis and clash. The museums have to avoid the political and administrative overtures. They should **confine themselves to cultural awakening among the people, care of sites and remains in the specified zone, projection of its cultural identity and significance** etc. The museums should not encroach upon the domain of **other agencies** but work in co-ordination and harmony.



Direct involvement of museums in the administration of region may be considered where the State or Federal governments deem it necessary for one reason or the other. But in the Indian context this may not be desired as already so many agencies from Panchayat to Central Government with a number of departments and ministries are vested with authority and responsibilities to look into the developmental programmes. The museums in the regions may assist in properly channelising the resources available for the purpose and this is the need of the hour.

**Indian Context:** India houses some of the important museums which are known worldwide for their collection, display and activities. Splendid and rare art treasures are thousands in number and the concept of New Museology will not be able to replace them. The objects have seen the way from sites or families to the museum galleries for the last about two hundred years. Despite a number of hurdles, the process although slowed down considerably, continues till date. It is, therefore, not expected that the New Museology will have any easy footing here.

Prof. Bedekar also visualised this situation when he wrote 'Therefore, it will not be a matter of surprise if the concept of New Museology also becomes a subject of pluralistic interpretation. At least three alternatives present themselves, (1) New Museology will be resisted as an imported fad or fashion, (2) New Museology will be accepted in its incarnation of Eco-museology, or (3) New Museology as discipline of Neo-museolization will become a subject of provocative discussion. This book hopes to turn the tide in favour of the last alternative<sup>13</sup>.

None of the above cited alternatives suits the Indian ground. We should, however, accept the best of the new movement and regenerate the museum profession. At places Eco-museums can be considered and to some extent a beginning has already been made. But this will not be able to cater to the varied requirements of the heritage dominated zones. Provocative discussions are not the ends in themselves. These should lead to the definite conclusion for effective shaping of museums which should be responsive to the aspiration of the society for a better future. At the same time the cultural and educational identity of the museums should not be jeopardized. Every model of west may not fit in Indian conditions. Over enthusiasm in adoption may be harmful to our cultural ethos.

Even Huges de Varine, the main architect of New Museology thinks somewhat differently when he writes for India in the preface to the book, 'I

cannot imagine what could be a museology imagined by Indians to be used for the development of communities throughout India. It is something to be done there .... In any case, one must remember that popular museology must be invented and applied by the people itself.....<sup>14</sup>

The existing museums of India have to probe deeply and find out the reasons for deteriorating conditions of museum profession. Even if the New Museology seems to be a revolt against the present system we must diagnose the disease and try our best to improve the health of our organisations. If some pills from the New Museology help in bettering the situation, we should not hesitate to take them.

The twenty-first century should usher into an era, when the museum profession including the museums and museology are accepted to be the forceful instruments of learning and recreation with proper care of objects and closer contacts with community. With these aims a new National Policy of Culture and Museums must be formulated.

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## 2. NEW CONCEPTS IN MUSEOLOGY, MANAGING MUSEUMS OF NATIONAL IMPORTANCE IN THE COMING CENTURY

**Dr. I.K. Sarma**

The word 'Museum' originated from 'Muse' one of the nine sister goddesses in Greek and Roman mythology, presiding over branches of learning and the arts.

The Museums initially were storehouses of art objects and curios which were collected by individuals for their satisfaction. Salar Jung Museum rightly belongs to this class. Is this concept of "New Museology" a tenth sister Goddess discovered by the present Directors of the Museums, certainly not.

It may be recalled that the term "New Museology" as a subject of a seminar was discussed in a conference at Bhopal during 1987 at the instance of The Museum Association of India. How far is this term relevant and different from 'Museology' a universally accepted term? It appears to me a fashion or whim, that some countries of the West are prone to name as they possess very meager and inadequate collection on heritage. However, the Guwahati declaration<sup>1</sup> on "New Museology" adopted in the 1988 may be pursued by the interested scholars.

Presently India has a number of Museums, of Art, Archaeology, Anthropology; Science and Technology; Natural History; Personalia; community Museums etc. The new types of Museums - such as Eco-museums, neighbourhood Museums, Community Museums, Integral Museum etc., are mainly aimed to involve the associated communities and integrate the cultural ethics within their reach. The Site Museums maintained virtually belong to this class.

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Dr. I.K. Sarma, Former Director, Archaeological Survey of India and Director, Salar Jung Museum, Hyderabad.

ICOM (1952,1962) defined Museology as a branch of knowledge concerned with the study of organisation and various purposes to the Society at large: Integrated Museums reflecting the anthropological, socio-economical, technological developments of the region are aimed to create an open, participatory, essentially educational Museums.

As propagators of the Cultural wealth of the country, the Museums of National importance in India have a major, responsible role to undertake and devise proper measures to educate the students of all ages from primary to college level. Catering for higher research, and reference on selected topics should be de-linked from the School-college level training in a Museum. Accessibility to the reference Library and undisplayed reserves must be clearly defined. The newly emerging areas of technology in Security, Documentation, Conservation and preservation must be clearly defined and bridge the erstwhile gaps between the collection and the community<sup>2</sup>.

#### (A) HISTORY OF MUSEUM MOVEMENT:

The Museum movement in India began with the inception of the Indian Museum at Kolkata in 1814. While the main functions of the Museums in general are collection, documentation, exhibitions, preservation and education, emphasis has been laid by some, in other specialized fields to serve the community in a better manner. Art and archaeology museums present the cultural heritage; science and technology museums foster the spirit of enquiry and scientific temper; ethnographic museums reflect the material culture of ethnic and folk community; the natural history museums develop awareness towards environment and ecosystems and the personalia museums unfold the achievement of great personalities.

India is a country with diverse museums. Collection, function and status determine the categorisation of these museums which are about 450 in number, national, state level, district and regional museums set up in a urban and rural setting in one hand; art, archaeological, science and technology, natural history, museums managed by educational institutions and private sponsorship, personalia and those of multi-disciplinary approach on the other hand constitute a variety of these institutions. Museums on the archaeological sites and monuments as well as based on tribal and folk artifacts of different zones form another group.

## **(B) SCIENCE MUSEUMS:**

The first Science Museum is the Birla Industrial and Technological Museum established in 1959 at Calcutta. Twenty years later with the formation of National Council of Science Museum in 1979 there has been a big thrust on the formation of these Museums and today we have nearly 28 in India, with centres at Calcutta, Delhi and Nagpur. The full aim of these museums is to educate the School/college going children and adults on various scientific achievements; the childrens' gallery is not merely object oriented but idea oriented, exhibit-oriented. They have become non-formal educational institutions for the community at large. Dr. Saroj Ghose has said that "the sixth function of the Museums - after collection, presentation and education - is probably just round the corner of the road and that will be transformation, which will necessitate massive interactive participation of visitors with exhibits and activities of the Museums<sup>3</sup>.

These Science Museum centres in India apparently bridge the distinction between art and culture. In ancient times *rishis* had all innovative thoughts and deep insights, *antar drishti*, into the basic sciences which led to invaluable contributions not only in arts and religion but in basic sciences like astronomy, medicine and mathematics. Thus in our science museums a panorama portraying the technical and scientific excellence in various disciplines of knowledge that our country had achieved over 5000 years, much before the west, can be highlighted to the public viewer. We learn from a report<sup>4</sup> that the central Excise department of Calcutta is seriously working on the set up of an "Excise Museum" the first of its kind in the country. The system of taxation, currency down the ages since the days of Kautilya - changes made in different periods of history, the objects of special archival interest salvaged from the stories of Central Excise (Has) like the uniforms used by the Excise Personnel, documents on revenue system through earliest period to British times and so on. Some such Museums - like Railway Museum, also portray to the public the various types of transport machines, new innovations made during the past century, create public awareness while preserving the record of scientific and technological achievements of the country. Certainly some of these public utility museums can be categorised as 'New Museums'.

## **(C) MUSEUMS: THEIR INTERLINKAGE WITH EDUCATIONAL PROGRAMME:**

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

The museums are flocked by various categories of visitors. They may be divided into educated casual visitors, students from schools and universities, research students and scholars apart from the general public. To cater to the needs and requirements of such a vast range of visitors, belonging to diverse age groups and with varying interests and approaches, is no mean task.

In order to serve the needs especially those of the general visitors who derive little benefit from the historical information given on boards and individual labels of the exhibits, the museum's educational service has a special job. Guided tours, free of charge by a batch of well trained and qualified guide lecturers should be undertaken.

**(1) Temporary Exhibitions:** Thematic exhibitions out of the reserve collections have proved to be a good source of public education. At least six such exhibitions in a year be organised by the National Museums to cater the needs of the visiting public about the hidden cultural wealth in the reserve galleries.

**(2) Service to the Handicapped:** The National Museums should set an example in providing basic amenities to the physically handicapped visitors of all ages. Besides free entry, close rapport should be maintained to periodically involve the students from these Institutions which train and educate the various handicapped students and for intervals in such homes, competitions in drawing, paintings after study of museum objects have greatly inspired these special category of visitors in the museums.

**3) Other popular Educative Programmes:** The museum has a special responsibility to train up and prepare the younger generation for future. The

unplanned and casual visits of the students are of little use. It is a planned and well-thought-out visit which can arouse interest and cultivate a habit among the students to visit museums and to learn through exhibits. In order to meet the demand of the students and to induce their interest, some special programmes are to be implemented.

- a) **Museum School Service:** Under the scheme, students of different age groups and classes are invited in batches of not more than 40 members at a time to visit the museum by prior appointment. They should be given special concession in entrance fee too. An introductory talk about the contents of each gallery should be prefaced. After this they are lead to the particular gallery to see the actual exhibits themselves.
- b) **Museum Lecture Service:** The idea of this scheme is to supplement the information given in the school hours and to enrich the knowledge of the students. To achieve this, the trained guide lecturers and other officers are sent to various schools by prior arrangement, to deliver prepared talks with the help of slides. This scheme will certainly help the students in understanding the heritage properly. The themes of such lectures should be supplementing the lessons of history and culture taught in the class rooms.
- c) **Educational Programme for Adults:** For this purpose, apart from the guided tours the museum should - a) replay the recorded commentaries based mainly on the nature and collection of art objects in a museum and (b) arrange periodically illustrated talks by scholars for the benefit of the visitors.
- d) **Museum Weeks:** The museums in India celebrate regularly the museum week every year from 8th to 14th January. The basic idea of organising this way is to create awareness of our cultural heritage as well as the educational potentials of the museums to the public. The museum should organise various academic and cultural activities for the benefit of the visiting public and other. A 50 % concession in the entrance fee be given to the general public.
- e) **Childrens' Week:** Childrens' week is celebrated every year from 14th to 20th November to coincide with the Birthday celebrations of late Pandit Jawaharlal Nehru, the first Prime Minister of India. During this

period museums organise academic programmes such as essay and elocution competitions in Hindi, English and the local languages for the students of school and under-graduate level. Painting competitions are conducted for both able and disabled students. Besides, the children below 12 years of age group are allowed free entry to the museum and special screening of children films and guided tours are arranged.

- f) **Moving Exhibitions on Museum Collections:** A mobile van specially designed to take the rare art depictions/illustrations of the original objects with popular write-ups in English/ Hindi/ local languages is taken to the door steps of the Schools, small colonies and peripheral villages. These moving exhibitions have attracted the people very much in remote settlements and school children who cannot afford a visit to the museum due to lack of time, leisure and resources. We may recall that in Salar Jung Museum this programme was inaugurated for the first time on the occasion of Nehru Jayanti (Nov. 14, 1980) by the then H.E. Sri K.C Abraham, the Governor of A.P. and the Chairman of the SJM Board.

The UNESCO'S WORLD HERITAGE DAY (18th April) and Week (Nov. 19th-25th) are also celebrated by the Salar Jung Museum. A Mobile Van exhibition 'World Heritage - a Glimpse' drew the attention of large crowds.

- (g) Some more new innovations to improve the museum services: Each district (nearly 466 now) should have at least one Heritage Museum and tourism should be linked with such a museum to provide finance for better amenities. Museum *melas*, museum camps, should be a special feature. Postal stamps on museum should be brought out on special occasions. Societies like "Friends of the Museum" should be closely involved in the activities of the museums.

Museums can better their financial position by opening museum shops for sale of slides, replicas, mementos, photos, video tapes, calendars, diaries apart from research publications and popular pamphlets. Lack of innovative marketing system in terms of extending knowledge and entertainment debar Indian Museums from being self sufficient. The entry fee pattern should be uniform to all the museums of National Importance. A separate fee pattern should be made to the foreigners.



The areas of marketing should be properly identified from time to time, in keeping with the visiting groups to the Museum. Programmes should also be arranged on such an analysis and feed back from the visitors and visitors book should be looked into.

h) **Computerization:** The museum, its interlinkage with educational programme has been receiving the special attention of the Planning Commission. The main aim of computerisation, in the national museums of India, is to record all the visual art objects, their updating and indexing possible at any given time. The benefits of this technology are numerous.

1. All photographs of works of art are stored in a single computer so that from a central location, a pool of information on the collections can be made available.
2. Paintings, art works which are liable to be damaged or stolen when displayed in museums can be viewed by the visitors / students/ researchers through the computer system. The original can be safely preserved in the reserve collection.
3. Computerisation is a safe method since the images will be stored on optical media. Multiple copies can be stored on tapes. Such art objects, which are originally associated with some monuments or sites, can be visually shown with their contextual locus as a backdrop.
4. A catalogue system of the entire museum content, further updating and indexing is possible at any time. This is called, Art Records Treasury System.
5. Data capture, with related textual information, contexts and published reference is possible.

Digitized versions of photographs of art works on computers are a new enterprise. It combines computer technology and soft ware engineering for storing, processing and receiving pictorial information. With this technique the museums can be more effective centres for imparting knowledge on the museum content for more than one generation.

- (i) **Salar Jung Museum - Expansion schemes & Rearrangements<sup>6</sup>:** Declared by the Indian Parliament as an institution of National Importance, the Salar Jung Museum of Hyderabad is a repository of the artistic achievements of European, Asian and Far-Eastern countries of the world. The major portion of the collection was acquired by Nawab Mir Yousuf Ali Khan popularly known as Salar Jung III (1889-1949 AD), but quite a few items were inherited by him from his father Nawab Mir Laiq Ali Khan, Salar Jung II and his grand father Nawab Mir Turab Ali Khan, Salar Jung I.

The collection of the museum is divided into Indian, Far-Eastern, Middle Eastern and European Art. The Indian art objects comprise of stone sculptures, bronze images, painted textiles, wood carvings, miniature and modern paintings, ivory carvings, Jade carvings, marble statues, textiles, metal ware, manuscripts, arms and armory etc. Middle East is represented through its art objects from Persia, Syria, Egypt covering some outstanding examples of manuscripts, carpets, ceramic, glass, metal ware, furniture, lacquer etc.

Salar Jung museum is one of the few Indian museums that can boast of a fairly extensive collection of Far Eastern art consisting of Sino-Japanese art objects. The artists from this region showed their talent in every conceivable medium. The collection includes porcelain, bronze, enamel, lacquer ware, embroidery painting, wood and inlay work. The museum is unique for its European collections, comprising of art objects, ranging from resplendent examples of oil paintings, aesthetically attractive glass objects to majestic furniture, splendid examples of ivory, enamel ware and clocks.

The rich collection of the library consists of about eight thousand manuscripts and more than fourteen thousand printed books in Arabic, Persian, Turkish and Urdu languages. The collection of English printed books is to the tune of 56,000 which include research journals, albums of rare photographs and valuable engravings. The Museum has education and display wings to conduct periodical exhibitions, publications, cultural shows and other popular programmes. Besides, the Bi-annual Research journal, catalogues, monographs, popular leaflets and picture post cards are brought out on the museum collections.

The Government of India, under the Five Year Plans (1992-98), has financed the expansion of the museum by adding two major wings - one on

the East (I) and another at the West (III) of the existing (II - Indian) building. The Eastern and Western collections are proposed to be exhibited in these additional wings while the main museum building retains the Indian art objects besides all the coordinating service units like Library, Reading Room, Mss. Section apart from the Technical (Display, Chemical Laboratory / Restoration) and Administrative wings. The special requirements of each wing/section will have to be reassessed and additional provision made suitably not only for the space but essential requirements of furniture, fittings and other equipment.

The re-arrangement of the entire gamut of the three Salar Jungs' art collections in the three buildings is not a routine job work, but a challenging task, if one realises the various factors governing the nature and content of the collections. Services of experts, who had intimate knowledge of the historical set up of museum and who prepared the registers of the contents (High court Registers 18, Urdu- 4 in English) General Accession Registers (Master Ledgers numbering 133) and closely associated with the handling of the collections while shifting from the Dewan Deodi to the present and arranged them in the building of 1968 and after is a prime requisite. Moreover, the majority of the Salar Jung Museum come under a special category of fragile classes, such as framed paintings (Western), illustrated Manuscripts (Indian), minor art relics of rare type such as Ivory, Jade, pottery wares, a variety of toys - clocks and so on and marble sculptures (Western), bronze objects (Indian & Western) arms and armory. Once mounted on designed pedestals and wall cases with appropriate lighting arrangements, it is not possible to resort to periodical changes in their display pattern as generally obtained in Archaeological Museums or multi-subject Museums (Indian Museum). Any such attempts would turn out to be not only costly but risky and undesirable. Therefore at this stage itself it will be all the more necessary to plan out a clear cut clarification of the entire collection under I-Indian (central building), W-western (Western building), E-Eastern (Eastern building). Also the objects for display and those to be kept in the stores must be clearly defined and listed up, in the new Registers, while keeping the old charge registers of the Display galleries and stores. This new register should contain a cross references to the High Court / Old English inventory / Master ledger and also the old charge registers. After arrangement in the three buildings, the Keepers, Galleries and stores, would prepare registers for each gallery / stores, as the case be for day-to-day use and verification. On this challenging task apart from the existing sectional heads and staff, pooling of the former experts, select a few at least, who worked in the museum

in various sections - display, education, stores, chemical laboratory etc., and retired from services, or likely to retire soon should be taken for a specific period on payment of honorarium. As of now it is alarming to note that museums will be left with very few experienced seniors by end of 1999, when major planning and arrangements in the two additional wings has to commence, in right earnest.

To sum up, the entire content has to be brought under two major groups and selected at the outset (1) objects for Display in galleries in the three buildings (2) Preservation in the reserve stores - with neat classification arrangements so that proper upkeep and preservation and periodical treatment of the stored-collection is ensured, which is presently lacking. These very stored collections will be required for temporary and special exhibitions.

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### 3. TOWARDS SMART MUSEUMS

**S.M. Nair  
Vikas Harish**

Museums are non-formal centres of public education. The International Council of Museums defines the Museum as *'non-profit making permanent institution, in the service of society and its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education and enjoyment, material evidence of man and his environment'*. 'Institution' implies a formalised organisation with a long-term purpose. 'Collects' includes all forms of acquisition. 'Society' and the 'public' orients to a multitude of target audience, that may visit a museum. 'Acquires' includes all means of collection. 'Conserves' emphasizes the need for preservation and security. 'Researches' denotes the need to study the objects as material culture/ 'Communicates' and 'exhibits' elucidates the need to satisfy the public, the need to de-mystify the objects. 'Material' indicates something tangible - the objects and 'evidence' to authenticity.

If this were the analysis of the ICOM definition then the need to communicate and educate occupy a pre-eminent role and not to treat objects as mere collections for scholarly research. Communicating through exhibits and educational programme underlines the very purpose of museums.

Museums are established institutions but they exist in a changing world.

Museums, in India and perhaps in many other countries of the world, are places of passive visitation. Statistics show more often non-residents of an area, the tourists, for, a major chunk of museums visitors. The repeat visitor ratio is also very low.

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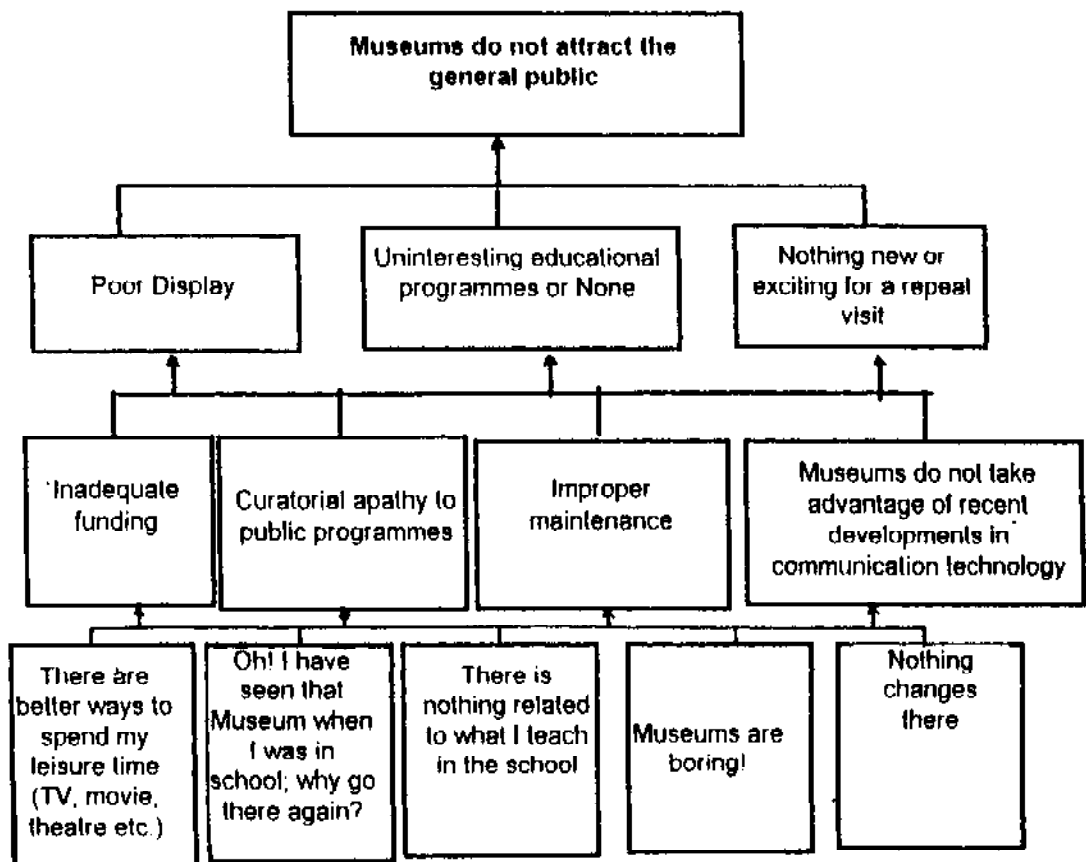
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The past few years have seen a rapid growth in information technology, the media. Television has revolutionised with the inclusion of cable channels. Internet has brought information to a person's home literally. The visual media poses itself constant challenges to improve upon. The world has indeed become a much smaller place. And this revolution is still witnessing a steady growth.

Given all these circumstances, where do our museum stand today ? What are the problems that have led to their present condition? What constraints do the museum personnel face? The following 'problem tree' traces the cause and effect in an upward trend in our museums.

### Museums do not attract the General public



If one has to analyse the above problem, the first or the ground level view the public reaction and the competition that museums are facing from the media. Level two sees the institutional problem. Vis-a-vis the lack of funding, improper maintenance, outdated or redundant techniques etc. Level three shows the result of the causes in poor display, non-existent or uninteresting educational programme etc. The net result of these cause and effects is the museum's inability to generate and sustain public interest in them. These, however, are by no means comprehensive. There would be many such problems that could form part of the tree at one stage or another. The effort is to understand the cause and effect relationship and to evolve a methodology for looking sustainable solutions.

Increasingly all institutions and not just the large corporate houses are using managerial techniques for the smooth functioning of their organisations. One such technique is the 'SMART' result-based management; where 'S' denotes simple, 'M' for measurable, 'A' for achievable, 'R' for result oriented and 'T' for time bound.

For Our museums each of this would translate to various aspects of a museum function

Indicators	Assumptions	Means of Verification
<b>Simple</b>	<ul style="list-style-type: none"> <li>✓ Simple and clear goals and objectives</li> <li>✓ Exhibits that tell a connected story - simple and understandable</li> <li>✓ Simple &amp; readable labels</li> <li>✓ Easy access to galleries and public areas.</li> </ul>	<ul style="list-style-type: none"> <li>1. Does your Museum have a clear and unambiguous Mission statement?</li> <li>2. Does the common man understand the exhibits and the intended communication?</li> <li>3. Do we know the visitors and their requirements?</li> </ul>
<b>Measurable</b>	<ul style="list-style-type: none"> <li>✓ Possible to assess if the objectives are fulfilled</li> <li>✓ Intended communication is achieved through exhibits.</li> <li>✓ The visitors are benefited and this is some what measurable.</li> <li>✓ The management has achieved results as per the action plan.</li> </ul>	<ul style="list-style-type: none"> <li>1. Do you have an exhibit and visitor evaluation programme?</li> <li>2. Is evaluation used as a tool for improvement?</li> <li>3. Is there a target oriented annual action plan, the results of which can be measured?</li> </ul>
<b>Achievable</b>	<ul style="list-style-type: none"> <li>✓ Goals, Objectives and action plans of the museum/ are clear and achievable</li> </ul>	<ul style="list-style-type: none"> <li>1. Is your annual action plan divided into monthly or quarterly targets - both physical and financial?</li> <li>2. Are responsibilities shared among staff with a sense of accountability?</li> <li>3. What is the monitoring system that is used to assess performance?</li> </ul>
<b>Result Oriented</b>	<ul style="list-style-type: none"> <li>✓ Over a specified period all aspects museum's service show constructive results.</li> <li>✓ Museum staff is encouraged and evaluated on a result-based performance in their work.</li> <li>✓ Museum staff feels collectively responsible for achieving results.</li> </ul>	<ul style="list-style-type: none"> <li>1. Are the museum's personnel checked for the quality and enterprise of their work?</li> <li>2. Is there a system of participatory decision making?</li> <li>3. What incentives are provided to the staff?</li> </ul>
<b>Time Bound</b>	<ul style="list-style-type: none"> <li>✓ All action plans &amp; programmes of the Museum are time bound.</li> <li>✓ Punctuality and discipline are strictly enforced among staff.</li> </ul>	<ul style="list-style-type: none"> <li>1. Are the museum's action plans formulated for time-bound achievements?</li> <li>2. Is the above rigorously followed?</li> <li>3. Does the staff including the director observe punctuality?</li> </ul>

## **Simple:**

### **The Mission Statement:**

The museum should have a written, clear and unambiguous mission Statement. It may clearly outline the goals and objectives that the museums are to achieve. The emphasis may be to a higher order, long-term goal and short term activity and target audience, specific objectives. The Mission Statement should identify:

1. The purpose or 'mission' and the objectives
2. Historical development of the museum of date
3. The museum in the contemporary market context
4. Series of programme areas
5. Programme objectives within the above mentioned areas
6. A time Scale for the objective to be carried out
7. An assessment of deploying the existing resources, personnel and material and the additional resources required.

The statement must clearly address the museum's *Collection Management Policy* (Acquisition, documentation, conservation etc.), the use *Services* (displays, education programme, outreach activities, events etc.) and the *Management* (staffing structures and responsibilities, training avenues, public relations, financing etc.)

### **The Exhibition**

The museum must have elucidated and comprehensible exhibits. The effort would be to enhance the object's interpretation with a variety of tools such as simple and understandable labels, audio or video inputs, computer based information areas etc. The effort should form a collective story that individual exhibits may narrate. This may be thematic, schematic or just chronological. Objects communicate better in sets i.e. in a group. Each individual object can be used to narrate a particular aspect of the collective story. Emphasis must thus be laid on understanding the visitor's requirements and orienting the exhibitions to them and not to one's peers, to people who have similar understanding of the collections as the curator.

Museums must have clear and well laid directional signs for physical orientation with easy access to all public areas.



## **MEASURABLE**

### **Mission Statement and Museum Objects:**

The mission statement and the museum's objectives translated into action plans should be measurable. Adequate provision must be made to evolve evaluation strategies that can give qualities and quantitative information on the functioning of each of the objectives and the possible aspects where the objectives are failing. This is essential not only to assess the activities, but also to provide remedial measures where possible. Evaluation strategy may include indicators of achievement built into the action plan as also evaluation formats for qualitative results. Objectives and statement must include target audience, the time schedule, and the intended results for cross-reference.

### **The Communication Strategy:**

The intended message, that the curator may like to portray for an exhibit and collectively the exhibition, should be measured to see if it reaches the intended audience. This should also answer if the intended message reflects any gain or benefit for the visitors. The results of visitor evaluation can be used to improve exhibitions and exhibition strategies over a long-term, specially since permanent exhibition often reflect a knowledge base of many years ago when the exhibits were made and ignore the contemporary developments in the subject.

Most of the above mentioned evaluation can be conducted on the following format:

- \* Front-end-to - assess the target audience and their needs.
- \* Formative - to translate the visitors needs in implementation strategies and to view their efficacy as they are being produced.
- \* Summative - to view the final results of each activity or exhibit
- \* Continuing - to see the effectiveness after completion over a period of time and space.

## **ACHIEVABLE**

Museum goals and objectives in the mission statement must be achievable. Often museums lose perspective in formulating these. The off-repeated goal of 'portraying the cultural ethos', is a lofty view and often unachievable. It would be easier to enlist a series of lesser objectives and sub-objectives, which are coordinated to museum's mission. These should be formulated keeping in mind the target audience, the type and extent of activities and services to be provided, the time schedule etc. Action Plans can be divided to monthly and quarterly targets - both physical and financial. Responsibilities should be clearly assigned to staff members, with effort to collective functioning. They should be accountable within a given format for each of the activities.

## **RESULT ORIENTED**

### **Museum Activities:**

Over a period the museum must show constructive results. These should reflect the social accountability of the museum in terms of a willingness to serve the public through its exhibitions, activities, events and programme.

### **Museum Staff:**

The staff must work with a sense of collective responsibility. They must be responsible for the work they undertake which should be evaluated. Delegation of authority should lie with the Head, but the staff must be encouraged to take decisions and be responsible for them in their area of work. The decision making must at all times be participatory and collective. The responsibilities that the staff undertakes must be directly related to incentives for a positive result-base performance.

## **TIME BOUND**

### **Action Plans and Activities:**

The action strategies and activities must be phased to a time schedule. This must conform to pre-determined targets. Such spacing will results in

evaluating each aspect and for smooth functioning and not just last minute hectic activities, as often seen. Time bound achievements in action plans, is the result of coordinated action.

**Museum Staff:**

Punctuality and discipline must be adhered to at all levels of the museum staff including the head and managerial staff.

Result-based management on the lines suggested above is the only way to make our museums socially relevant and to prepare them to play an even greater role in the new millennium.

#### 4. MUSEUMS IN 21ST CENTURY - EXPERIMENTS WITH A MODEL

**U.S. Tiwari**

The culture of a nation is known by its art, antiquities and literature. They serve as mirrors of the glorious past to which they belong. The understanding of an artefact of the past will only be possible if we, as admirers, pay the required attention to unravel what is vague. It is not easy to understand the past casually at times. But provenance and identification will not be very difficult once we delve deeper into it with objectivity coupled with sincerity. The understanding of a forgotten past is made clearer by the other. In my opinion both art and literature act as real mirrors but of a peculiar type as they reflect images that no longer exist. The doyen of Indian museology, C. Sivaramamurty has said so and quoted words from Dandin's *Kavyadasha* in the Memoirs of Archaeological Survey of India No.73.

*Adirajyasobimbamadarsam prapya vangamyam I*  
*Tesamsannidhanepi pasya nadyapi nasyati II*

The Allahabad museum, from its very inception in 1931, paid due attention to literature as well as art. Today the Allahabad Museum has a claim to be termed as a repository of art, antiquities and literature.

In the changing socio-economic scenario, museums too, have to change themselves in respect of their activities in terms of schemes and programmes befitting to the aims and objectives as envisaged in their respective Memorandum of Association /Governments. I may suggest that the museum (and other cultural organizations) should, function as *Sanskritik Vidyapeeths* - as well as effective vehicles of propagation and dissemination of art and culture in India and abroad.

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Sri U.S. Tiwari, Director, Allahabad Museum, Allahabad (U.P)

## **COLLECTIONS - ART AND ANTIQUITIES**

Attention should be paid to our collections, to exhibit them and preserve them scientifically for posterity. Suitable gallery sheets and labels are imperative for the benefit of the visitors and scholars. Curator/Director should pay due attention to queries of visitors/scholars. Preventive conservation as well as verificational survey and airing should be a regular feature at fixed intervals. In addition the star attractions of the Collection/ Gallery may be identified and highlighted for the visitors. Galleries may provide slide projectors to view comparable visuals from other museums and galleries.

We may take up schemes to appraise and reappraise our collections, and interpret them in the light of and in relevance to the present context because art appreciation and interpretation is an ongoing process. No serious efforts have been made in this direction in the recent years either by the museums or by the universities, which consider themselves custodians of art treasures and academics.

The Museums may adopt some neighbourhood educational institutions, particularly those which are meant to improve the students coming from downtrodden sections of the society. Physically challenged children and others may also be provide access to the museums as per directions and guidelines of the government. These children may become good artists depending on their potential and talents. A young boy with hearing and speech impediment from Allahabad, was trained in our painting class in the Allahabad Museum, and won the National Award in 1997.

With the cable attack on culture, museums may also provide cultural support to nearby industrial belts in terms of propagation of art and culture through museo-vans as well as by holding temporary exhibitions showing the relevance of ancient Indian traditions and technological advancement made in the past. In this regard mention may be made about the efforts of the National Science Centre, New Delhi which has provided meaningful interpretations of our ancient and medieval structures specially domes and arches through various exhibits easily apprehensible. Write-ups and visuals maybe made available to arouse national pride and create awareness about the cultural opulence of the yesteryears. Popular lectures on art and culture may also be organised in schools and colleges/libraries and industrial colonies to percolate this message.

A small but useful kit consisting of cultural objects such as replicas of sculptures, terra-cottas, and publications like, picture postcards, posters of paintings, firmans, documents and the like with good write-ups may be provided to all primary, middle and secondary schools free of cost. The Allahabad Museum is devising one such kit. The expenditure in this regard may be reimbursed by the Department of Education or Culture, Ministry of Human Resource Development, Govt. of India or the Education Department of the respective states. Industrial houses/multinational companies may also be approached to support such schemes.

Museums may devise good educational programmes in consultation and collaboration with the school/college/University authorities. Museums may provide laboratories/demonstration centres, so that courses in history and other social sciences are not only appreciated but also visualised in a more fruitful manner.

In every school/ college and other educational institutions, a room (big or small) may be allotted and named as - *Museum Corner*, consciousness, concern and pride about the past may be aroused in the minds of the younger generation from the very beginning. Let us catch them young. Museum-rooms are one of the imperative items, which may be used effectively in schools, colleges and in the new colonies which are fast coming up in the country. Museum stalwarts may approach the Planning Commission/ University Grants Commission, State Education Departments and Universities to facilitate inclusion of Museum awareness and education in the school / college curricula.

## **ARCHIVAL AND PERSONALIA COLLECTIONS**

There has been no archival movement in the country on the lines of museum movement causing great loss of valuable documents belonging to movements of far reaching consequences and eminent persons connected with them. Individuals find it very difficult to preserve and protect their documents. The Nehru Memorial Museum and Library, New Delhi took the lead in 1966 and started a small archives with the help of collection of papers and documents gifted by Smt. Indira Gandhi and other members of the Nehru Family. Now the archival collection of Teen Murti House is over 350 in number consisting of important private papers, belonging to eminent people and important institutions. The Allahabad Museum had envisaged of the plan in 1930s, but later on the emphasis was on art and archaeology only. However,

archival papers and literary manuscripts were also retained in its holdings. The museum possesses small collections of private papers of the Nehru family, Sumitra Nandan Pant, Mahadevi Verma, Munshi Premchand, Suryakant Tripathi 'Nirala', Ram Kumar Verma and Naresh Mehta. We are trying to acquire more of such collections either through gift or purchase. We have already acquired the private archives of Naresh Mehta and negotiations are on to acquire the collections of eminent persons of Allahabad, Varanasi, Lucknow and Patna. Museums may also have an open door policy and try to be the rightful custodians of such collections. In every city and town such materials are available in plenty and if not acquired in time they will be lost to posterity. Whatever is 'general and topical' in the present will be 'old and rare' in the future.

The developed and developing museums may also come forward to help individuals and financially less fortunate institutions with advice and facilities towards conservation and restoration of cultural heirlooms. Awareness programmes in conservation and restoration may be organised by the museums for students, general public and housewives which will give a good face-lift and publicity to museums and populace at large will be drawn towards them. This will establish the utility of Museums for all. Such friendly gestures will consolidate the gains of the museum movement and museums will truly have the role of Sanskritik Vidyapeeths. Such a gesture shown by the Allahabad Museum was widely appreciated by the people and the media alike and eminent people and their family members are coming forward to deposit their private collections of artifacts and documents with the museum

Efforts should be made to encourage repeat visits to museums increasing museum literacy among the public. Educational and cultural programmes should be designed in such a fashion that students and teachers in particular and the community as a whole should feel the need of museum visiting. To achieve this distinction all museum personnel will have to try and work hard. People's participation in various activities should be encouraged by way of publicity and a reference be made in the Annual Confidential Reports of the respective personnel, if he or she succeeds in devising such programmes which attract the prospective visitors.

In addition to the present strength of workforce available in the museums, eminent scholars from outside, such as faculty members from universities and colleges as well as eminent free-lance writers may be

approached and their services borrowed on contractual basis to undertake research and appraisal of various collections for publishing art albums, catalogues of collections and monographs. Such items are in great demand in museums. Large posters and prints of paintings and sculptures will certainly attract prospective buyers.

As museums are not getting new posts sanctioned due to resource crunch at the Government level (and I fear this trend will continue in the 21st century also) and we aspire to do development work in our respective fields, the above measure (of borrowing services on contractual basis) may meet the academic and research requirement for the time being. The Allahabad Museum has already taken the lead in this regard and it is running regular painting classes and clay-modeling workshops with the help of part-time demonstrators. Selection of demonstrators and teachers should be of such merit which may instill confidence in students and trainees. We also plan to run workshops in folk painting such as Madhubani, Kalighat, Kutch etc. Other museums may also identify the dying arts and artisanship of their regions and hold classes and workshops to arouse interest about them in the younger generation. We are also trying to run a workshop on preparation (painting) of Thangkas in collaboration with the Central Institute of Higher Tibetan Studies, Sarnath. Presently we are also engaging eminent scholars in fellowship schemes to undertake appraisal of our valued collection and we have engaged young scholars to undertake programmes of archaeological exploration, recording of memoirs of freedom fighters, philanthropists, eminent social workers and educationists. We are recording on spool passages read/recited by eminent writers and poets. Other museums may also identify their areas of interest and needs to make their organisations more meaningful and acceptable to the community.

## **FINANCIAL VIABILITY - THE NEED OF THE 21ST CENTURY**

The courses and workshops in the Allahabad Museum have been started keeping in view the participants end benefit. A nine-month Diploma Course in the History of Indian Art, Culture and Tourism has commenced which may offer employment opportunities in museums, cultural organisations and Tourism Industry including five-star hotels. The next course will be of one year duration in which environment conservation will also form a part of the curriculum.



For propagation of culture in a big way, it is proposed that a corporation of Indian museums may be set up to take up work in museum marketing which may make museums more self reliant. Museum products may also have export potentiality which may be explored with the Export Promotion Council authorities. With the rapid growth of the Indian industry including multinationals a good market for cultural artifacts may be created in the country. Good and attractive picture postcards may be published and may be used by them as greeting cards along the lines of UNICEF cards etc. Museum souvenir shops may be opened at various other points in addition to museum's sales counters. The Department of Culture, Government of India may take up the cause of such organisations with the Ministry of Tourism and Civil Aviation as well as the Indian Railways which in turn may provide suitable places on important railway junctions as well as important hotels and tourist centres all over India in addition to curio-shops at important airports, both international and domestic. Needless to say that such resource mobilization will open flood gates of funds to the museum from various new sources. This will also create thousands of job opportunities and the Government's burden of funding may largely be reduced, if not eliminated. On the success of such schemes in India these may be tried in the important capitals and commercial cities abroad in the future.

## 5. NEED FOR UNDERSTANDING BEHAVIOUR OF MUSEUM PERSONNEL

**Dr. Sanjay Jain**

I congratulate the Salar Jung Museum for organising this impressive seminar as a part of our nation's celebrations of the fiftieth anniversary of independence from the British yoke. I am thankful to the Salar Jung Museum for inviting me to present a paper. In doing so I would be expressing my observations and views on behaviour of museum personnel. Though we cannot totally change or control behaviour of museum staff, we can understand it reasonably well. The understanding of behaviour of people in museums can provide significant advantage in handling successfully, situations that arise due to it. This paper is an attempt towards this end and explores the why and how employees behave in museums, and its implications. Examples used to illustrate this paper are real but the names of the museums and people have been concealed. The examples used are obviously drawn on personal experiences of the author in Indian museums, but the underlying ideas are equally relevant to the museums all over the world.

As soon as an organization is conceived a team of people is set up to develop and operate it. People are expected to work and interact in organisations in a meaningful and coordinated manner over a period of time. 'Organization' is the patterning of their expected behaviour. They are expected to work at different positions in a directed, coordinated and cooperative manner to achieve organisational goals. Organisations employ people to accomplish organisational goals. Most likely, a curator joins a museum because (s)he wants to be a curator. (S)He may well join because (s)he wants to achieve something else, for example to earn money to satisfy material necessities of life, and curatorship is a means to this other end. His/her hope will be that (s)he will serve the museum and his/her personal motives will be satisfied. If satisfied (s)he will continue the

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job, and may indulge in behaviours that (s)he perceives will result in continued satisfaction and progress. His/Her behaviors may also include political behaviour.

If a person does not get what (s)he believes (s) should (s)he tries to join another organisation. If (s)he fails to get a job somewhere else, or does not want to leave the job due to other reasons, (s)he seeks ways to realise his/her wishes and ambitions. This ensues grievances, frustrations and politics. Another way of managing one's personal goals is to do private work. These activities have enough teeth to pose a threat to organisational harmony, culture and performance. This paper focuses mainly on behaviour of museums personnel related to politics, frustrations, and private work and other activities.

### **Political behaviour:**

The political behaviour can occur during different stages of one's career. One can indulge in politics before getting a job, during the job, and even after leaving the job voluntarily or on superannuation. Pre-entry politics is normally meant for gaining entry to an organisation. Post-retirement politics is played in the hope of continuing the influence over ex-subordinates or ex-bosses for involvement in some area of museum operation such as committees, lectures, any type of part-time job, or at least to have a place to socialize, kill time and engage in personal public relations.

People do not play politics only to satisfy their own wishes and ambitions, but also to prevent others in their endeavors. To cite an example, position A falls vacant in a museum and Mr. X in the feeder years can be promoted to position A, if he has completed five years of service in the feeder grade. Since Mr. X's experience is short by six months and others do not want him to be promoted, the case is processed so efficiently that the position is filled before he becomes eligible for promotion.

However, it appears that indulging in politics is the most common behaviour in an organization. To understand organisational politics adequately, it is essential to define it. Webster's dictionary gives several meanings to the term politics – the art or science of government; the art or science concerned with winning and holding control over a government ; competition between competing interest groups or individuals for power and leadership; the total complex of relations between people in society. The definition of politics that is used in this article is of Sawant's (1995) who considers political behaviour as 'those activities that are not required as part of one's formal role in the distribution

of advantages and disadvantages within the organisation'. Sawant further says that 'political behaviour falls outside one's specific job requirements. It comes into effect when an individual wishes to influence the goals, criteria, and processes used for decision making'.

Sawant's is a reasonably broad definition. First, it distinguishes political activities from formal organisational roles that refer to various positions in an organisation. Every employee in an organisation has a position and each position is given a title. Titles are given to positions according to the expected roles that incumbents will perform. For instance, a curator is expected to curate collections – acquiring, documenting, researching, exhibiting and maintaining collections. We do not designate a curator as administrative officer expecting him/her to spend most of the time doing administrative work. But the curator may be expected to do administrative work if organisational needs demand. This is true of all positions. Thus each position has certain roles that are determined by organisational needs. These are formal roles. To fulfill the formal roles one has to carry out certain activities. The activities which one is not expected to indulge in fall under the category of political behaviour, subject to the parts of the definition. For instance, unionizing, and lobbying.

The second part of Sawant's definition '.. that influence, or attempt to influence the distribution of advantages and disadvantages within the organisation', does not restrict the main purpose of politics to gaining power and control for oneself, and covers the entire array of advantages and disadvantages scattered within the organisation.

Advantages refer to a reward system, the purpose of which is to attract, motivate and retain employees. Museums like any other organization are replete with rewards and punishments. Most museums offer a few different types of rewards. The most basic is the salary package that includes (i) allowances – house rent, medical, city compensatory; (ii) benefits – loans, leaves (casual, earned, medical, study etc.), holidays, insurance, job security, annual increment, honorarium, bonus, promotion, or appreciation. Some of the museums are lucky enough to offer foreign trips to their staff members as incentives.

Disadvantages or punishments mean simply denial of advantages or rewards.

Sawant's definition excludes the advantages and disadvantages that exist outside the organisation. This can be extended to include even advantages

and disadvantages scattered amidst society. For example, Mr. X's spouse is a doctor in a hospital. Many of his peers, subordinates and even seniors may need his help in getting their check ups and treatments done by passing the long queues and with special attention this elevates his position and he receives better respect and of course, a good number of psychopaths. People try to please him and also get exploited to get the advantage that exists outside the organisation. Another example, Mr. Y, who has high political connections, threatens Mr. Z not to trouble him otherwise he will get his son, who is holding a transferable position in another organisation, transferred to a remote place. Now Mr. Z, who is superior to Mr. Y in the hierarchy, stops bothering Mr. Y allowing him to do whatever he likes.

The authorities control the rewards and punishments and , therefore, are the most common source of politics. Normally, the museum bosses, particularly of government museums, have no control over pay hikes, but they are instrumental in promotions, confirmation of services, honorariums, tours (including foreign trips), transfers, leaves etc. Any bias, jealousy or favoritism is the root cause of the politicking by the boss. This can best be understood by observing the group behaviour of people as 'behaviour in organisations occurs for most part in groups or in relation to groups'. Individuals perceive the group offering them some benefits – security, socializing, progress in career, informal group before they get entry in a museum or soon after their entry. People having strong impulses for independence like to keep aloof, but at some stage of their career they may start getting followers and form a new group.

Members of a group share common values and beliefs. In the words of Beach (1975, 483), 'Membership in groups affects men's attitudes and behaviour toward the employer, the supervisor, the union, the customer, and the work itself'. Members conform to the ideology of the group leaders who usually are key position holders and are capable of influencing the management's decisions. The leaders of informal groups view their followers as subjects to be exploited and constantly strive to reward them for compliance of their ideology, policies and order, and for their loyalty.

When a number of such groups are operating in an organisation, the emphasis shifts on accomplishment of group goals from organisational goals. In such an atmosphere the organisational harmony and culture are the first causalities.

Politics is dynamic. It is always on the move. If you are active in organisational politics, it may work in favour of you. If you are inactive in politics, it may work against you. No doubt a few are always benefited by politics, but most of the politics result in behaviors and actions that can be damaging to organisations. In essence, politicking results in decreased efficiency and performance of employees: poor motivation, moral and loyalty: avoiding responsibility: non- cooperation : absenteeism: lack of faith and trust: poor attitudes towards the organisation, colleagues and public: apple polishing: gossiping and spreading rumors: sabotage: leg pulling: injustice: spying: blaming and criticizing: hiding or leaking information: and groupism, regionalism and regionalism. Here are some illustrative examples:

1. Mr. A, who is a new recruit, is allotted government accommodation out of turn in no time. This creates resentment among other staff members who are on the waiting list for ten years. Their resentment results in non-cooperative attitudes, and the wastage of time in criticizing the organisation, the people and the system and in working out strategies to let Mr. A down.
2. Mr. B, a very hardworking and competent person, is not liked by his boss. The boss is never satisfied with his work and always tells him to work like Mr. C, who is a favorite of the boss. To advance the career of Mr. C, the boss spreads good word-of-mouth about Mr. C and bad word of – mouth about Mr. B. Mr. B feels demoralised and starts avoiding work and responsibilities, and also remains absent at the time of major projects.
3. Mr. D initiates a proposal for special pay to Ms. E, because he feels that due to shortage of staff she is performing additional duties. Others take it in a different way. They criticize Mr. D for having soft spot for Ms. E and favouring her, and also demand special pay for themselves.
4. Mr. F always has conflicts with his boss and troubles him. To appease him, the boss says, 'why do you behave like this? You should cooperate with me. I am here to take care of your interests. We are from the same region'. This promotes the feeling of regionalism in the organization.
5. Mr. G, a curator in a state government, is transferred from the capital city to another town where he does not want to go. His director forces him to take charge of the other museum, but due to his political connections he manages to retain his earlier charge. Now he has dual charges but he spends most of

his time in the capital without displaying any concern for his curatorial responsibilities. The director feels helpless due to political pressures.

6. Interview for the post of Director of Museums, X State was held on 14<sup>th</sup> of August 1997 and the X Public Service Commission recommended Mr. Y' s name. The moment people learnt about this, they started making representatives alleging Mr. Y for being negligent in performance of his curatorial duties. As a result even after four years the post remains vacant.

These are a few examples that illustrate politics as the most lethal virus that ails harmony, culture and performance of many of our museums. Observing behaviour of museum personnel in different museums can test validity of this statement. People may give different shades to the political behaviour, however, they can not deny the existence of politics in our museums and its threat.

### **Frustrations:**

People who fail in achieving their goals (official or personal) often feel frustrated. The reasons for failures could be intrinsic or extrinsic. The intrinsic reasons are the limited capabilities of an individual, whereas the extrinsic causes are the limitations imposed by the system or the social environment. Regardless of the reason, individuals react differently to their frustrations. Some of the ways people react to their frustrations are discussed here:

1. **Aggression:** Sometimes frustration may result in aggressive behaviour. Here is a telling example. A 30 feet long Kalamkari was being installed in a museum. The carpenter was not able to exhibit it to the satisfaction of the Director, who instructed him several times to redisplay the long Kalamkari. Every time the carpenter had to remove it by taking out all the nails one by one. At one stage he felt so frustrated that he suddenly pulled the Kalamkari to remove nails, and damaged it. People who resolve their frustrations by aggression may even confront or react with anger towards their boss or colleagues. Instances of man handling are not unknown in our museums.
2. **Regression:** Sometime people resolve their feelings of frustrations by exhibiting childish or immature behaviour. For instance, once the Director of a museum asked one of the members of curatorial staff to identify a coin. The curator who was frustrated due to stagnation in his career behaved in kiddishly manner and replied – “I do not know what it is. It looks like a piece of metal, something gol gol”.

3. **Repression:** Another way of avoiding tension arising from frustration is by repressing the unsatisfied goals, desires or ambitions. They forget their ambitions and assume that they have retired from the service. They try to have a tension free service by simply doing minimum work that they can not avoid. Sometimes they involve themselves in other activities such as private work.
4. **Withdrawal:** Frustration can be resolved by simply withdrawing from the situation. For example, a person who is not able to advance his career in one organisation may simply move to another organisation. Unfortunately, museum people find it very difficult to get better opportunities in other museum due to limited staff positions and also due to personal reasons such as education of children, employment of spouse, or housing problem. They prefer to withdraw from the work situation and become aimless. The withdrawal from work situation may lead to persuasion of personal goals.
5. **Projection:** The most common way of relieving feelings of frustrations is projecting blame for one's failure on other people or system. The frustrated people may spend lot of time in lamenting, criticizing, cursing, abusing, alleging etc.

There are virtually limitless causes and ways of managing frustrations. In general, frustration leads to lower levels of aspirations and performance.

#### **Private work and other ways of earning:**

It is invariably associated with financial necessity of people working in an organisation. In the present day consumer age each individual seeks ways of raising income to improve quality of his life. One of the ways is to do private work. People working at various levels in museums are engaged in a wide range of activities to earn extra money. These activities can be grouped in the following categories:

1. **Private work related to Job:** This includes private work done in the field of museum job related expertise of an employee. Examples are abound: conservators and even curators do conservation work; photographers running a private photo studio and or undertaking assignments to prepare video films or photographs of marriages and birthdays etc; modelers preparing models for medical colleges or other institutions, and even film studios; designers/artists running advertising agency, preparing illustrations



for books and magazines or other design work; carpenters doing carpentry work; accountants doing accountancy; taxidermists supplying stuffed birds and do related activities.

2. **Private work not-related to job:** Many museum persons are found to be engaged in activities which have nothing to do with their museum job. Examples are abound: A carpenter becomes doctor in the evenings; selling lotteries; driving autorickshaw; running a hotel; constructing buildings; salt business; sales representative; selling cigarettes, biddies, gutka etc; writing scripts for TV programmes; selling shoes; selling cut pieces and readymade shirts; doing tuition; participating in dramatic performances; investment services (PPF, NSC, LIC etc.); dealings in shares; and money lending.

The observations revealed a very interesting picture. Many of the museum people were actively engaged in the above mentioned activities during office time. A clerk gets job orders for repairing watches at the museum and does the repair work at home. He would personally return the watches to people working in nearby offices. An artist keeps samples of shoes in his office almira and on getting orders supplies shoes the next day. A conservator works as a sales representative during office hours. A curator doing rehearsal for drama along with his drama team in his office. A gallery attendant keeps cigarettes, biddies, gutka etc., in his bag and periodically takes round to supply them to other attendants. In the same fashion an attendant sells cut pieces and readymade shirts. Sometimes people proceed on long leave to fulfill their private commitments.

2. **Lotteries:** This is perceived as the easiest way of getting extra money. The need for money and the tendency to get easy money causes many people to try their luck in lotteries. Though this activity is more common at lower levels of staff hierarchy, sometimes even senior officers also go for it. Some people even become addicted to it. People who go for lotteries spend a lot of office time in guessing numbers, buying tickets, waiting for results in groups or individually etc.

To sum up, behaviours such as politics, frustrations and private work has an inverse relation with development of a museum. That is, more the office politics, frustrations or engagement in private work, poorer the performance or less the development, and vice-versa. In essence, an organisation is threatened when people try to subvert the organisational system to serve their personal

ends. Unfortunately, people and their vested interests are always there to threaten the organisation. We ought to constantly guard the organisation against such threats. It is a daunting task. Nothing will work unless the people at the helm are disciplined, and are fair and consistent in their decisions. Unfortunately, these qualities do not exist in sufficient measures. We need to educate ourselves in organisational values so that organisational goals are always ahead of the personal goals. As human behaviour cannot be kept in a matrix by force for a long, organisational culture has to be promoted on a regular basis by imbuing certain values such as professional excellence, sense of belonging, pride, justice, customer care, co-operation, integrity, respect, truth, tolerance etc. The organisational culture can be a key element in making individuals effective members of an organisation. Towards the end of the current century if we fail to recognise and understand the significance of human behaviour in managing museums, we will be continuing with the 19<sup>th</sup> century conditions and the museum movement and progress may be hampered.

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## 6. INDIAN MUSEUMS AND CHALLENGES OF THE TWENTY FIRST CENTURY

**Dr. D.N. Varma**

With proper care an apple tree can yield more apples than it was yielding before. One cannot expect to get mangoes out of an apple tree even with greatest amount of care bestowed on it. Therefore it is rather important to know what has an institution been offering to a community in the past and it is equally important to know what are the hopes of the community that sustain that institution to get from it in the future. If the product which is expected from it in the future is radically different from what it has been offering in the past then the basic character of the institution itself will have to be changed.

The Indian Museums as we know them today came into existence as a result of European presence in India in the late 18th century. It would be pertinent therefore to enquire as to how the museums came into existence in Europe itself and when.

The Museums movement made a hesitant start in Europe in 1674 AD. A gentleman by the name A. Olearius had made an appeal to art collectors in that year to make their treasures accessible to visitors in general so that people could benefit by seeing rare and beautiful specimens of art history and natural history. The response to this appeal was negligible and yet one Mr. Charles Townley of London responded by opening the doors of his "Roman Villa" in Park Street, West Minister to "men of taste" and he acted as their guide too. It was within a decade that the first public museum came into existence in Europe in 1683 AD. This happened when Mr. Ashmole, the Tradescant's heir, presented the collection of the Tradescant private museum at South Lambeth in London, which by the middle of the 17th century was regarded as the most extensive European collection, to the University of Oxford.

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It was called the Ashmolean museum. The creation of Public museums was an expression of the spirit of enlightenment which generated enthusiasm for equality of opportunity in learning, and had its origin in the renaissance. Be as it may, several of the great museums were founded in European capitals in the second half of the eighteenth and early nineteenth centuries. All these museums were object oriented and catered mostly to well to do men of taste.

The British appeared on the Indian scene in 1639 AD and the East India Company was firmly set by 1752 AD. In 1784 the Asiatic Society came into existence at Calcutta with Sir William Jones as its President, with the object of studying, cultivating and preserving the antiquities, art, sciences and literature of Asia. The Asiatic Society however was more interested in Indology and museums of India started coming into existence only after the advent of Lord Curzon as Governor General in 1898.

With this background of the origin of museums in Europe and India it becomes evident that the museums of India were a foreign crop nurtured by the British on Indian soil as a result of their own love and respect for antiquities, for the satisfaction of their own curiosity. In course of time educated Indians also patronized museums. But the museums of India never catered to the community at large in the manner the British or American museums did.

In fact, in earlier times it was an entirely different institution, the temple, which catered to fostering of moral and ethical values, and propagation of culture. The temples educated and entertained but not through antiquities and relies but through the spoken words and performing arts. The Indian classical music was associated with the temple and most of the dance forms Bharat Natyam, Kuchipudi, Kathakali, Manipuri, Rasa-lila and Kathak were associated with the temple. Dramas and dance-dramas, patachitra, Kalamkari and diverse other arts and crafts served the cause of religion from the temples.

The community did not witness the activity of the temple standing outside a showcase. It participated in the performing arts beating the time and clapping the *tala* also participating in singing in the *kirtanas*. In dance forms like the India dance of Gujarat an entire community participated in the dance on the eve of the Navaratri. The dance was not continued in the precincts of the temple but was staged in backyards and cross roads. The essential difference between the temple and museum was that one

experienced culture in the temple while one looked at culture itself was continued within the glass show case. The observer, by the very nature of museum was an outsider while the beneficiary of the temple was an insider.

The idea here, however, is not to suggest that the museums of the 21st century should be like temples. The intention is only to point out that the people who in matters of culture have been accustomed to a total experience are not going to be satisfied with only peripheral inter section. The attitude of the people is very well reflected in the terms they coined for the museums in the vernaculars. The Bengalis called it the "*Jadu Ghar*", the house of magic, the Urdu word was '*Ajaib Ghar*', the house of the curious and the Tamil word made no bones about the issue and straight away called it 'The house of the dead'. The intention is also to suggest that the Art, Archaeology and Anthropology museums should also adopt the approach of the post-independence Science museums of India or the Natural History museums of India where the process of learning involves participating and experiencing and involves the visitors in ways more than one. The Science museums also make it a point to show the contemporary relevance of a Scientific principle and this also involves the visitor. Talking endlessly about the glory of the past can quite boring for persons whose present seems to have not very obvious connections with the past.

It is not only the science museums which have aspects worth emulation. In India itself there are agencies other than museums which undertake work to protect and interpret cultural and natural heritage. The Heritage Trust at Baroda and INTACH have concerns which are similar to the concern of museums. The INTACH chapter at Hyderabad with collaboration of Vazir Sultan Tobacco Company instituted the Charminar-INTACH Heritage Award with an amount of Rs.50,000/- yearly for the fine upkeep of the outstanding examples of the heritage of the city. An amount of 5 lakhs was sanctioned for two years by the India Foundation for the Arts, Bangalore to the Centre for Deccan Studies, Hyderabad in February 1997 for a two year study of 'Architecture of the Deccan - The kingdom of Golconda'. The ICHR, New Delhi offered a senior Fellowship to the author of this paper for a study of Deccani Ragamala paintings. A Society for promotion of quality of environmental and cultural life exists at Hyderabad and takes interest in our Heritage. Some of these agencies are doing very well in the matter of involving people. Museums will do well to co-operate with agencies, which have similar concerns in the twenty first century. It will only help in achieving the common goals and will provide occasions for comparing the individual endeavors.

It has been generally held that the involvement also depended upon the expectations of the people about the end product. Museums claim to offer education while entertaining. Although the matter was never out of the shadow of controversy, let us assume that the museums were successful in offering the education and the entertainment which conformed to the people's concept of education and entertainment. The question which arises is whether this concept of education and entertainment is static and does not change with the discovery and invention of new techniques. Did the eighteenth century concept of education and entertainment continue unhindered in the nineteenth and the twentieth century and whether the museums will be able to rely entirely on the object in the twenty first century also remaining totally unconcerned with the rapid advances in information technology and the silicon chip revolution in the field of entertainment.

For a proper understanding of this phenomenon one will have once again to revert back to history. Before the advent of renaissance, the concept of knowledge revolved around theology. The American philosopher Marshall McLuhan has suggested that in Europe the concept of knowledge had a revolutionary change after the invention of the movable type that is printing as we know it today. Before the advent of movable type all books had to be written by hand the process was extremely cumbersome and costly and knowledge was the monopoly of the fortunate few. With the quick and cheap production of books the concept of what constituted learning underwent a revolutionary changes and science pushed theology in the background. The institutions of learning, the Universities, got out of the control of the Church. McLuhan believed that the renaissance itself was the result of the advance in printing technology.

Similarly in the field of entertainment, the performing arts were by definition arts which were lost for ever after the moment of performance. The invention of recording devices, photography and the movies brought a dramatic change in the concept of entertainment. Romantic plays and slow moving concept and chamber music was replaced by quick fights, loud and fast music. Music did not remain the monopoly of churches and palaces and the taste of the dwellers of slums also had an influence on the production of recorded tapes. The television have further changed the character of entertainment. Even the mosques use the public address system and the call of the Muezzin can be heard on the loud speaker.

Marshall McLuhan may not be totally correct when he pleads that man changes his tastes to conform to the expanded possibilities of new

inventions, techniques and devices. However, the loud speaker on the minaret of the mosque is a reality and the discourses of Sudhanshuji Maharaj on Zee India TV and discourses of Nirankariji Maharaj and others on so many channels of the TV every morning and an entire channel for Maharshi are also a reaction;. The temple, the mosque, the church has learnt to reach more and more people through the latest scientific advances. They have also learnt to make use of fusion of techniques and the visual and the audio are mixing very well. Will the museum ever get free of the limitations of its building and its emphasis on the real object ? This will be the biggest challenge in the Twenty First century.

The situation will become more challenging for museums as gradually, the TV and Video will conquer has only to see the "*Sa, Re, Ga, Ma*", programme on Zee TV or "*Meri Awaz Suno*" on the star Plus to feel the power of the TV it all started with the "*Antakshari*" programmes and now, the powerful film industry is feeling the presence of similar programmes on the TV. The conventional museology was not very warm towards incorporating even the vivid image and films in their repertoire fearing that things will go beyond the control of the museologists. Get museums will have to orient themselves to the challenge offered by those sister institutions which are making very successful use of the revolution in the fields of electronic and bringing vivid, lively and entertaining visual experience within the reach of the communities right in their dwellings at the hours of their leisure. Those who will get accustomed to this sort of audio and visual experience will never be satisfied by the conventional museums.

Recently the author had the opportunity of seeing some very good examples of enlivening museum presentations without sacrificing the dignity of the conventional museum in some museums abroad. Indeed the original material was installed tastefully for offering visual delight but it was further supplemented by multimedia shows arranged within the galleries to explain the other facts of the personality of that object. One does not have to go abroad to feel the magic of the electronic revolution. Access to the internet on one's own personal computer is enough to peep into the treasures of the most famous museums all over the world. One need not have even the basic computer literacy, to savor the collections of the foreign museums. One can see them on the television.

Indeed the twenty first century is full of challenges for the Indian Museums. For the simple reason that the audience will not be satisfied with the offerings of a conventional museum.

## 7. NEW DIMENSIONS OF PRESENTATION OF ART OBJECTS – CHALLENGES OF 21ST CENTURY

**Suresh C. Lall**

Indian museums have a rich collection of varied nature such as manuscripts, miniature paintings, valuable sculptures in different media, gold and silver jewellery, rich ivory and wood carvings and superb craftsmanship of tribal arts and craft since the times of the Indus Valley Civilization. It becomes the responsibility of the museum curatorial staff to exhibit them to educate the masses about their cultural heritage. Through the presentation of exhibits in the galleries, museums communicate technical and philosophical aspects of past culture and link it with the present.

The different media of education like films, photographs, publications, reproductions, replicas etc., are varied but the museums educate mainly through their galleries and provide much more value to learning since in a museum visitors can see the real original objects and feel proud. As we know visitors visit the museum to see the original objects, hence, museum authorities must have to be very careful in handling and presentation of antiquities.

Indian museums have been undergoing changes during the past few decades. Many museums have been recognised and more and more importance is now being given to display techniques by creating suitable environment in a scientific way with proper visitor circulation area, good lighting, appropriate background, harmonious colour scheme to suit the exhibits while on display (Pls. I & II). The place of Science museums in India is in the developing stage and the displayed objects are interactive with audio visual effects.

A visitor in general visits the museum for pleasure and to know about its collection. In the years to come, the 21st century visitor's expectation will

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grow. And in the future, museums will be in a position to give complete desired information regarding the exhibits sought for, and there will be more use of computers and information technology. There will be a lot of audio visual presentation, internet connections to give a complete view of a particular period which he will be looking at in the galleries. Today being the age of internet and fast growing period of science and Technology people may not get time to visit the museums and would like to fulfill their desire, sitting at home through internet. But to look and appreciate the aesthetic value of the originals they will have to come to the museum to understand the exhibit closely and to take part in the participatory exhibits for self experience which he cannot gain while sitting at home watching internet.

New Museology of the 21st century will provide a suitable environment to each exhibit giving it new dimensions. Although the museum environment can differ from museum to museum with their respective collection telling their own story. Hence, the exhibits will be understood in a wider perspective linking it with the past and the future.

New developments in the field of technology will help in a greater way to examine the exhibit more closely for the restoration work on scientific lines more easily. Museums in the 21st century will provide more scientific showcases in which the damage caused to the exhibits will be nil by creating vacuums inside the showcase.

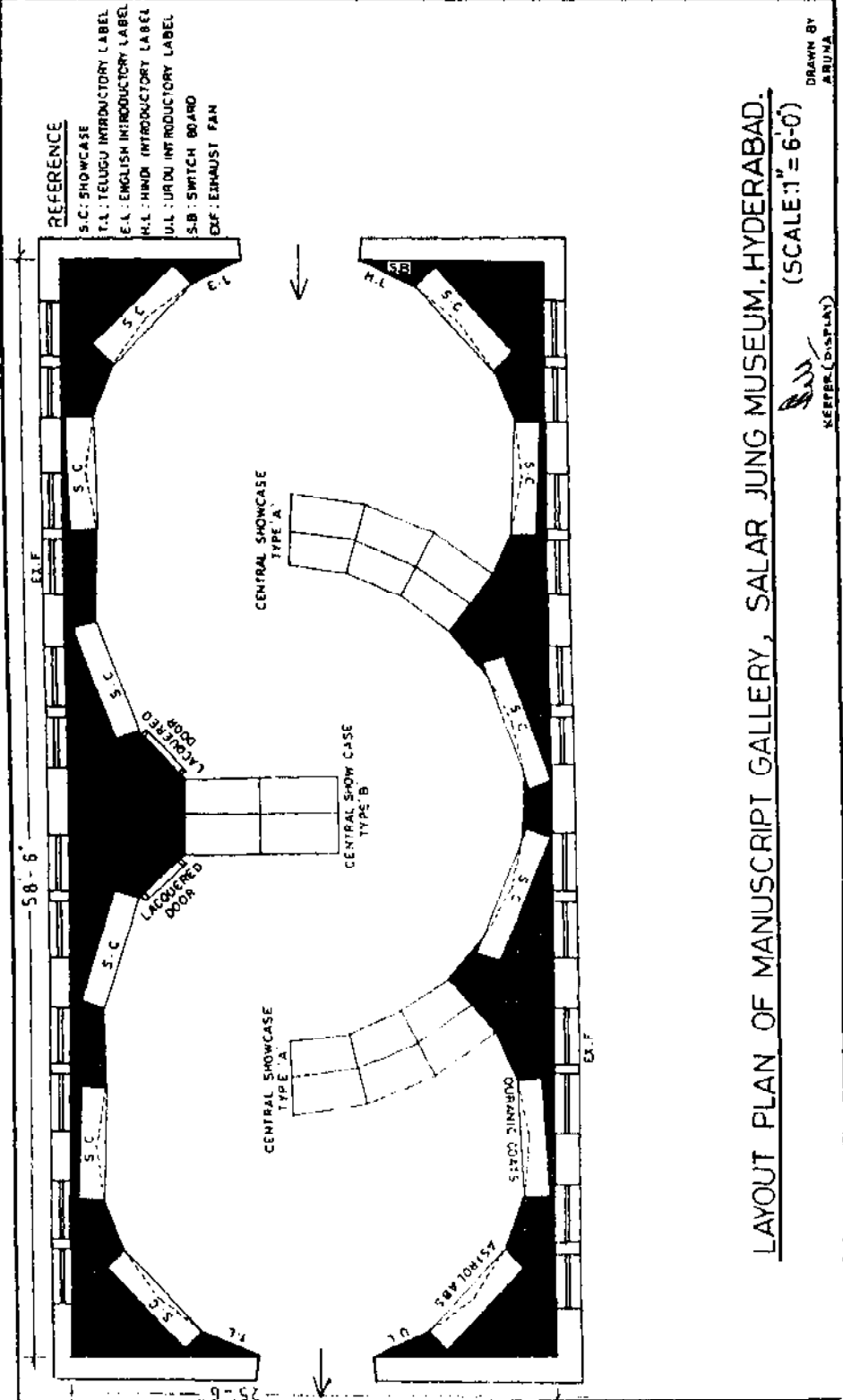
The development in the field of science and technology may force the museum authorities to reorganize their galleries time to time depending on the development taking place in a particular decade. This development will help the museums to keep their valuable art objects more safe from the security point of view, will also help in knowing the exhibit while purchasing an art piece.

Further, possibility in the 21st century could be that while reorganizing a gallery of a particular period, a designer might require two halls, one for displaying the originals with a computer for detailed information and a second hall as:

- a room adjacent to the gallery for creating an atmosphere of the same period with walk through diorama having a computerised light and sound effect too, so that you could yourself feel the past with same geographical condition but experience it only to a certain extent or the room could be equipped with a fish eye projection system in which the chairs

could be of special type synchronised with the projection system taking you to a particular period.

There may be many more possibilities in the century to come. In future it would be necessary to implement these examples just mentioned to attract visitors because they would otherwise as well sit at home and watch it on their computers through internet.



**REFERENCE**

- S.C. : SHOWCASE
- E.I. : TELUGU INTRODUCTORY LABEL
- E.E. : ENGLISH INTRODUCTORY LABEL
- H.L. : HINDI INTRODUCTORY LABEL
- U.L. : URDU INTRODUCTORY LABEL
- S.B. : SWITCH BOARD
- E.F. : EXHAUST FAN

**LAYOUT PLAN OF MANUSCRIPT GALLERY, SALAR JUNG MUSEUM, HYDERABAD.**

(SCALE: 1" = 6'-0")

*[Signature]*  
KEEPER (DISPLAY)

DRAWN BY  
ARUNA



PI - I (A & B)



PI - II (A & B)

## 8. MUSEUM MOVEMENT AND SOCIAL CHALLENGES

**Dr. J. Kedareswari**

Museum movement the world over has seen many an important milestone in the last couple of centuries and the events organized demonstrate how extraordinarily diverse the world's museums are today and what a wide range of activities they organize. Attempts of museologists to develop 'socially inclusive cultural policies', century of thinking of improving museum services combined with the world wide concerns for ecology along with the advent of the information and technological revolution has not only resulted in the development of different kinds of museums but also given rise to terms such as 'New Museology' or 'Eco Museology', specialized institutions termed as 'Living' or 'Working' museums. Museums have now become pluralistic in their approach keeping both the object and visitor in mind while planning their programmes. At the third International Workshop on Museology organized by the MINON (international Movement for New Museology) in Aragon, Spain in 1987 it was stressed that Museum methodology should be based on social realities and not on museological theories. Changes in museum practices and services were need-based which automatically led to the development of new epithets as mentioned above.

Museum collections no longer remain as reserved pastures of the curatorial members and apart from acquisition, conservation, and enhancing collections, museums are now adopting an unwritten mandate, 'Access For All' and contributing to the advancement and dissemination of knowledge and research on the collection. The new museological practices thus bring forth a more democratic and broad-based approach to museums, museological research and other related pursuits, helping to liberate museums and make them more approachable to people at large. In fact, participation of the

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community in the museum world is taken to be the corner stone of New Museology which promises more opportunity for mobilizing public interest and support . It is in better tune with the concept of world Heritage and appropriate value based development of human society. Eco museums create an awareness of heritage not for any outsider or public but for the community itself. One of the greatest examples of Open-air or Eco museums in India may be taken to be the placement of Asokan pillars on important highways ,providing an opportunity of reading the Buddhist messages to all in the 3<sup>rd</sup> century BC . Hence to undermine the activities organized in the past would only be an open acknowledgement of our own ignorance. The museum movement in India is nearly 200 years old and since then museums in India have played a very dynamic role in preserving the nation's heritage, inventorying it and developing educational and cultural programmes which help not only in disseminating knowledge about the collection but allow public or community participation too .Thus the cause of "New" or "Eco" museums may be taken up by some museologists who may take the already existing museums role to be traditional or obsolete whereas in India museums are already playing a very important role in educating the society both formally and non-formally . However there are certain limitations from which some museums suffer either due to paucity of funds , lack of experienced staff , lethargy of existing staff etc. Yet it cannot be denied that the theory of museums and their practice unlike many more recent professions remains under-developed . Curators throughout the ages have sometimes been persuaded to commit to paper what they are doing, but very rarely explain why they are doing it, except in the most general terms. Hence giving a thought on the *raison d'etre* of museums themselves is important. A balanced approach to the standards of museum provision and curatorial practice is necessary. There is a need to achieve some semblance of structure, order and coordination to museums in India which would bring recognized standards.

Nevertheless museums have survived massive social change and today, in a smaller world of man , travel, greater leisure, better education , increased environmental awareness and more conscious ecological goals, museums play an increasingly important role in society.

To achieve this there has been a marked shift of emphasis towards improved public facilities ,including attempts to make museums accessible for the people with special needs, reflected particularly, but by no means exclusively in the new types of activities being taken up by the museums and by the new types of museums emerging in France, Canada, Latin America and Africa.

## 9. A PRACTICAL APPROACH TO THE NEW CONCEPT OF NEW MUSEOLOGY

**Dr.(Ms) V. Meena Kumari**

Today, Museums are non-profitable institutions, which collect objects, interpret them through exhibition and research, educate, and conserve objects. The word "Museum" has come from Greek word with the meaning 'The sanctuary of Muses'. Muses are the goddesses presiding over all learning and art. The main pursuit of Museum today is education. It is practicing visual education through visual communication. The museum possesses original objects. So, a museum is able to educate people through original objects. It is achieving its goal by correct (right) communication so that the visitor of any age group can try to understand the object in its correct perspective.

A museum collects objects by various methods like purchase, mutual exchange, gift, loan, excavations and explorations. The conservation laboratory of the museum checks up these objects and later they are accessioned.

Exhibition is a very important feature of the museum. This is also done with the help of a team work involving show case designer, interior designer, electrical technician, subject expert, the director, educational department, conservationist who are all very important while arranging objects in a museum. The objects should be placed at the height of the eye level of a visitor, at the same time it should be well conserved and should be provided with the good security. The museum should be a place, which should attract visitors to visit again and again to know more about objects. It should give replies to the questions asked by all kinds of visitors. The visitor might be a school going child, college student, a researcher, academician or an illiterate one. Hence, the exhibition should be simple and educative. Many

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modern techniques like speech boxes, tape recorders were provided in the show cases in Western countries. Whereas, in India, we are still depending upon guide lecturers to fulfill the above requirement.

The exhibition of permanent and temporary methods consist of 'visual educational value' through a proer visual communication system, therefore the museum can easily teach a visitor about the object without stress and strain.

Museum should be established in the centre of the city or town or a village. This area should be within the approach of any person, to visit the museum.

The documentation of the museum is another important aspect which should be given a priority. This record helps the staff of the museum as well as for research enquiries. This recording should be done in a systematic order. This can give full information from where these objects are brought and can also explain the details about objects. They should also have photographs of those objects along with their records. There are many types of documentation in big museums like General documentation and Specific documentation. The general documentation records are like Accession or Inventory Registers, Day book, Historic file, De-accession Register etc. The Specific Documentation is of Card and Dice method for research, Conservation laboratory, Photography wing, Stores register, Gallery record etc.

Museums in India are classified as per their collection and the most important national museums are governed by central / state governments.

The classification of museums will help to strengthen our ideas. Museums can be classified through their objects as Ethnic, Anthropological, Art etc. We can group one set of museums of similar type to possess the study of that branch of knowledge. This grouping helps us to understand the various branches of knowledge of the country to enlighten and to specialise in those fields. For which again museum becomes a Research Centre. This application of knowledge can help us to develop the history of various fields of knowledge of India. The museum is a type of institution, which can act as a source to reconstruct the history of each branch of knowledge. This concept of new Museology can be strengthened only if museum become strong to give full-fledged information. It should also become a good 'Information Centre' too.

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There are many museums in India of small and big sizes. India has living culture as base. Every place of India has a historical background. Archaeological Survey of India, State Archaeology departments have excavated many sites and established various site museums. All these places possess Research value. The big museums like Indian Museum, Kolkata, National Museum, New Delhi, Salar Jung Museum, Hyderabad, Bharat Kala Bhavan museum, Varanasi, Prince of Wales of Museum, Mumbai, are trying to fulfill their functions by implementing new methods and technologies to become modern. They have adequate financial support as well as they have resources to develop and adopt this concept.

1. Small museums are not having adequate finance to adopt new techniques to develop themselves.
2. Site museums usually, are located adjacent to the excavated area and these are not easily approachable by a common man as they do not possess any bus or rail facility. Hence, they are not easily approachable. Some are reached only by footpath like Chandavaram Site Museum in Andhra Pradesh.
3. These small museums are not having good documentation systems. Lack of proper documentation is an impediment to information and to research.
4. Generally, big museums have good publication wing to publish, general and specific publications. The objects of museums are decimated through these publications. But in the case of small museums; they do not possess any publications like guide books, hand books, catalogue or picture post cards, which help the visitor to become familiar to the objects.
5. Due to the lack of staff the cleaning of objects is not done. The exhibition and stores are not maintained properly.
6. These small museums are depending on big museums or national laboratories for conservation problems. These facilities are immediately not within the reach of small museums.
7. The security in these small museums is not followed properly. They are depending on local police stations and local people. Unless the awareness is given in the local area about those objects, the security cannot be provided to these objects.

8. Since these small museums are depending on concerned authorities for each and every small requirement, they are not able to play an effective role. They are merely acting as "Store Houses".

Unless the small museums also become rich as a "Research centre", the concept of new Museology cannot be applied.

The Museum as a "Laboratory of Education" should be given a priority. Then the small museum also acts as a rich resource centre of Education. When a small museum also starts acting as a rich resource centre of Education, the practical implementation of the new concept of New Museology gains its momentum.

## 10. MUSEUMS AS ACTIVE LEARNING CENTRES FOR FUTURE

**P.K. Bhaumik**

India's rich art and cultural heritage of the past five millenia are not always so systematically preserved in a large number of museums and archives in and outside the country. Historic artifacts, invaluable documents and records published or unpublished are stored in vaults and shelves or sometimes in the open. Some of them are also kept on display for public viewing. Many relics from the past can invariably relate unknown fascinating stories which may unfold new vistas of knowledge.

Our museum collection have enormous potentials. Lack of facilities, dearth of initiative and guidance, absence of proper presentation know-how are some deterrent factors that have blocked the way to make best use of our collections.

People come to museum primarily to relax to get entertained and then to educate themselves in a non-formal ambience. The visitor here is basically not a learner in the true sense. As custodians of museums, how can we make museum visiting a rewarding, memorable, entertaining, educational and enriching experience?

In the conventional sense, art and archaeology museum primarily put up their shows with due security considerations of their objects. Now in the wake of illegal trafficking of objects museums have become extra-cautious. In many cases, the precious objects are kept in glass cases and always invariably under strong vigil. In many instances, special types of show cases are used to provide additional security. It is almost the same with anthropological collections too. These are hard-earned collections over years by many, from different sources portraying the material culture and traditional

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heritage of a community or a nation. For a common visitor, this kind of passive displays may not be exciting in which case a visitor may not come back for another visit.

Information given in the museum publications hardly correlate with the corresponding exhibits in a museum because of lack of right kind of presentation. In some progressive institutes, techniques of multimedia have been introduced recently which definitely provide additional information on the passive exhibits. In some cases however, demonstration counters in science museums enlighten visitors and help them to experience a feel of the past in the creation of specimens under display.

In the process of non-formal education in a museum, curators are the communicators. They communicate the message through exhibits and activities to the target audience i.e. the common visitor. In case it is a passive display, like an icon or an old scroll painting, instant feed-back from the client is normally not expected. In such displays visitor satisfies his curiosity only by visual appreciation. But an exhibit or a cluster of exhibits can be utilized to provide activity-based learning to inculcate a spirit of enquiry, creative talent and generate an understanding in the minds of the visitor.

To a passive audience, it remains just a place of education associated with drudgery and monotony. To an active audience, it could turn into a place of investigation. To an interactive audience it becomes a place for forming and sharpening one's ideas. It is this interaction and not merely a communication between the exhibits and audience that makes the presentation a brain teaser and a cradle for investigative spirit. This has been amply experienced upon in science museums and centres both India and abroad with enormous success. This experience is characterised by a two-prong channel of communication - exhibits and activities. The communicator interacts with its target group and the degree of interaction determines the effectiveness of the exhibit. By changing from passive graphic displays to active working demonstrations and further to interactive participatory exhibits, the museum can by itself transform into a non-formal centre enthusing more and more out of school audience to the practice of investigation which in turn generates amusement.

In order to be interactive, the channel of communication both exhibit and activity has to follow a specific logic pattern. It has to assimilate

information, help in understanding the problem, induce in forming a hypothesis, enthuse in testing the hypotheses and finding the answer. It has to address to find out the basic what, why and how of every question. It should lead the audience to find his answer in a systematic trial and error process. When an answer is found in empirical cognitive way the audience have to understand that it is not the answer but the way of finding the answer which is most thrilling and important. In one word, it is the method of science that has to be highlighted in the channel of communication.

At the focal point, is the communicator who is the moving force behind conceptual development, design and visualization of the exhibits and activities. The success of a museum in the 21st century depends much on the imagination of its communicator, his ability to establish an interactive link between an inanimate object and living audience. Through a continuous process of monitoring and evaluation, the communicator can keep himself appraised of the demand of his audience, their reaction to the exhibits and activities and finally the effectiveness of the entire channel of communication. For a proper evaluation he has to frame well defined objectives for each activity or exhibit aimed at a specific target group and monitor the target group as well as the objective.

Museums no longer remain as storehouses of marvels. Rather these are now to act as powerful tools to bring about radical changes in the logical outlook of the community and thus play a very vital role in social transformation.

A new terminology is frequently being used now-a-days, it is "New Museology". It denotes the new role that the museums of tomorrow would assume. It would have a holistic approach and not merely fragmented objectives. "New Museology" aims at bringing the museum closer to the visitors. It would occupy a more important priority in public itinerary.

Social & Technological changes of today promise exciting and innovative museums of the future. Museums are now heading for the 21st century with open-door policy as to how best they may serve their diverse communities, how information management will streamline their operations and communications, and how to make the best use of the inventive and imaginative techniques for enhancement of exhibitions and serve the cause of non-formal education much more intensely without sacrificing their traditional roles of scholarship and conservation. Nevertheless museums will have to remain in the forefront as masters of communication and agents

of change. As already expressed earlier, it is further being reiterated that an Art and Archaeology, Museums or an Anthropology or Geological Museum can come much closer to the audience in a process of introduction of an element of participation. A few test cases could be as follows:

- a) A Musical Instrument gallery in a conventional museum normally presents various kinds of original instruments which form an integral part of the material culture of a community. By taking resort to suitable audio-visual media, visitors can have an access to the tune of an instrument when played through a tape or generated through microprocessor chips. Culture to which a particular instrument belongs can be shown through a synchronized video programme. In some cases visitors can be made to participate in playing an instrument. The sound track of a video tape can be silenced and visitor may contribute to provide suitable musical rhythm to dance performance being shown on the monitor. Such an event will definitely develop enormous thrill in the visitor's mind which he gains through the process of involvement and interaction.
- b) A Folklore Museum on Fisherman's life in the coastal region contains various artifacts, gadgets and accessories which they use in day-today fishing practices in the sea. Their life pattern is depicted in recreated hutments. The roaring of the ocean can be intermixed with the recreated ambience to add life to the display. After a visit to the section, visitor may like to take home some memories of this visit if he can participate in a "treasure hunt" kind of activity. He may find it interesting to identify certain specific gadgets or implements which the fishermen adopt in their pursuits, from the displayed lot.
- c) The Anthropology gallery where advent of man through the process of evolution has been presented by means of passive dioramas and static models can be given life to reach the visitor more intimately. Figure heads in the evolutionary process can be made to speak about them. This is possible through special audio techniques. Spot lighting in consonance with a narration can make the presentation more lively.
- d) In a gallery of Indian tribes, where typical habitats are recreated in static shows, visitors may be offered an opportunity to wear apparels of some tribes in a typical setting. Instant photography with special headgears, ornaments or robe could be a very attractive take-home souvenir. A city dweller in a Naga tribe dress is definitely a fascinating experience for any visitor.

e) A rich display in a numismatic gallery can be supplemented with good number of activity-sheets for organised group participation on identification of coins, getting an idea about their method of production, learning about the metallurgy as well as historical data about the reign when such coins were introduced etc.

In brief, an element of participation on the part of the visitor in the presentation plan is sure to enhance the appeal of an exhibit substantially irrespective of whether it is a museum of art, archaeology, science, natural history, geology or anthropology. In the learning process, museums have a very significant role to play in the future.



## **11. CONCEPT OF NEW MUSEOLOGY & CHALLENGES OF 21ST CENTURY NEW MUSEOLOGY AND ITS ROLE IN INDIAN RURAL DEVELOPMENT**

**Dr.(Ms) Anupama Bhatnagar**

As the very topic suggests, the idea here is not to discuss so much the definitions and new Model of New Museology but the paper focuses on the positive role of new type of museums to meet the problems and challenges which are going to confront the museologists in the next century. Apart from glorifying the culture of the past, attempts should be made to link the accumulated knowledge and experience of the past to develop a New India of our dreams.

India is a developing country and is bound to undergo significant changes in every sphere of life. However, every change may not be a developmental one. Development minus culture has no meaning. The modern development of our country, based on western model, is fast uprooting our age-old culture, values and traditions. The gap between the rich and poor is widening day by day. Yet, the traditional museums and museologists of India are playing a passive role to meet these new challenges. No doubt, these museums are preserving our cultural heritage and bringing it to lime-light through their exhibitions, research and scholarly publication yet, they have failed to link this knowledge of the past with the present to meet the new challenges arising out of modern development. Their greatest weakness is that they have no relationship, whatsoever, with the members of the community they tend to serve and with whose finances they are being run. Most of our big museums are located in the cities and, thus, they are totally unaware of the problems of the rural folk who form the bulk of Indian population. They are equally ineffective to meet the growing needs, problems

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and challenges facing the urban areas, such as the problems of atmospheric pollution, over -population of the cities and towns resulting in over-crowding, slums, unhygienic conditions, spread of various diseases and the soaring rate of crimes.

Being dissatisfied with the passive role of the traditional museums, which are based on the European model of 17th century, to meet the new challenges and problems, Some leading museologists of the world assembled together, formulated new concepts of Museology keeping in mind the numerous problems and challenges facing the world today, and provided fresh guide-lines to develop new models of museums which will be flexible enough as compared to the definitions of ICOM and will be more useful to help the society world-over to face the new threats and challenges. These new concepts and paradigms are given the name of New Museology.

We must therefore understand that, new museology is not a new science but a new movement within the framework of museology<sup>1</sup>. New museology does not oppose the existence of traditional museum, such as the Salar Jung Museum, which are doing a commendable job to preserve and promote our National Culture for the outside world.

New Museology, on the other hand, provides fresh concepts to develop new types of museums and helps the members of a local community to identify their socio-economic and cultural needs and plan their own development without the dictates or interference from outside.

Let me also mention here some of the basic fundamentals on which New Museology operates. Firstly, 'New Museology, based on interdisciplinary approach, considers equally all the products of humanity - be they artistic, religious, technological, domestic or linguistic - as integral component of a culture, together being a coherent statement of the relationships within a community and of a community within the environment<sup>2</sup>. Thus, the New Museology takes a holistic view of culture.

Secondly, New Museology adopts smaller areas and its population to operate upon.

Thirdly, New Museology which relates the past to the present by its perception of continuity of time, contributes to the development of both, the individual and his society.

Fourthly, New Museology in which the object and that which is man-made have as their only role that of providing information about what is human and alive<sup>3</sup>.

Some of the new types of museums which act as the main agent of change of tools of New Museology are the "Neighbourhood Museums", "Community Museums" and "Ecology Museums". All of them have their specific society oriented functions. All these new museums, however, have three common characteristics.

Firstly, the attention here is focused on the visitor rather than on the objects which are only the means and not the end in themselves.

Secondly, the active participation of the people as whole to evolve methods and strategies to own and run these museums without the slightest interference from any outside agency and Thirdly, the term "Culture" is not used here in its narrow sense. It has the holistic approach where culture is dealt in its widest sense, including socio-economic aspects as well as the Natural environment.

The basic functions of the museums are mobilising and awakening of the local people of their socio-economic and cultural needs, training and research by outside experts who act from behind the scene.

It will be worthwhile to discuss the establishment of Barquisimeto Museum in Venezuela as an example to make the point easy and understandable. The basic aim of founding the Integral Museum of Barquisimeto was to make the community realise the need of a museum which will provide an easy access to the members of the community to know all about their local heritage and also to plan their own development. With a view to determine the profile of the museum, the specialists as well as the representatives of the community and the local authority were invited to participate in the discussion and planning. Thus, the idea was that the museum would provide the community, which had created the museums, with the means of recognising, finding and relating to itself the local, national and global culture. It must study and analyse the cultural roots of the community and exploit the same as a base for future development. Here the daily experiences of the community, i.e. oral traditions, dance, music arts and crafts and other creative activity provide the point of departure to plan the future development of the community.

The representatives of community work on various museum committees which were assigned specific tasks, such as finances, acquisitions, community promotion and voluntary services which made the museum a people's museum in its real sense. Here, the ownership of the museum remained with the people. The professionally qualified staff was recruited on contract basis.

Yet, there were others who closely knew the community and were eager to serve the museum and develop necessary professional skills<sup>4</sup>.

Thus, an integral museum plays a leading role in enabling the individual to identify with his environment in its entirety. There can be no question to day in Latin America, of museums being devoted only to heritage, they must also be devoted to development.

India is a large country with over-growing population living in villages. The defective planning from the top without having the slightest knowledge of the local needs and so also the total neglect of active participation of the local people, the development of smaller areas has not yielded desired results. Besides, a well-informed public is a pre-determined condition of democratic society. India, with seventy per cent of its population being illiterate and semi-literate, badly needs such cultural institutions, such as the integral museums and Eco-museums which will create cultural and socio-economic consciousness among the local people, provide them with various expertise, and enable them to plan and manage their own cultural and socio-economic development. It is gratifying to note that the Union government has decided to delegate all executive and financial powers to local Panchayats with a view to enable them to plan and control their developmental programmes. It should be the duty of Indian museologists to establish new paradigms, suitable to the needs and requirements of the society, in accordance with the concepts of New Museology. These new models could function under the direct control of the representatives of local people. Of course, the initial financing may be done by the Panchayats and, in due course of time, fresh public initiatives will be developed to make these museums self-sustaining.

India is passing through a transitional phase where an agrarian economy is being transformed into an industrial one. Our cultural roots are fast being uprooted due to the demolition of our age-old social structure. The ancient social values and traditions are under the threat of total extinction

due to the overwhelming impact of western culture. The ever-growing Indian population, over-crowding of cities, the constant widening of the gap between the rich and poor, the problems of illiteracy, unemployment, un-touchability, superstitions, poverty and hunger are some of the major challenges which are going to be further aggravated during next century. The Indian museums and Museologists the custodians of tangible evidence of the cultural heritage of India, are loaded with heavy responsibilities which they must discharge very carefully and effectively. The concepts and new paradigms, working as tools for development, are available to us for ready reference and for future guidance. Indian Museologists, who are second to none in the world, must choose and adapt all such new concepts new models which well suit our requirements conditions. We need not imitate the ideas and copy the models functioning elsewhere. Let us mend and adapt them to fulfill our needs. However, Indian museums and museologists, have little time at their disposal to act promptly but wisely so as to retain their identity and purposeful existence in this competitive age. Let us wake up before it is too late.

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## 12. THE ART OF BOOK-BINDING IN DECCAN: SOME ASPECTS

**Dr. C.P. Uniyal**

The knowledge of art & crafts has been handed down to us through various means, namely the material remains, the monuments, books and manuscripts and living traditions. Books & manuscripts are thus, the foremost sources of knowing these glories; and therefore their preservation and protection becomes a very important task, a fact appreciated in the past too. This awareness led to the evolution of book binding, we see important books and manuscripts well protected between beautiful covers, besides being a protective measure it is also a craft in itself, which has attained the heights of artistic excellence in some cases.

We find some excellent example of binding in various libraries, belonging to Qutub Shahi and Asif Jahi periods and some traditional families of bookbinders are still doing marvelous works. Not only the workmanship and artistic skill of artisans of this profession but their knowledge of materials from preservation is worth study. It was not necessary for a calligrapher or scribe to be a binder hence, it is not necessary that the cover belongs to the period to which the manuscript belongs<sup>1</sup>. In most cases the periods were same; and in that way the study of book covers provide an excellent medium of study of influence the traditions, techniques etc., one area had on other parts of the world.

Before taking up the study of book binding works of Hyderabad, it would be necessary to look into the development of this art over a period of time. It is necessary because these had strong foreign influence on their works.

In the ancient world the tradition of writing begins with inscribing on stones, tablets, metal plates, roles etc.; but not in the form of books. The beginning of

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book binding works is with the Coptic bindings of Egypt<sup>2,3</sup>. The earliest codices were versions of gospels written on Papyrus sheets in the monasteries of the Coptic Church in Egypt (about 1<sup>st</sup> –6<sup>th</sup> centuries AD). The earliest examples of these layers of papyrus stuck together covered with leather and provided with threads to save materials used to fasten the book into a kind of parcel. Of these earliest Coptic bindings only fragments survive. Specimens of the 9<sup>th</sup> –11<sup>th</sup> centuries show a variety of decorations<sup>4</sup>. The artistic excellence achieved by this craft is due to Islamic artisans influence, who developed a highly skilled leather craft in Syria and Egypt. The artisans were well versed about leather processing techniques like tanning and decorations. These bindings contain decorations with blind tooling (without gold work) incised lines or pierced in various forms<sup>5</sup>. The ornamental work which was prevalent in almost all over the world until the later middle ages (13<sup>th</sup>-14<sup>th</sup> centuries AD) was of austere abstract type, consisting of interlacing bands, knot-work, intricate geometrical arabesques and various scripts<sup>6</sup>.

With the beginning of 15<sup>th</sup> century, the artistic leadership passed to Persia and we see the development of more delicate techniques, which are refined and splendid. Craftsmen at Heraat developed the techniques of exquisite filigree leather and gilded, cut-paper work and a deep blue painted ground, commonly used to decorate the doublers of bindings. These contain patterns stamped from large metal blocks, designs embossed in thin leather by means of matrices of tough camel-hide, landscapes with animals in cut and painted, leather, floral arabesques, lotus blossoms, could ribbons, coloured and gilded motifs<sup>7</sup>.

Yet another significant development of 15<sup>th</sup> century binders of Heraat was the technique of miniature painting on paper-machie boards, under lacquer varnish. These were very popular in 16<sup>th</sup> and 17<sup>th</sup> centuries at Tabriz and Isphahan under the Saffaird dynasty. These Persian styles can be very much seen in the binding works of 16<sup>th</sup> & 17<sup>th</sup> of Indian sub-continent.

Coming to the development of binding work in Indian context, the earliest traditions was oral (*sruti*) transmission of the texts from generations to generations. Leaving writings on stones, clay tablets, metal etc., we get unbound sheets, first in the form of tree leaves (palm leaves), birch bark and then loose paper folios. The loose sheets of palm leaves were secured between two wooden boards (*palakas*). The sheets are attached with each other with the help of a cord passing through a hole at the centre. Loose paper folios of ancient Hindu mythological texts were protected between hard boards or paste boards a wooded *palakas* and then wrapped in a cloth giving it the name of '*pothi*'. The covering boards were invariably decorated with paintings<sup>8</sup>.

The elaborate form of binding with rich ornamental work on leather is creation of Persian artisans in late medieval periods. Both the techniques i.e. paste boards covered with decorated leather and past boards painted and lacquered were in use. Giving his observations Sir Thomas Hendley mentions "The best specimens of book bindings that are now made in India are from Ulwar and are of Persian origin<sup>9</sup>.

Not that other local artisans were not creating beautiful covers, but in lesser numbers. We get marvelous examples of wood covers carved out beautifully and inlaid with ivory and other materials one such example is a manuscript cover of 17<sup>th</sup> century from A.P. at British Museum, London. This wooden cover is inlaid with designs in ivory depicting Sri Rama enthroned with attendants in the centre and large fabulous birds on either side<sup>10</sup>. We also come across numerous examples of painted wooden book covers from other parts of India, in which local mythical scenes are depicted. The popular art of Deccan, Banaganapally lacquer work has been extensively used for decorations of book covers<sup>11</sup>.

The Banaganapally lacquer work, practiced by local '*Kamsali*' (gold smith) community reflects Persian influence in its decoration<sup>12</sup>. It bears exclusive Persian floral designs, Islamic geometrical motives, and figures of Deccani miniatures and colour scheme of Mughal interiors. It has given this craft a pride place and wide patronage. The technique of working has two or three variations, depending upon requirement of the work. Generally a ground is prepared on the surface to be decorated. Ground preparation consists of pasting muslin with tamarind seed paste and burnishing of the dried surface. This is followed by a application of ground layer consisting gypsum, Baryte (Barium Hydroxide) and chalk powder, followed by fine furnishing each time decorative motifs, designs are then drawn or stenciled.

The effect of gems setting relief etc., was beautifully achieved by manipulating the paste '*ubbettu*' (in Telugu) in this super craft the materials i.e. the paste is made either by grinding fine textured brick or gypsum with gum arabic. Sometimes paste of cowry (shell, calcium carbonate) is also used. This prepared paste is generally applied on the leaves and flowers with the help of a fine brush to give the effect of relief. After attaining the relief work over the surface an over all coat of chalk powder or of any single colour is given with the mixture of gum. Then the painting work is carried out. If vegetable colours were used, they were first boiled with alum for permanence. Varnish or lacquer



was applied when painting was completely dry. Cheap substitute for gold leaf like bronze powder and tin foil (perni) were frequently used.

Coming to local binding works of Hyderabad during Qutub Shahis and Asif Jahis we get many fine examples, which give us glimpses of fine Persian works adopted and combined in local folks. Few examples worth mentioning here:

1. Three Masnavies – Golkonda (about 1620 AD) pasteboard covered with leather having blind-fooling, gold filled in the decorations.
2. Rauzatul-Mubbin- Persian Masnavi- on Mysticism pasteboard covered with leather, cutwork designs local lacquer application is evident.
3. Kulliyat – Ahli – Siraji –Qutub Shahi (Mid. 17<sup>th</sup> Cent. AD), but binding is of late Asif Jahi period, pasteboard cover with leather and gold line work. The name of the binder – Yusuf Ali is written on the inner side of the cover.
4. Kulliyat – Ahli – Shiraji – Royal codex of Qutub Shahis, 1045/1636 AD, paste board cover with leather showing strong Persian influence having leather filigree, cut designs and decoration of inner side with cloth having gold decorations in pink red and blue colours.
5. Kitab-e-Naurus, 17<sup>th</sup> Cent. Bijapur, binding is of late Asif Jahi, period. Paste board cover with leather back and corners. Central part covered velvet, peacock embossed upon, tin foil of having golden effect.

The later techniques of binding in Hyderabad show intensive use of velvet. We also get cloths used for bindings dyed with orpiment (sulfide of arsenic) to keep away insects and micro organisms<sup>13</sup>. The covers were richly embroidered and brocaded in velvet and silk. The important books or manuscripts were richly decorated.

We get interesting account on the book binding industry of Hyderabad in Asif Jahi period<sup>14</sup> in Mumlikat - e - Asfiya. It mentions in high spirits about this art. Establishment of Mahbobiya karkhana of book binding by Shaikh Mahboob Qurashi in 1925 is mentioned. We get names of bookbinders like Yousuf Ali on inner covers, his family has done excellent work in this field and some of them are still pursuing this craft.

Sometimes we come across interesting beliefs of artisans about the protection of their works. They believed that writing words of "Ya-Kavikaz", "Ya-Kavikaz" in the beginning and at the end of the book keeps insects of microorganisms away from them<sup>15</sup>.

Many interesting examples of local bindings belonging to Asif Jahi period are available in the library of the Salar Jung Museum. A paste board cover of a Quran printed in 1845 has a beautiful Banaganapally lacquer work. Another interesting cover of a book presented to Salar Jung III, in 1923, authored by Abdul Sattar. It has a red velvet cover with Zari work and minor work at the centre. Yet another cover is of a diary of 1913 in which use of velvet and beautiful gold embossing work is done. Examples of beautiful book covers made of fine wood, covered with velvet, in box shaped like a book are also available.

Thus, the art of bookbinding was not merely a craft to protect and decorate books and manuscripts but achieved the heights of artistic excellence. It has many things to convey and inspire generations to come about the techniques, motifs and knowledge of preservation and protection. It interestingly supplements the study and arts of traditions of various periods. With reference to the state of Hyderabad, the study of actual materials remains, probably their technological and scientific study in light of existing traditions of this art, may throw some light.

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### 13. AGATE - A SEMIPRECIOUS STONE IN SALAR JUNGS' COLLECTION

**Ghanshyam Kusum**

Owing to the presence of an envelope of atmosphere around the earth, life began here as early as 600 million years ago. Man, the toolmaker appeared in Africa, some three million years ago. Since then Man's acquaintance with the said portion of the earth's crust is as old as his antiquity and he has exploited not only commonly found rocks such as granites, basalts and quartzite, but also precious and semiprecious minerals.

By the term agate the mineralogist understands a composite substance and association of certain siliceous or quartz like minerals. Theophratus the great Greek Philosopher and disciple of Aristotle says that agate obtained its name from the river "Achates", now known as the "Drillo" in Sicily, because on its banks the first specimens were found.

Agates are found in Scotland, Saxony, Arabia, China, India etc. It occurs in the form of nodules and various theories have been propounded from time to time, for the purpose of explaining the origin of the agate nodules in the cavities of the rock wherein they occur. But the agate bearing rock is in most cases an ancient lava. Since agates generally have more resistance than the lavas or other rocks on which they develop the hardness of agate is '7' in Mohs scale. A stone examined by Sir David Brewster was found to have over 17,000 definitely marked bands in an inch. Agate is remarkable for its beauty and peculiarity patterns, lines or bands running through the stone. When these are straight the agate is called "*Ribbon agate*", when they are zig zag it is known as "*Fortification agate*" because of its resemblance to a fortification; when the lines follow the form of an eye the term "*Eye agate*" is often employed. When containing apparent marks of vegetation it is known as "*Moss agate*". Agate of alternate black and white bands are known as "*Onyx*". The word onyx is derived

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Sri Ghanashyam Kusum, Keeper. Salar Jung Museum, Hyderabad

from Greek meaning "*Human nail*". Black and white bands is "*Sardonyx*" and red and white bands is known as "*Red agate*".

Many and various are the virtues ascribed to the agate by the ancient Masters and when considering these it may be well remembered that they had a passion for making meanings obscure in order that the hidden secrets might be successfully quoted. "*The pleasant scent of the agate obtainable most truly by rubbing together two polished specimens*", is loaded by Pliny. Orpheus recommends that the "*changeful agate be steeped in wine to improve the flavour*". Rabi Benoni of 14<sup>th</sup> century Fame advised that, "*an agate be held in the Mouth to quench thirst and sooth fever*". It was regarded as a charm against poisons which no doubt accounts for its being used to form vases, bowls, cups and vassals for holding food stuffs, specimens of which are still found in more or less perfect state in the excavations. The Mohammedan engraved on it the symbols of Hassan and Hussein, grandsons of the Prophet of Islam and placed it round the neck of children to protect them from falls and accidents. An agate was bound to the antler to induce a good harvest.

We have the evidence of some semi-precious agate in India and Pakistan since Indus Civilization. And the history of the industry probably extends back for a considerable period of time before this, as finds in pre-Harappan levels at Amri in Sind and Dholavira in Gujrat. Agate is a popular material for the Manufacture of beads and a lot of unfinished beads were reported from sites like Chanhu-daro, Harappa in Pakistan and Dholavira and Lothal in India, which indicates that they were locally made. Beads of agates have been collected from several chalcolithic sites in central, western India and Deccan. Among Neolithic and Megalithic sites in South India agates were used for the Manufacture of beads. Agates were always commonly used materials for some objects. It has also reported from Painted Gray-Ware culture level and Northern-Black-Polished Ware culture level in India.

An exceptional collection of agate is housed in the Salar Jung Museum and is displayed for the public in the Jade gallery. All these are superb specimens of workmanship & creation. The collection under discussion is all acquired by the Salar Jungs ; in fact, three generations of this illustrious family who were administrators, scholars and connoisseurs of art, served as Prime Ministers to the Asaf Jahi rulers of the erstwhile Hyderabad State. The collection comprises of variegated workmanship. A few examples from the displayed agate objects are referred to below:-

1. German Silver Circular cover containing five small boxes all are filled with plaques at top and bottom (Pl. I)

Banded agate  
India  
19<sup>th</sup> Century  
ACC No. XLIX / 698

2. Cup & Saucer

Translucent banded agate.  
India  
19<sup>th</sup> Century.  
Acc No. XLIX/699

3. Miniature Cup & Saucer

Banded agate.  
India  
19<sup>th</sup> Century.  
Acc No. XLIX/700

4. Cup & Saucer

Green, Brown and Greenish agate.  
India  
19<sup>th</sup> Century.  
Acc. No. XLIX/701

5. Mortar and Pestle carved on either side of the Mortar with a geometrical design and the two ends carved to represent fish heads, the handle of the pestle is slighter curved and octagonal (Pl. II).

Agate  
India  
19<sup>th</sup> Century.  
Acc.No. XLIX/702

6. Oval shaped bowl.

Banded Agate  
India, 19<sup>th</sup> Century.  
Acc.No. XLIX/703

7. Miniature bowl

Agate  
India  
19<sup>th</sup> Century.  
Acc.No. XLIX/704

8. Mortar and pestle

Reddish agate splashed with greenish grains.  
Acc.No. XLIX/70  
Banded agate  
Europe  
20<sup>th</sup> Century.  
Acc.No. XLIX/706

10. Small seal.

Agate  
Europe  
20<sup>th</sup> Century.  
Acc.No. XLIX/707

11. Mohnal encrusted with turquoise branch leaves in gold setting.

Agate  
India  
19<sup>th</sup> Century.  
Acc.No. XLIX/788

12. Armlet of yellow colour encased in silver with rings on either side inscribed in Naskh with Quranic texts (Pl. III).

Agate  
India  
19<sup>th</sup> Century.  
Acc.No. XLIX/1511

13. Leaf shaped talisman engraved with Quranic texts around the border and a round panel in the centre which is engraved as a tree (Pl. IV).

Agate  
India  
19<sup>th</sup> Century  
Acc. No. XLIX/1526

14. Oval Shaped plaque inscribed with Arabic text.

Agate  
India  
19<sup>th</sup> Century  
Acc.No. XLIX/1539

15. Head shaped plaque minutely inscribed with Quranic verses round the borders and with the inscription and other Arabic text in bold letters with a centre panel bearing the date 1176 H. in Nastaliq script

Agate  
India  
18<sup>th</sup> Century  
Acc. No. XLIX/1573

16. Oval shaped plaque inscribed with a Quranic verse around the border and with the names of Allah, Muhammad and Ali in the centre panel (Pl. V).

Agate  
India  
19<sup>th</sup> Century  
Acc. No. XLIX/1599

These agate objects are mainly collected from Middle East China, Europe and India. This is indicated by their styles of making and associated workmanship.

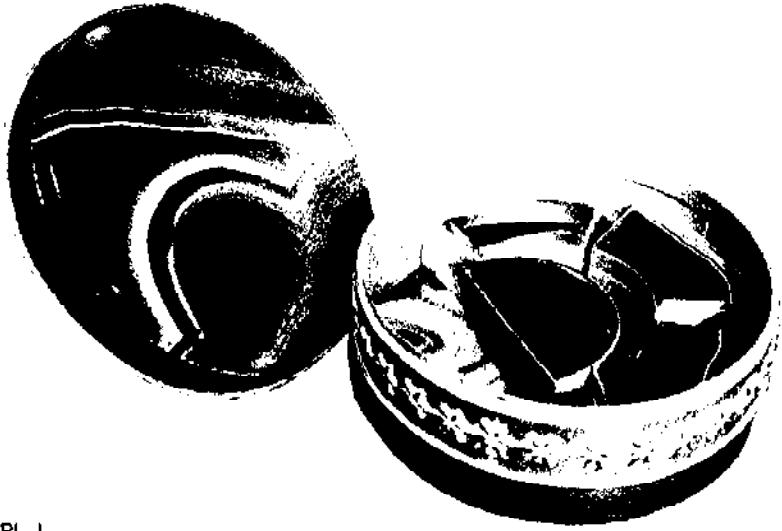
The Agate collection objects in the Salar Jung Museum, is not only the largest single collection of excellent agate objects but also the most spectacular and varied. Unfortunately these connoisseurs did not leave behind any records which would have been of great help in tracing the history of these precious



objects of Indian workmanship, as to how, when and from where these were acquired.

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PI - I



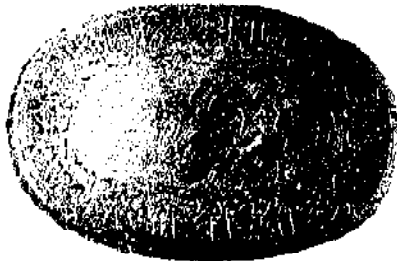
PI - II



PI - III



PI - IV



PI - V

14. PIAZZA SAN MARCO ; GIOVANNI ANTONIO CANAL  
OIL ON CANVAS; SALAR JUNG MUSEUM, HYDERABAD

Dr. J. Kedareshwari

The Salar Jung Museum, Hyderabad possesses an oil painting portraying a view of Venice<sup>1</sup> considered to be the "Queen of the Adriatic" and one of the most famous and singular towns in the world bejeweled with noble and magnificent palaces, churches, campanile and cupolas. Due to lack of documentary record of the source of acquisition, the provenance of this painting remains unknown. However it may be presumed that it was acquired by the collectors either by Sir Salar Jung I or his grandson Nawab Salar Jung III<sup>2</sup> during one of their journeys abroad.



Pl. I

**Giovanni Antonio Canal ( 1697- 1768) (Pl. I) known as Canaletto** who executed this work (Pl. II ) was born in Venice on October 18<sup>th</sup> 1697. He perhaps received his early training from his father Bernardo Canal who was a scene-painter. During his early apprenticeship his exposure to complicated and highly fanciful theatrical sets with a typical backdrop having a soaring perspective of arches, and a near-impossible combination of architectural details would have influenced his compositions and perception. While in Rome, after 1719, Canaletto was anxious to use his talents in other directions and during the years of his prime he transformed the approach to topographical painting becoming an artist above all in connection with eighteenth century Venice. In 1763 he was elected a member of the Venetian Academy.

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Dr.J. Kedareshwari, Keeper (Education, Publication & Public Relation), Salar Jung Museum, Hyderabad

Most of Canaletto's Patrons were foreigners, young Englishmen visiting Venice on the grand tour, ambassadors, merchants and foreign princes. For them Canaletto could provide views of the well-known squares, Canals and Churches. It is said that no other city has ever had such extensive pictorial documentation from one artist. In his earlier canvases he had used large figures but in later years these were reduced in size. It is held that the people in his streets sometimes were, filled in by Tiepolo, perhaps a trainee artist or apprentice working in his studio.

One of the best Corpus of Canaletto's work between the late 1720s and 1746 is perhaps with the Windsor Collection, about fifty paintings and 150 drawings bequeathed in 1763 by Joseph Smith an English Merchant resident (British Consul ? ) in Venice and a considerable patron of Venetian art.

Many of the views produced in 1730 s were engraved by the architect Antonio Visentini who is said to have also engraved the series of fourteen views of the Grand Canal after paintings by Canaletto in 1735. Canaletto is said to have recorded the English views too, during his stay there between 1746-1756 but though these might have won him some popularity, art critics argued, especially the English, that he did not produce works so well done as that of Italy. In fact his English works were supposed to have lacked the picturesque element and were probably influenced by old techniques and strokes, use of colours which he applied to his venetian works. He probably could not adapt and give that particular atmospheric effect to his works in England.

However Canaletto had a decisive influence on Venetian painters and English artists as seen in the works of Thomas & William Daniell, Samuel Scott, his nephew, Canaletto, the painter of Warsaw (Bernardo Belotto). Ultimately in England it was said that Canaletto who settled in Warsaw was the original one and he was the masquerader. Francesco Guardi (1713-1793, The Salar Jung Museum has his works in its collection) another celebrated Venetian artist is said to trained in Canaletto's studio for sometime

Depicted in this picture is the Piazzetta di San Marco<sup>2</sup> (Pl. II), principal entrance of Venice from the sea. Piazza of San Marco is the focus of Venice, Napoleon styled it as '*le plus beau Salon de l' Europe*'. It is a famous tourist spot. Deprived as Venice is of any other considerable portion of the terra firma, the piazza is the only place in which the population assemble for the purposes of public festivities, enjoyment, celebration of all the great triumphs of the state and here were represented those character-

istic national ceremonies with which the Venetian government was accustomed to stimulate the energies of its citizens.

The Piazza forms an oblong rectangle, 576 feet in length and 269 feet in its greatest width and is enclosed by the most magnificent and striking buildings in Venice. In 1723 the old brick pavement of the Piazza was relaid as seen in the picture(pl II). Apparently there are some works about four views of Venice which show this old brick paving.

San Marco was also the spot which hallowed every enterprise of whatever nature, and It blended in a peculiar way the civil and religious character with which every act of the Republic was imbued.

We can see how, Canaletto carefully composed this picture (pl II)and meticulously executed it. The handling of this picture is truly calligraphic with a particular method of applying brush as pen-strokes, a conscious repetition of dots and twirls, the pattern of which makes up the composition. The artist must have made a number of diagrammatic drawings ,aide memos and used a camera obscura giving the picture a perspective and detail that is admirable. He has chosen his view point very clearly , giving close attention to the fall of light and shadow. The figures in the square have transformed the picture into an animated and coherent scene.

On the east the Piazza is bounded by the Basilica di San Marco, one of the most celebrated temples in the Christian world. A part of the western façade Of the Basilica is seen on the left. This was the state church of the Republic, in which the newly elected Doges were presented to the people, and in which the authorities attended service on festivals in full state. St Mark was the patron Saint of Venice and the Basilica is the repository of the Evangelist's body. The edifice was modelled on the Church of the Holy Apostles in Constantinople. It is built in the shape of a Greek cross (with nearly equal arms) and covered with Byzantine domes .The edifice is richly ornamented and decorated with lavish and truly oriental magnificence.

The building is 250 feet long, one hundred seventy wide. The lunettes of the five portals are filled with mosques of various periods. Over the main entrance is the last judgement executed in 1836 .The lunettes and soffits of the remaining four portals contain the story of the translation of the body of St Mark. St Mark had been adopted as the patron and protector of the Republic early in the 9<sup>th</sup> Century when his body was brought from Alexandria to Venice.

The interior of the Basilica of San Marco is magnificently decorated. The walls gleam with rare marbles; the vaulting is adorned with splendid mosaics, the floor is inlaid with a variety of stones Jasper, porphyry, agate etc while all around are columns of precious marbles. The mosaics in St Mark's occupy 40,000 sq. feet of walls. Depicted herein are Christ's history, Chief facts of the New Testament, the Gospel story, Acts and martyrdom of the Apostles and the story of St Mark, the Patron.

The main fabric of St Mark's dates from the 11<sup>th</sup> century, the walls are of brick, but they are coated on and encrusted throughout with slabs of marbles, alabaster and other rare stones, and the whole is enriched with hundreds of pillars and a profusion of gold and mosaics. The ruined cities of Altinum and Aquilera were ransacked to ornament and enrich this church; for centuries the captain of every ship that traded in the Orient was ordered to bring marbles or fine stones for the builders; wherever the Venetian fleets went they brought home costly marble pillars, Byzantine sculptures trophies precious stones .the famous bronze statues 5 feet in height on top of the main portal probably belonging to Nero's arch in Rome from whence Constantine the great removed them to Byzantium, were brought to Venice in 1204 by Doge E Dandolo after the conquest of Constantinople. Napoleon carried them to Paris in 1797 but they were restored to Venice.

In the view is seen a part of the western facade of the Palace of the Doges. It was first built in 1320 for the first Doge of Venice, enlarged in 12<sup>th</sup> Century and from fourteenth Century onwards many important additions were made to the old building. Thus the Southern Wing faces the Grand Canal. The palace was not only used as the official residence of the Doge, but as the seat of the government of the Republic and the place where all the Councils of State were held.

The Court of the Doges Palace was very ornate and costly example of Venetian Renaissance on the Eastern Facade was the "The *Scala Dei Gigantic*" (Giants Staircase), It is adorned above on either side by the statue of Mars & Neptune, representative of the military and naval supremacy of Venice. These were executed by San Sovino in 1554. Every Doge was crowned on top of the landing, the electors standing around him while the people acclaimed him from below, in the courtyard. The Scala de, Gigantic leads into the palace by the Scala d' Oro.

On the inner side of which (not visible in the picture) is this magnificent doorway giving access to the interior courtyard. It was at first called

Porta Dorata because the sculptures and the ornaments were gilded; later its name was changed to Porta della Carta because the Public decrees were posted here. Over the portal is a relief of the Doge Francesco Foscari Kneeling before the Lion of St Mark. On each side are statues of Fortitude, Prudence, Hope and Charity.

On the right of the picture is seen the Old Library. This was erected by Sansovino in A.D. 1536-53. It is perhaps the most magnificent civil building of the 16<sup>th</sup> Century in Italy and the crowning triumph of Venetian art. The Library itself was founded by Petrarch who, twelve years before his death settled in Venice and presented to the Senate his valuable collections of ancient manuscripts.

On the right side is visible the Campanile. The loggetta at the foot of the Campanile, was a place of meeting for the Nobili. On July 1902, the old Campanile crashed down, but was admirably rebuilt in 1905-11.

The two Granite columns on the molo between the Doges' Palace and the library, were brought from Constantinople and erected here in the twelfth century. On one of the pillars is the winged Lion of St Mark holding the Gospel in his paw, on the other St Theodore (the old patron of the Venetian Republic) standing with sword and shield on a crocodile (Pls. III & IV).

Facing the columns on this side of the picture from where the artist probably planned his view is the Clock tower (Pl. V). To the right of the tower the most magnificent and striking buildings in Venice enclose the Piazza. On the left of the picture given here are the Procuratie Nuove originally erected for the accommodation of the procurators of St Mark; on the right stand the Procuratie Vecchie, a range of buildings erected in 1500; in the far end of the Piazza is the Nuova Fabrica erected in 1810 by order of Napoleon. In the Distance is seen S. Giorgio Maggiore from where the Piazza can be viewed (Pl. VI, executed by Canaletto).

This painting is considered to be a masterpiece of the Salar Jung Museum. Timothy Wilcox, art historian (who visited the Salar Jung Museum to help identify the art objects in 1980s, when he was a curator at the Victoria & Albert museum, London) told the author of this article during her visit to the V&A, London that this work was a copy of Canaletto's work. The head of the painting section, Victoria & Albert museum, London told the author that there was no record that Canaletto's work was in India as a complete



compendium had been published on Canaletto and this particular work does not find mention there. However some more study would be required to be done before coming to any conclusion.

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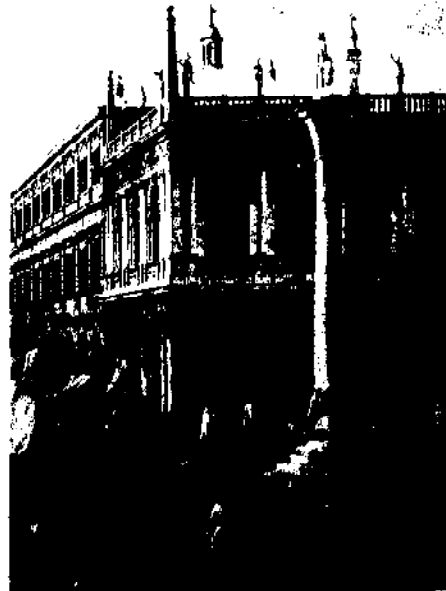
1. Founded in the fifth century as a place of refuge during the invasions of Italy By the Huns, Venice took the shape as an independent state about the end of the seventh century, to assume later the form of a Republic with its head, the Doge or Chief Magistrate ranking as one of sovereign powers of Europe . Venice is built on a hundred islets formed of millions of piles partly by wood and partly of stone. The whole city is the most colossal edifice upon piles, that the world has ever seen. The streets are canals spanned by about four hundred bridges 'This town resembles no other town' writes Mauclair 'for here are no houses, no carriages, no dust, no horses, no carriages, no dust, no smoke here one hears nothing but the human voice.'
2. The museum has in its collection a leather Album with view of the Piazza of San Marco which could have been acquired by Nawab Salar Jung III as a souvenir during his visit to Italy (Pl. VII).



PI-I



PI-II



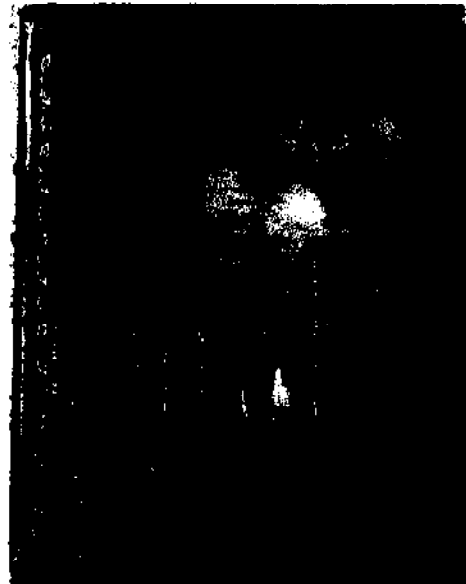
PI-IV



PI-V



PI-VI



PI-VII

## 15. SELECTED TREASURES OF CHINA AND JAPAN IN THE SALAR JUNG MUSEUM

**M. Basava Rao**

I have the opportunity once again to say that there are no better words or greater tribute to the Salar Jung Museum than to state that it has Meibutsu and DENSEI HUI which in Japanese language mean celebrated art objects and heirlooms handed down from former generations.

The Museum is very well represented by more than 5000 objects comprising an excellent cross section of decorative and applied arts of China and Japan. Presenting the selected treasures I have chosen a dozen objects, seven from the Chinese collection and five from the Japanese collection after a careful and critical study of the same for their concept of form, choice of material, excellence in execution and enduring beauty.

It is but pertinent to mention here the way Julian Read has summed up China as a country which has known iron suspension bridges since the seventh century, printed books since the eighth or ninth and had produced explosives since the tenth, China exported apart from, porcelain, fans and furniture a representation for gracious living and civic order. Reflecting this spirit the following objects of art have been chosen from the Chinese collection, which are on display.

### CHINESE COLLECTION:

A 17th century Brush holder of Lung Chuan Celadon and a 16th century Saucer plate of Wan Li San Tsai of represent the two treasures of the greatest contribution of Chinese to the world in porcelain, the beautiful standing image of Kuan Yin in bronze of Yung cheng period (1721-36) under

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Sri M. Basava Rao, Former Keeper, Salar Jung Museum, Hyderabad

Ching dynasty; a large silk China embroidery depicting Lao Tse and the eight Taoist immortals; a 19th century landscape painting on silk by Loping; a 19th century Jade powder box fashioned like a bottle gourd carved with a praying mantis and gourd spray; a meticulously carved statuette of Kuang Kung warrior of Han period in pink steatite of 19<sup>th</sup> century form the subject matter of this discussion.

The manufacture of earthen ware is common to all ages and peoples and the Chinese have no claims to priority either in the use of potter's wheel or till the development of artistic pottery. Their success dates from the first millennium of present era when the genius of the Chinese race asserted itself and pottery was made and its beauty of form and colouring has hardly an equal. 'But it was the discovery of porcelain that laid the world under the eternal debt to China, a debt which we acknowledge daily by the use of the word China as a general term for the finer ceramic wares'. Porcelain connotes something white, vitrified and translucent (as distinct from stoneware and pottery), which is a most acceptable view.

Coming to the subject proper the Lung Chuan Celadon artist's brush holder has to be examined in the light of its long lineage (Pl. I). Celadon is the name given to ceramic wares of a distinctive green or blue colour. The most acceptable definition of Celadon strictly denotes high fired porcellaneous wares with a felspathic glaze of characteristic bluish or grey green tone derived from iron (in ferrous state). From the point of view of western scholars Celadon is the term used to such wares as Lung Chuan, Northern Celadon and Yue. It was Yuch ware that was exported in vast quantities during the twelfth century and subsequently relics of this trade are found in many eastern countries especially in India, Persia, Turkey and Egypt.

The artist's brush holder of the museum is a rare and beautiful specimen of the squarish type with relief or applique decoration of mythological figures on four sides. Towards the top, is the finest pea green glaze and having brown spots which are a result of dropping Ferric Oxide drops on to the glaze. This technique of beauty spots has commenced from as early as late Sung and continued into Ming period. This brush container could be most easily be placed in the late Ming period (Mid 17<sup>th</sup> AD).

The second treasure cited in this connection is a prized possession of the Museum which is the most sophisticated offering of the Ming potter.

The most prominent feature of Ming ceramics is the change over from stoneware to porcelain and substitution of decoration in polychrome enamels and under glaze blue for the single coloured glazes of the Sung and Yuan periods. The beautiful saucer plate (Pl. II) being shown here depicts the Death's Head dragon in the centre surrounded by phoenixes and also dragons edging towards the lip. Under the lip thick billed birds on flower branches are depicted in Cartouches and exactly in the middle of the reverse the regnal mark of Wan Li is found in six characters surrounded by double ring in under glaze blue. The main colour scheme is red, green and yellow enamels on glaze. The under glaze blue is neatly pencilled in the form of circles on the main decorative area dividing the phoenixes and dragons and Cartouches also pencilled in under glaze blue. The glaze of this plate exudes an oily sheen appearance confirming to the Chicken skin glaze prescribed for superior class of porcelain. The chief enamels in this decoration are a sticky emerald green, a full blooded coral red and a muddy yellow combined with under glaze blue. This combination is called Wan Li Wu Tsai the famous five colours which are so characteristic of this reign. However the turquoise blue enamel which is conspicuously absent in this example is also part of the Wan Li decoration which is always not represented literally in numbers. Reign marks (Nien Hao) on pieces of the Chia Ching and Wan Li are in a bold and heavy calligraphy. Most of this writing is crude and poor opines Soame Jenuyns, but there are Wan Li Reign marks of high class to which our example bears testimony. The brilliant example here is undoubtedly an imperial ware if not a palace ware.

The beautiful standing bronze image of Kuan yin measures about 4' height (Pl. III). The most popular of all Buddhist divinities in China is Kuan Yin often called the goddess of Mercy who also ranks as a Bodhisattva and is identified with Avalokiteswara the keen seeing Lord. In Kuan Yin two originally quite different figures are united viz., the Indian Bodhisattva Avalokiteswara and a Chinese goddess of mercy. The history of Avalokiteswara in China is long and complicated. In early Chinese portrayals Avalokiteswara is more often than not himself an attendant on Sakyamuni or Amitabha Buddha. As a cult image he is almost always portrayed alone. The independent portrayal of Kuan Yin or Bodhisattva Avalokiteswara can be observed as early as sixth century, in the figures assigned to Northern Chi (550-577 AD) as well as Northern Cho dynasty (557-580 AD). About the sex of Kuan Yin in China there is a difference of opinion among the scholars. According to one branch of thought, from the 12<sup>th</sup> century at-least this Bodhisattva is no longer considered as male (or perhaps to be exact as sexless) but as a female. Another opinion is that after the 8<sup>th</sup> century

**Bodhisattva Avalokiteswara seems generally to have been thought of and portrayed as female. A number of facts may have accounted for it. One of them is the effect of new styles imported from India during the 6<sup>th</sup> & 7<sup>th</sup> centuries. The posture of the figures seems to have a feminine elegance about them. More important may be the influence of Tantric Buddhism.**

**This image is noteworthy for the artistic and iconographic qualities. It is remarkable for its fullness of volume. The face reveals peace and tranquility the two attributes of this Bodhisattva. It depicts all the necessary traits and ornamentation of a Mahapurusha and a prince. The fleshy cheeks and voluptuous treatment of hands and gentle round droop of the shoulders are characteristic of its period.**

**The figure is datable to Yung Cheng period 1721-36 AD as it stands in good comparison to a figure of Kuan Yin in cream white porcelain in musee de Louvre dated to the same period. All though there was no prolific output of bronzes in the Yung Cheng period the art of Bronze sculpture was not in a decadent stage. The beginnings of Bronze figures in round was the innovation of late Chou period about 5<sup>th</sup> BC, but of the human form were rare. At first figures were used on the lids of vessels, as parts of fittings or as lamp bearers but later in the period they appear in the full round, perhaps for their own sake.**

**The next Chinese treasure is a huge silk embroidery depicting Lao Tze (Pl. IV) and the eight Taoist immortals on flame red ground and figures represented in appropriate and varied coloured silk threads assignable to late Ching period (1644-1912 AD). The central figure of Lao Tze is a large one and the others are on either side of him all standing in infinity. At the bottom are smaller representations of dappled deer, cranes and foliage. The oldest of decorative arts silk embroideries are said to have been executed in China as early as 1000 BC. The Chinese embroideries are very elaborate most of the work being done upon silk with the figures in brilliant colours of silk alone or combined with gold & silver. Taosim founded by Lao Tze in the 6<sup>th</sup> century BC, was originally a lofty and noble doctrine but it soon degenerated into a mere cult of longevity. The quest of philosopher tone and elixir of life were the sole preoccupations of the later Taoists. While Taoism provided the strongest inspiration for art it has certainly created a great unclassifiable pantheon. Among those is Shou Lao the God of long life who is no other than the philosopher Lao Tzse deified and fused together with a star deity a friendly old man with a lofty brow and long bread. His**

attributes are a gnarled stick, Jui Scepter, inscribed scroll and peach, his attendants are crane stag and tortoise.

The immortals themselves were historical persons who attained immortality by discovering the elixir of life.

From a compact collection of paintings on silk on the Museum the one depicting a landscape by the artist Loping in worthy example and treasure (Pl. V). The painting datable to 19th Century still under Ching period of Chinese, is very impressive with the invariable representation of mountains and water. One of the most significant contributions of China to the art of the world is landscape painting which developed rapidly in the Tang dynasty and attained fruition by the end of Sung dynasty. In this connection a very interesting reference has to be made about Guiseppe Castiglione a young Jesuit from Milan in Italy who went to China to spread his faith in July 1715. He himself was a very good painter, and was appointed as a Court painter by the then ruler Kang Hsi of China. As has been observed by him the Peking artists painted according to the principles laid down by Kuo Hsi in the 11<sup>th</sup> Century. In landscape painting mountains are painted in tens of feet trees in feet, horses in inches and humans in tenths of an inch. The Chinese artists never understood or believed the European rules of perspective. They believe that nature is supreme and the human being is subordinate and likewise it is shown in painting.

One of the most fascinating objects that is in this select group is Jade powder box of grape colour fashioned like a tender bottle gourd carved with a praying mantis (Pl. VI), the creeper and leaves of the plant and gourd spray is a very beautiful example of Chien Lung period (1736-95). It is said that the Jades of the Late Chou period are the finest ever made not only technically but also from the stand point of design. The late Chou Jade workers were not surpassed even during the Chien Lung reign, the zenith of elaborate jades and of organic shapes. This Jade object could be of late Chien Lung period or made in the 19<sup>th</sup> Century.

The last object which merits mention in this select Chinese group is meticulously carved statuette of Kuang Kung a warrior of the Han period in pink steatite from Peking in 19<sup>th</sup> century (Pl. VII). This small figure is very imposing, formal and aggressive in appearance made in the model of little Han pottery burial figures which are dominated by a certain powerful if slightly crude naturalism. Steatite carving had a late start in 19<sup>th</sup> century and Peking was its main centre.



## JAPANESE COLLECTION:

There is no greater tribute paid to Japanese art than the one conveyed by Minamoto, a renowned Japanese art historian opined that Japanese art wherever it is not overlaid by foreign influence. The Japanese qualities which include a living for simplicity and directness and a native spontaneous good nature included by philosophy. The spirit of Japanese art will undoubtedly be obvious in the following objects chosen from the collection of the Museum.

A 19<sup>th</sup> century, silk embroidery showing waterfalls at Nikko, a writing table of a Prince in wood profusely lacquered of Tokugawa period with the Mon (or seal); a miniature silver cabinet with brilliant seven time lacquer work of Shibiyama with dazzling inlaid scenes of a stream and birds of 19<sup>th</sup> century; a lacquered wooden chest (Tansu) of clothes of Meiji era with birds in the bamboo grove painted on its exterior; a rare match lock pistol of Tokugawa era with the Mon.

Japan was a virtual apprentice to China between 6<sup>th</sup> to 8<sup>th</sup> century before it evolved its distinct national character in art and culture. Visitors to the Japanese gallery in this museum are always awe struck by the picture depicting a waterfall – a masterpiece of Japanese silk embroidery which is the first select treasure in this group (Pl. VIII). This unique embroidery is entirely conceived in silk thread of different colours covering the entire ground. It represents the Kegon water falls at Nikko in the most natural manner when the water hits the ground and misty effect above it, the presence of green moss covered rocks, the red and green foliage of the mountain and a mood of indescribable beauty. This 19<sup>th</sup> century embroidery certainly echoes the observations of Earl of Elgin's mission to China and Japan in the years 1857, 58 & 59. "The silks in Japan are said to be inferior to those of China, though to our inexperienced eyes they look quite equal to them... The embroideries were infinitely superior to anything that China can produce, they are usually worked on satin and remind one rather of Gobelin tapestry than of any modern embroidery. Many of the patterns and combinations of colour show great taste.

The next three objects are the most exciting treasures of Japan in the lacquer medium which merit mention here. Lacquer which has for centuries has been a major decorative art from China since the Shang dynasty (1500-1027 BC). With the introduction of Buddhism from China and Korea in the 6<sup>th</sup> century lacquer techniques were introduced as well to Japan. True lacquer

is made from the sap of *Rhus Verniciphera* or the lacquer tree which is indigenous to China and Japan. The pure thick gray brown sap derived from the tree is processed and used either as clear lacquer or with the addition of colour pigments. Lacquer is coated on objects of wood, woven bamboo or fabric.

A magnificent example of this medium in the museum is a very ornate writing table in wood profusely lacquered and inlaid with mother of pearl and ivory also intricately carved with figures of dogs of Buddha, phoenixes and dragons (Pl. IX). The lacquered surface is mostly in Cinnabar lacquer (Lacquered mixed with Mercuric Sulfide) the delightful red and utilitarian portion of the table is of brownish tint obviously a combination of the red Cinnabar lacquer and the black one (a combination of lacquer and Iron oxide). It has four strong carved legs with paws of probably a carnivore holding large egg shaped balls which act as cushions. The table top virtually depicts a miniature pavilion with two halls having curved roofs connected by a corridor in other words a transliteration of the Tokugawa architecture of pavilions or castles (which can be seen at Nikko) functionally serving as compartments or keeping writing materials or others as desired. These are constructed on the gallery end in European parlance) i.e. the side of the table facing the writer. The table is decorated with the Mon Shikasi (symbol) of the Tokugawa family the typical three petalled gold flower inside a black roundel. Its exquisite workmanship could easily be placed to at least the first half of the 19<sup>th</sup> century undoubtedly of Tokugawa era.

The next object that merits mention is a very pretty miniature silver cabinet which has its doors decorated with 7 times lacquer work in Gold colour of Shibi-yama datable to late 19<sup>th</sup> century (Pl. X). It has on the leaves of the door dazzling inlaid scenes in mother of pearl and ivory depicting stream with fish swimming in it and birds perched on tree trunks and flowering trees. An exquisite piece of decorative art this seems to be one of the miniature pieces of furniture made for the Girls festival on the 3<sup>rd</sup> day of the 3<sup>rd</sup> moon a festival created by Tokugawa Ienama as a counterpart to the boy's festival.

Another master piece of lacquered furniture is a wooden clothes chest decorated with black lacquer and having a bamboo grove design depicted in raised gold work with little birds flying, rolling and somersaulting on the bamboo shoots in the most delightful manner (Pl. XI). It also has the most

extraordinary raised gold design inside the doors depicting cranes flying away from trees. Clothes chests of this class were part of the gifts given to a bride of noble parentage on the eve of marriage. This object could be datable to the early 19<sup>th</sup> century.

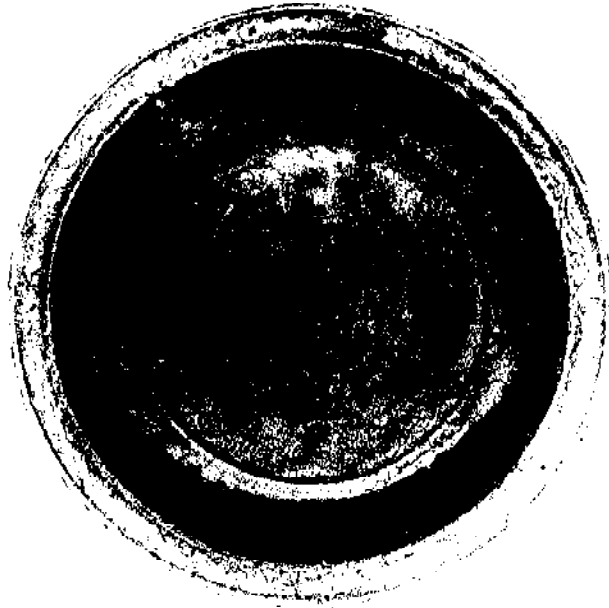
The last object to be cited here is a rare one – a matchlock pistol of the Tokugawa period and bearing the Mon Shikasi (symbol) of the family (Pl. XII). In fact it has the appearance of a toy gun.

The type of matchlocks the earliest form of fire arm that most collectors are ever likely to own will come from the East for European matchlocks are extremely rare and invariably very expensive. When European explorers of the 16<sup>th</sup> century, Portuguese, Spanish and British ventured on to the then unknown oceans they took with them matchlock muskets and wheel lock pistols and first acquaintance of any natives such as Japanese and Indians was with these weapons. The virtues of the matchlock is simplicity and cheapness of construction ensured that it remained popular with the less industrialized countries. Japan too retained the matchlock longer after it had been abandoned in Europe.

This rare firearm of the museum has a 8mm bore bearing the Mon of the Tokugawa family has an octagonal barrel forward facing match holder brass lock and button trigger.

It is a very rare piece with the wooden butt bearing the Tokugawa Mon of the top in gold polish followed by inscription in gold letters. The barrel is also having Japanese inscription etched near the pan end extended floral decoration etched on top with a gun sight.

The trigger is a mere button like projection. The stalk is having the Tokugawa Mon one side in between two chrysanthemum flowers in gold, and on other side two Mons alternating between Chrysanthemum flowers. It also has an inscription below the Mon.



PI - I



PI - II



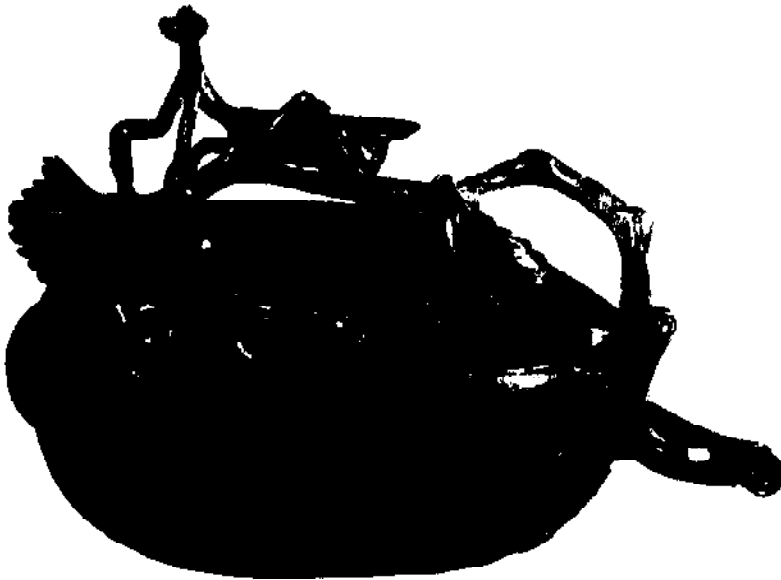
Pl - IV



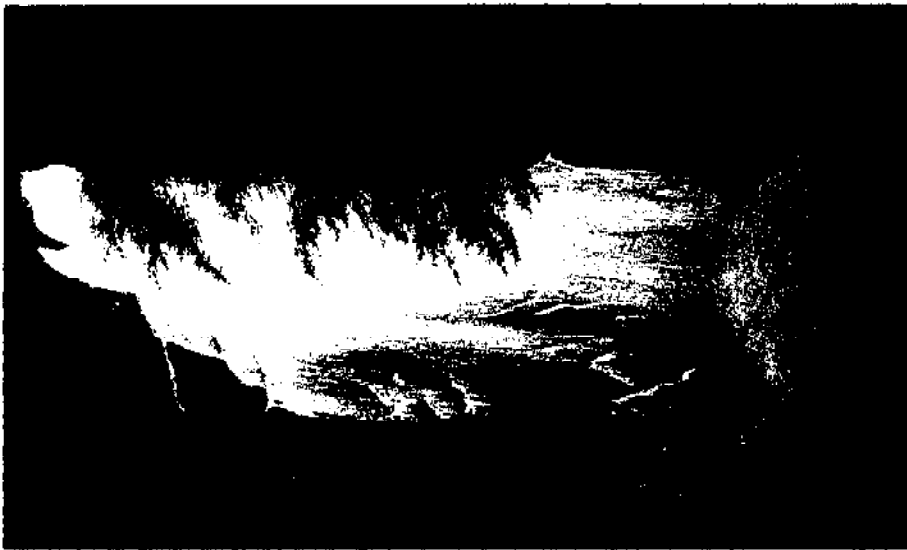
Pl - III



PI - V



PI - VI



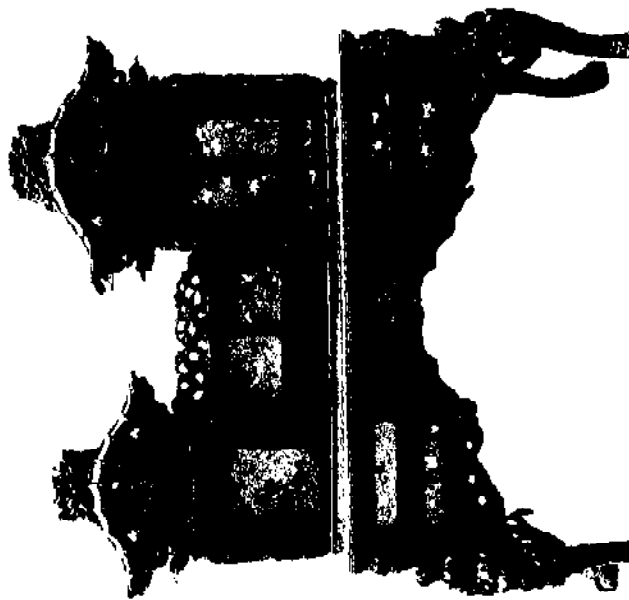
PI - VIII



PI - VII

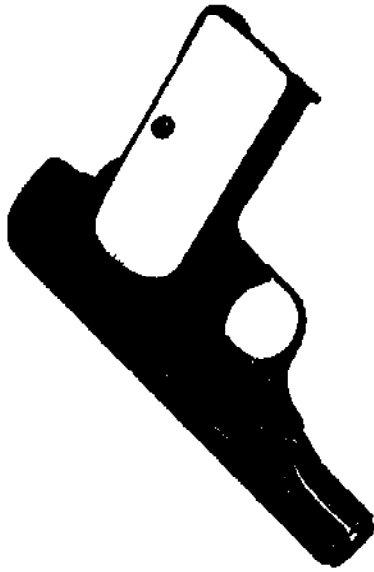


Pl - X

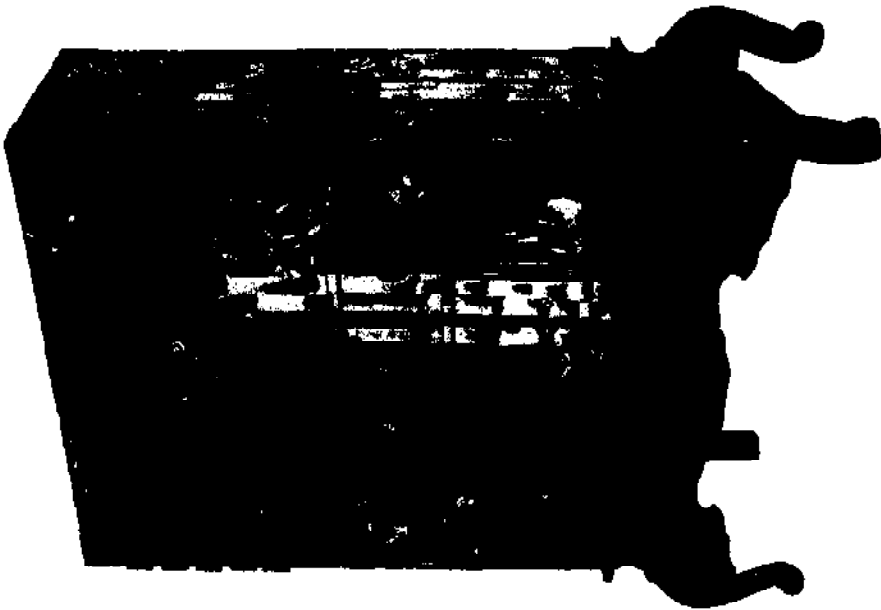


Pl - IX





PI - XII



PI - XI

## 16. THE HISTORY OF CALLIGRAPHY WITH SPECIAL REFERENCE TO SALAR JUNG MUSEUM COLLECTION

**Dr.(Mrs) Syeda Asifa Kauser**

In the 7<sup>th</sup> century AD with the spread of Islam the art of calligraphy also spread through out the world simultaneously. Calligraphy as an art of writing developed along with the teachings of the Holy Quran. Firstly the name of Allah was written in a manner as beautiful as possible by the calligraphers. It was a combination of skill and aesthetic sense. This art spread and developed into the "Kufi", the first style in calligraphy. During the first three centuries i.e. 7<sup>th</sup> to 10<sup>th</sup> centuries volumes of the Holy Quran were copied in Kufic style only.

During their period of rule, the Umayyids greatly encouraged the art of calligraphy. In this art other scripts also took birth as Naskh, Tauqi, Riq'a, Muhaqqaq and Thulth. Kufic style being angular in shape, was difficult to write. In Syria another script was developed known as Maghribi in late 8th century. Naskh script was also developed in the 9th cent. AD. Ibn-e-Maqla was the first famous calligrapher of Abbasids who is said to have codified and developed the "Raihan: script.

The most important and world renowned calligrapher was Yaqoot-al-Mustasami [1303 A.D.] who became famous and achieved such an enormous reputation during his life time that manuscripts transcribed by him became popular through out the world. He sent a copy of the sayings of Abu Ali Sina to Muhammad Tughlaq. The King was so pleased with the work that he rewarded Yaqoot about 200 Millions of Gold Mohurs (coins).

The Persian scripts developed in the 11th century AD. The Persians started writing both in Arabic & Persian and acquired mastery over the script.

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Their first perfect script was Taliq in 11th century AD and it remained popular till 15th cent. AD. In the meantime, Turks invented a separate script for Turkish language known as Diwani in early 13th cent. followed by Ruqa. Tugra style of writing was also developed by Turks for attractive writing. This elegant style soon became popular through out the Islamic countries.

Coming back to Iran, they developed a perfect script, Nastaliq, which is popular even today. To save time and money the Iran calligraphers adopted another easy script, Shikastan, which is also known as Shafia. It was a popular script through out the Islamic countries from 17th to 20th century.

In India many great centres of the art of calligraphy existed and a number of scholars and calligraphers came to India from different parts of Arab, Turkey and Iran.

From 13th century AD we discover the art of calligraphy in India and by 17th century AD Delhi, Lahore, Multan, Bijapur, Gulbarga, Bidar, Daulatabad, Pandua and Gour (Bengal) and different parts Gujarat and Deccan became the centres of learning. There were many scholars and professional artist of various branches of art and craft.

Mughal emperors lavishly patronised calligraphers form early 16th to 19th Cent. AD. Humayun invited a number of Irani calligraphers after 1547 AD.

In Mughal period, we come across a number of Hindu and non Muslim calligraphers who contributed to the development of the Islamic calligraphy in India. A few outstanding among them are Manohar Todarmal, Shankarlal, Dwaraka Prasad, Shankar, Kushwat Rai, Nandi, Ram Pandit, Prem Khrisan, Sher Singh, Bachacha Ram, Pandit Sukhram, Amir Singh etc. As has been mentioned earlier, calligraphers confined not only to scripts and style but also made their prolific contribution in Mural calligraphy. It is available on coins, decorative art, arms and armours and engraved on wood, glass and stones.

In Deccan Bahamani empire greatly patronised the art of calligraphy at Gulbarga, Bidar, Daulatabad etc. Naskh, Thulth and Raihan were the popular scripts from 14th to 15th century AD followed by Shikasta. Rasme-Paichan was used for inscriptions.

By this time Urdu language had taken its birth. The Bahamani empire had become weak, five independent kingdoms come into existence and among them three kingdoms whole heartedly patronized the Art of Calligraphy in Deccan.

Adil Shahi dynasty of Bijapur was the major dynasty which supported the cause of calligraphy and evidently literature and fine arts from 1409 AD. Yousuf Adil Shah was a master of calligraphy as well as his son Ismail Adil Shah, Ibrahim Adil Shah I summoned many calligraphers and artists to his court from Iran; Adil Shah I was not only a calligrapher of merit but he also established the Royal Library whose calligraphers were in the court of Ibrahim Adil Shah II.

In 17th century A.D. Shah Khaleelullah Kushnawis was acknowledged and honoured as an outstanding calligrapher who copied "Navras" with great care and presented to Ibrahim Adil Shah, the sixth king of Bijapur, who was extremely pleased with him. Mir Khaleelullah was bestowed with the title of Malik - Ul - Qalam. Similarly, the Qutub Shahi rulers of Golkonda also patronized calligraphers and other Artists.

The major scripts of this period were Naskh and Nastaliq, Shikasta, Thulth, Raihan, Raihan & style Rasm-e-Paichan. After the death of Sultan Quli Qutubul Mulk, Ibrahim Qutub Shah encouraged this art but during the reign of Muhammed Quli a number of calligraphers were encouraged and rewarded. Famous among them were Zainuddin Ali Shirazi, Arab Shirazi and his son, known as great calligraphers.

Salar Jung Museum is perhaps one of the biggest Museum in the country on account of its unique collection of manuscripts and Murraqqas (Calligraphy albums). The collection of Museum can be broadly classified into manuscripts, both illustrated and illuminated, calligraphic panels, Albums or Muraqqas. The Salar Jung Museum houses all kinds of scripts and styles. The manuscripts collection of the Museum Library represents all types of scripts; there are copies of the Holy Quran written in Kufi transcribed on parchment belonging to the 19th cent. AD. A 12th century copy of the Holy Quran on paper is in Maghribui script. The Library of Salar Jung museum has three copies of the Holy Quran scribed by celebrated calligrapher, Yaqut-al-Mustsami dated 1288 AD in Naskh script with the autographs of emperor Jahangir, Shah Jahan and Aurangazeb.

The manuscript No.179 consists of 238 folios, each folio consists of 15 lines, the two folios in the beginning are decorated in gold foliage and the folio ii(v) has an elegantly drawn medallion.

A rare Persian manuscript, "Manshurat" is transcribed in Taliq script, dated to 15th century AD is present in showcase No.6 of Room No.29, manuscript No: Tasawwuf 341, consists of 19 folios and 6 lines.

The Salar Jung Museum library has a number of manuscripts from the period of Emperor Akbar to Bahadur Shah Zafar and some of manuscripts bear their autographs and Mughal school of paintings. A copy of Khulasa-e-Bustan is copied by Akbar's famous calligraphers Abdur Rahman Ambiri Qalam dated 1593 AD.

Diwan-e-Muhammad Quli Qutb Shah in Deccani, datable to late 16th Cent. AD represents the Golconda style, and is transcribed in elegant special Thulth by Zainuddin Ali followed by old copy of Deccani Diwan-e-Abdullah Qutub Shah. Another distinct work of Qutub Shahi period is the manuscript in Medicine "Ikhtiyarat-e-Qutb Shahi" transcribed in fine Nastaliq by Arab Shirazi in 1040/1630 AD.

During Asaf Jahi period number of manuscripts were copied at Hyderabad. But representation among them is "Sad-pad-e-Luqman" transcribed by Malaqa Bai Chanda in bold Nastaliq dated 1226/1817AD.

#### CALLIGRAPHIC PANELS:-

The manuscript section consists of large collection of calligraphic panels. These panels are available in all kinds of scripts but most of the of panels are available in the Nastaliq script. Abdul Rasheed-Ad-Dailami had filed an application before the Mughal Emperor Shah Jahan for the grant of pension and this application in original preserved in the calligraphy section. This application happens to be a very fine specimen of Nastaliq script.

Similarly, one of the outstanding calligrapher of the city of Hyderabad was Mir Hashmat Ali who was also the Tutor of Salar Jung Bahadur.

- 1). The panel no is A-76. It is written in Arabic language, the script is Bold Naskh style. Muamma the scribe is Muhammad Abdul Qadir for Salarjung dated 1284H /1867 A.D (Pl. I).
- 2). The panel no is U-146. This panel is in Urdu language. The script is Nastaliq is transcribed by scribe is Chan Rai. Its written in Hyderabad in 20th century (Pl. II).
- 3). The panel no is P-61 is in Persian language. It is written in Nastaliq style by Muzaffar Uddin Amir Yawar Jung. In early 20th century A.D (Pl. III).
- 4). The panel no is P-226 in Nastaliq style, the scribe is Mir Dilawar Ali Danish in 1324H/1903 A.D (Pl. IV)

- 5). The panel no is A-116 written in Arabic language and script is minute Naskh in Tugra style. It is from India and calligraphed in early 18th century (Pl. V).

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PI-IV



PI-V

## 17. ON IDENTIFICATION OF AKBAR'S "IBADAT KHANAH" AT FATEHPUR SIKRI

R. Nath

The Archaeological Survey of India (ASI), Agra circle, has recently claimed to have identified the site of Akbar's *Ibadat-khanah* at Fatehpur Sikri, and the Central Government Department is now 'rebuilding'. This exercise is entirely based on a single evidence which is a contemporary painting, entitled : Akbar presiding over discussions in the 'Ibadat-khanah', painted by Nar Singh, for the *Akbar-Namah*, in 1604 AD. The original painting is preserved in Chester Beauty Library Dublin (ms.3, fol.263v). Since it was first published by Emmy Wellesz in 1952<sup>1</sup>, and in almost all books on Akbar and Fatehpur Sikri thereafter, it has been known widely throughout the world, for the last five decades<sup>2</sup>.

It depicts (Pl.I) Akbar sitting under a cloth canopy (*chandova*) by the side of the *dalan* (verandah) of a building, along with Abul Fazi, some courtiers and attendants and two Roman Catholic Fathers (padres, priests) from Goa. The wall which extends on the top left hand side of the painting has a series of ornamental semi-circular, pointed arches. They have a faint engraving (cusing). Such arches were never built at Fatehpur Sikri, or in any other building of Akbar, and they do not belong to his style of architecture.

Similarly, the circular, onion-shaped, constricted dome, shown above this wall, in this painting, has also not been used in Akbar's buildings, either at Fatehpur Sikri or any where else, and it is also imaginary. Exactly similar domes, as well as the 'Yurt' domes, have been used in the *Tuti-Namah* paintings<sup>3</sup> and the *Hamza-Nama* paintings<sup>4</sup> which are two earliest illustrated works of Akbar, assignable to the period C. 1567 to 1582, and are, therefore, contemporary to Fatehpur Sikri. All these domes are conceptual and imaginary<sup>5</sup>. The dome and the arches of this painting have come from the same repertoire and they do not belong to Akbar's style of architecture, in

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actual brick and stone, and they do not, at all, represent any building of Akbar.

It is noteworthy that, as recorded by the contemporary historian Badaoni, discussed herein after, the *Ibadat-Khanah* was completed in 1576. The Roman Catholic Padres from Goa came to Fatehpur Sikri in 1579 and stayed there for three years till 1582. Thus, this painting is supposed to depict an event of the period from 1579 to 1582. But it was painted in 1604, long after Akbar had abandoned Fatehpur Sikri and it was practically a deserted place. Hence, it cannot be a photographic, or a real representation, in any measure, of the building of the *Ibadat-Khanah*. The artist composed it by memory and imagination and like most of the Mughal miniature paintings, it is also conceptual and ideational.

It must be pointed out, in this connection, that the primary object of the Mughal painters was to show THE KING and the events over which he presided (e.g. *darbar*, hunting and celebrations) and they rarely paid attention to the depiction of architectural subjects Akbar's painters have depicted a few building of Fatehpur Sikri only by way, to illustrate the events described in the *Akbar-Namah*, and such great buildings of Fatehpur Sikri as the *Diwan-i-Khas*, *Diwan-i-Am*, *Khwabgah*, *Pancha-mahal*, the House of Unitary Pillar, *Raniwas*, *Mahal-i-Ilahi*, *Jami Masjid*, Tomb of Shaikh Salim Chishti and *Buland-Darwazah*<sup>6</sup> have not been represented in the paintings executed during his reign.

Jahangir was a connoisseur of painting but the 'Picture Wall' of the Lahore Fort (1612-20 AD), or scores of other buildings which he commissioned at Agra, Lahore and Mandu, for example, have not been depicted in the miniature paintings of his age. Only in one painting, does his father's Tomb at Sikandara, Agra find depiction showing him going to pay homage to the shrine. No Contemporary painting of such a magnificent building as the *Tome of I'timad-ud-Daulah* (1622-28 AD) has, likewise, come down to us.

The most amazing fact is that no contemporary painting of the *Taj Mahal* (1631- 48 AD) build by Shah Jahan is available, and we do not know why this most beautiful and wonderful symbol of Mughal greatness was not painted by the court artists.

It is also important to note that Jahangir (1605-27AD) and Shah Jahan (1628-58 AD) have been shown in several paintings of the *Windsor Badshah-*

*Namah*<sup>7</sup>, in the *Diwan-i-Am* and *Diwan-i-Khas* of Agra Fort, Lahore Fort, Ajmer, Mandu and Burhanpur with details such as date of event, an inscription that it was painted in Badshah-Namah and indicating the Windsor painting number as given below:

BUILDING	DATE OF EVENT	PAINTED IN BADSHAH-NAMAH	WINDSOR PAINTING No.
1. <i>Diwan-i-am</i> Ajmer	20th Feb 1615	1643	5
2. <i>Diwan-i-am</i> Mandu	10th Oct.1617	1640	9
3. <i>Diwan-i-am</i> Agra	8th March 1628	1640	10
4. <i>Diwan-i-am</i> Agra	4th Feb 1633	1635	14
5. <i>Diwan-i-am</i> Burhanpur	March 1631	1633	17
6. <i>Diwan-i-am</i> Agra	July 1633	1650	19
7. <i>Diwan-i-am</i> Agra	12th Feb 1633	1635	25
8. <i>Diwan-i-am</i> Agra	16th March 1638	1640	32
9. <i>Diwan-i-am</i> Ajmer	April 1616	1635	37
10. <i>Diwan-i-am</i> Ajmer	20th Feb 1615	1640	38
11. <i>Diwan-i-am</i> Mandu	1617	1640	39
12. <i>Diwan-i-am</i> Agra	27th April 1637	1640	43
13. <i>Diwan-i-am</i> Lahore	9th Jan 1640	1645	44
14. <i>Diwan-i-am</i> Agra	19th May 1637	1640	45

But these paintings have no resemblance with the buildings in reality. That these paintings were executed long after the event, some time after 20 years, is enough to show that the artist conceptualised these Royal buildings in accordance with the grandeur and magnificence of the Mughal court, without taking a sketch from the existing structures. Only the portraits of the King and nobles are faithful representations and the buildings shown in this priceless collection are wholly ideational and imaginary.

Again, the *Windsor Badshah-Namah*, Pl. 31, purports to depict the Fort of Daulatabad, but it is also imaginary and there is no similarity with the existing one. Pl.35, shows arches of the fort without an iota of resemblance with those of the fort. Its Pls. 41- 42, likewise, depicts Ajmer and the shrine (*Dargah*) of Khwajah Mu'inuddin Chishti done entirely from imagination.

All these examples confirm, unequivocally, that Mughal paintings were not photographic or real representations of existing structures and these were, essentially, ideational and imaginary, and as such, the Chester Beauty painting cannot be deemed to depict Akbar's *Ibadat-Khanah* as it actually was, and it cannot be identified and 'rebuilt', in brick-and-stone, on the basis of a single painting alone.

It was, in fact, Dr. S.A.A. Rizvi who first identified this place as the site of the '*Ibadat-Khana*' on the occasion of a Seminar on *Fatehpur Sikri*, held there on 2nd December, 1972. I participated in it. He was a great scholar of Arabic and Persian and he has authored a large number of monumental works on Medieval History and Religion. But, on art and architecture of Fatehpur Sikri, his was more an 'experiments beginning' than a scholarly work. The structure was visible on, and above, the ground and no archaeological excavation was needed to reveal it<sup>6</sup>. His argument that Akbar came to the '*Ibadat-Khana*', after Friday prayer, direct from the Jami' Masjid and this was the nearest place, was unconvincing and the historians did not agree. This reference suggested only the 'sequence' of his routine, and not the 'distance' from the mosque. Akbar could not have gone to any decent and safe building, in any complex, direct from the Jami' Masjid.

An archaeological project was undertaken jointly by the Aligarh Muslim University (AMU) and ASI, at Fatehpur Sikri, under the supervision of Dr. R.C. Gaur (of the AMU) and W.H. Siddiqui (of ASI) in the nineteen eighties. But its findings, more or less, echoed Rizvi's views, which are consistently propounded by the students of the Aligarh school, more often than not, in total disregard of the ground realities. One wonders if archaeology can be exploited for establishing some subjective theories of art-history, to this extent ?

It must also be mentioned that an International Symposium on Fatehpur Sikri was also held at the Harvard University (USA) on 17-19th October 1984. I participated in it too, and read the key paper on its architecture. During the discussions which continued for three days, the

question of Ibadat-Khanah was raised and all references were carefully examined. But this place, an irregular corner on a road-crossing, could not be identified as the site of the *Ibadat-Khanah* and it was declared to be an 'unidentified structure'<sup>9</sup>?

A brief survey of the contemporary histories is also needed in this connection. Historians of Akbar : Badaoni, Abu'l Fazl and Nizamuddin have described the *Ibadat-Khanah*<sup>10</sup> and their references may be helpful in its identification. Badaoni recorded that, on his return from Ajmer in 1575, Akbar commissioned "the building of *Ibadat-Khanah*, consisting of four halls".<sup>11</sup> It was completed in 1576.<sup>12</sup> Because it had four halls, Badaoni mentioned it in plural : "the buildings of *Ibadat-Khanah* were completed"<sup>13</sup>. Abu'l Fazl, Akbar's court historian devoted a whole chapter to the *Ibadat-Khanah*<sup>14</sup> and he confirmed that it had four *aiwans* (halls).<sup>15</sup>

The purpose of its institution, as Badaoni recorded, was to hold philosophical discussion and to settle religious controversies. Learned men assembled here in large numbers and, to maintain proper order, Akbar ordered "that the Amirs (nobles) should sit on the east side, the Sayyids (high-born) on the west, the *Ulema* (Mulla- Maulvis) on the south, and *Shaiks* (Sufis) on the north".<sup>16</sup> Abu'l Fazl confirmed this arrangement in detail : "These were always four noble sections in that spiritual and temporal assemblage. In the eastern chamber of worship were the great leaders and high officers who were conspicuous, in the courts of society, for enlightenment. In the southern compartment the keen-sighted investigators, both those who gathered the light of the day and those who chose the repose of the night halls of contemplation, sat in the school of instruction. In the western compartment those of lofty lineage practiced auspicious arts. In the northern compartment were the Sufis of clear visions. A few of felicitous and wide comprehensiveness which they had attained to by the bliss of His Majesty's holy instructions - lighted the torch of knowledge in all the four compartments (*aiwan*)".<sup>17</sup>

The consistent reference of the contemporary historians to its four halls shows, without any doubt, that it was a large and spacious building where some 100-200 persons could be accommodated decently and comfortably. And, it was such a large and spacious place, divided into four halls, that, Badaoni noted, Akbar "could go from time to time to these various parties, and converse with them, and discuss philosophical subjects".<sup>18</sup>

Badaoni was not only an eye-witness, but also a participant in the proceedings of the *Ibadat-Khanah* and his narrative, which is corroborated by the court-historian, is fully reliable. It was not a casual meeting, but a regular conference of scholars and, Badaoni noted that Akbar "used to spend much time in the *Ibadat-Khanah* in the company of learned men and Shaikhs. And Friday night especially was continually occupied in discussing questions of religion, whether fundamental or collateral".<sup>19</sup> Initially, it was open to the Islamic scholars only, but later, when Akbar was dissatisfied, Christians, Parsees, Jains, Buddhists and Hindus were also admitted into it.<sup>20</sup>

The net result of this tremendous effort which extended from C. 1576 to 1582, was the adoption of the liberal principle of '*Sulh-i-Kul*' (toleration and peaceful co-existence) as the State policy: *Mahzar* (in 1579); and promulgation of the '*Din-i-Ilahi*' (in 1582).<sup>21</sup> A separate building (viz. The *Mahal-i-Ilahi*, wrongly called Birbal's Palace) was raised, in the Royal Complex, as is shown by its inscription.<sup>22</sup>

All this shows, unmistakably, that the *Ibadat-Khanah* was a large and spacious building, with four interconnected halls, where some 100-200 dignitaries could sit, decently and comfortably, for the whole night. The present site, identified by the ASI, is too small a place to accommodate such a building. It has no space needed in a building where people of such status, gathered in such numbers. It is just a three-terraced small *chabutara* (platform) and it cannot be divided into four *aiwans* (halls), to enable the King to be present in one hall at a time, and this mediocre plinth does not at all respond to the contemporary description of the *Ibadat-Khanah*.

As the aerial photograph of this area shows (Fig. 1), this place identified by the ASI as the *Ibadat-Khanah*, is situated at a corner on the cross-roads leading from the eastern gate (*Badshahi-Darwazah*) of the Jami' Masjid to the *Hathi-Pol*, to the Agra-gate and to the Sikri town. It is a common place and situated on a thoroughfare, it is too insecure to have been used for building the Royal *Ibadat-Khanah* where the king remained for the whole night. His residential, administrative and cultural buildings are situated safely within enclosed walls, in the Royal complex and the Public Complex and for security reason too, this is an altogether wrong identification. His *Ibadat-Khanah* could have been sited in the Royal Complex as is the *Mahal-i-Ilahi* where he initiated the *Din-i-Ilahi*, or in the Public complex<sup>23</sup> where his *Panch-Mahal* (which he used for Sun-Worship and *Jharokha-Darsana*) and the symbolic 'House of the Unitary Pillar' are situated. There is enough space

inside them and there was no reason to build the *Ibadat-Khanah* outside the protected area, at such a common place.

It has also to be noticed that this triangular corner constitutes the backyard of the *Raniwas* (*Zenani-Dyodhi*; Seraglio, wrongly called Jodhbai's palace) and the *Shahi-Bazar* (so-called Horses' Stables); in fact, the farmer's toilets were situated on the southern side, with openings on this side, for scavenging, and this corner was constantly a thorough-fare for sweepers and the menial staff. It was not a decent and dignified feature of this place. It was below the Imperial dignity to site a Royal building (where the King and nobles stayed for the whole night) at such a filthy common place; it is, in fact, denigrating to the personality and thought, and particularly the '*mizaj*', of such a rare genius as Akbar the Great, to identify his *Ibadat-Khanah* at this site. Could he live in such wretched, woeful and despicable road-corner, in a large Royal township where numerous decent spaces were available to him ?

The ASI has also completely ignored the fact that the plan of this *chabutara* is out of orientation, that it is neither exactly N-S nor E-W, as are all other palatial mansions of the two complexes, and it is neither in alignment with the Jami' Masjid, nor with the *Raniwas* and the *Shahi-Bazar*. In spite of the odd terrain of the Sikri ridge, Akbar's buildings are in perfect orientation, either facing east or north<sup>24</sup> and this is the only irregular building which also faces the inauspicious south direction.

This place cannot be the *Ibadat-Khanah* of Akbar, by any stretch of imagination and, in branding it as such and rebuilding it in accordance with an imaginary painting, the ASI has committed a monumental blunder, owing to the ignorance, or arrogance, or both, of an officer. There is no doubt that 'restoration' is part of 'conservation' as John Marshall, the Director General of the ASI did in respect of the elephant sculptures of the *Hathi-Pol*, Delhi-gate, Red Fort, Delhi.<sup>25</sup> But he did this only after he was hundred percent sure - with overwhelming supporting evidence - of the 'original form' of what was going to be restored. Without such a preparation and precaution, it would create A NEW THING which was not originally there, and to create A NEW HISTORICAL MONUMENT is certainly not the function of the Archaeological Survey of India.

## REFERENCES:

1. Cf. *Religious Thought as reflected in Akbar's Painting*, London, 1952, Pl. 33.
2. It has been published quite distinctly on Pl. 25 on page 32 in "*Fatehpur Sikri*", Ed.M.Brand & G.D. Lowry, *Marg*, Bombay, 1987, being an anthology of papers contributed to the "International Symposium of Fatehpur Sikri", held at Harvard University in October, 1984. (Hereinafter abb. *Fatehpur Sikri*).
3. *Tuti-Namah*, Codices Selecti, Vol. LV, Cleveland Museum of Art, Facimile Vol. 341, folios with 241 illustrations in original size, Ad Graz, 1976. e.g.f. 10v, 63v, 68v, 175v, 179v, 209v, 211r, 213v, 216v, 234r and 242r.
4. *Hamza-Namah*, Vol.I (Codices Selecti, Fascimile and Vol.LII/1, AD Graz, 1974) and Vol. II (Codices Selecti, Fascimile Vol.LII/2, AD Graz, 1982) e.g.f. V-1, V-6, V-7, V-33, V-41, V-47, V-52, V&A-4 and V&A-13.
5. How far painting can be a source of Architecture can be studied vide R.Nath, 'On Akbari Painting as a Source of Contemporary Architecture', in the *Journal of the Pakistan Historical Society*, Karachi, XLIII - 4, (October 1995), pp. 301-311; and *Studies in Medieval Indian Architecture*, New Delhi, 1995, pp. 89-94.
6. For a study of these buildings, reference may be made to R.Nath, *History of Mughal Architecture*, Vol. II, New Delhi, 1985, (Hereinafter abb. *HMA-II*); *Architecture of Fatehpur Sikri*, Jaipur, 1988; and *Fatehpur Sikri and Its Monuments*, Agra, 2000.
7. *King of the World : The Padshah-Namah*, (An Imperial Mughal Manuscript from the Royal Library Windsor Castle) by M.C. Beach and Ebba Koch, London, 1977, (hereinafter abb. *windsor*).
8. Dr.Rizvi's book : *Fatehpur Sikri* (published by the ASI, New Delhi, 1972) was released on the occasion of this seminar on 2 December 1972 and its gratis copies were distributed to the delegates / participants. I have preserved my copy. He studied the *Ibadat-Khanah* on its pages 36-37. He claimed : "we believe, that we have established its site with tolerable certainty" (p.36). Thus did he describe it on its page 37 : "behind the principal Haram Sara Palace (i.e. the *Raniwas*) and to the south of the high blank wall of the minor Haram Sara quarters (i.e. the *Shahi Bazar* or the so-called Horses' Stables), is a tumbled mass of rubble scattered with grave stones and scrubby trees. Every visitor sees it to his right as he walks up from the palace to the *Badshahi Darwazah* (the eastern gate of the great mosque), since the road passes quite close to a pillared red sandstone and rubble building still in fair preservation.

The *ibadat Khanah* stands to the right of this ; it is now a massive rubble platform, 19.50 metres (= 65 feet) square, covered with about 18 cms of lime mortar, visible at the edges, and appears to be piled high with a shapeless mass of debris : but on looking more closely one perceives the outlines of a second platform quite clearly. Heaped upon this is more rubbish, which might represent a third platform". The platform could be distinctly seen and measured in 1972 and there was no need to excavate it to know it. The claim that it was revealed by later excavations is all false. This is just to earn an easy credit. Rizvi's larger book on Fatehpur Sikri, with a co-author, was published later, 1975.

9. *Fatehpur Sikri, Op. Cit.*, No.99 in plan B, pp.6-7.
10. Though *Ibadat Khanah* literally means 'House of Prayer' or House of Worship', in fact, no prayer or worship was held in it, and no rituals were performed. It is absolutely incorrect to claim, without any evidence, that Hindus, Muslims, Jains, Parsees, Buddhists, Christians and even Sikhs (?) performed their religious rituals in the *Ibadat Khanah* on their respective 'parvas'.
11. *Muntakhabu't - Tawarikh* of Badaoni, Vol. II, Trsl. by W.H. Lowe, Delhi, 1973, (hereinafter abb. *MT-II*) p.200.
12. *Ibid*, p. 203.
13. *Ibid*, p. 203
14. Cf. *Akbar - Namah*, Vol. III, Trsl. H. Beveridge, Delhi, 1973. (hereinafter abb *AN-III*), ch.XXI, pp.157-64.
15. *Ibid*. p. 157.
16. *MT-II*, 205
17. *AN-III*, 159.
18. *MT-II*, 205.
19. *Ibid*. 262
20. *Ibid*, 263-70, Abu'l Fazl corroborated, *AN-III*, 365.
21. For full details whereof, see *HMA-II*, 15-20, (*Ibadat-Khanah*), 20-29, (*Mahzar*) and 36-42(*Din-i-Ilahi*).



22. *Ibid.*, 219-23; the statement that the *Uin-i-Ilahi* was promulgated in the 'Ibadat-Khanah' is wrong and misleading, as is the one that followers of different religions performed their rituals in the *Ibadat-Khanah* . No rituals, or prayer, or worship was ever performed in the *Ibadat-Khanah*, where only philosophical discussions were held. It was not a 'temple' or 'mosque' but a conference hall.
23. As it is there, of course.
24. See *HMA-II*, pp.158-63 & Fig. 43.
25. Cf. Archaeological Survey of India, *Annual Report* for the year 1904-05.



PI - 1



Shahi - Bazar

Raniwas

Fig - 1

## 18. DIAMOND TRADE IN GOLKONDA

**KSR Murty**

The irrepressible satirist Nimat Khan Ali writes a first-hand account of the siege of Golkonda from the Mughal camp laid around that impregnable fortress. He gives penetrating insights through fascinating word pictures into the wretched plight of Aurangazeb's soldiers in the face of flying missiles catapulted by the "Insolent" Abul Hassan's gunners from the bastions. "Who a stone struck the teeth of a man", writes our lampoonist, "he retorted, Now I can realise very well the intelligence of the heavens. When I said I would get big stones in Hyderabad, diamonds and rubies were before me. I never meant this stone. The angels it seems, do not know of the Jewellers<sup>1</sup>.

Golkonda was once the metropolis of a kingdom with the newly-fangled Hyderabad as its suburb. But today, Hyderabad is the fifth largest city in India and the capital of a State with Golkonda as its suburb ! The fort of Golkonda is now protected monument of the Archaeological Survey of India.

The main entrance to the fort, as in the Qutub Shahi times, is through the 'S' shapes twisted double gateway called Fateh Darwaza (so named by Aurangazeb to mean the gate of victory). A straight road (perhaps, a kilometer in length) flanked by a double row of arcaded shop, leads to the citadel known as Bala Hissar with a noble pile of ruined palaces sprawling over the slopes of a "Sugar-Loaf"<sup>2</sup> hillock of 120 meters (400 feet) high. These shops, at least some of them were built in laminated stone and mortar, by one Khairat Khan, a prominent noble in the court of Sultan Abdulla Qutub Shah. The shops near the entrance were said to be a part of the old Diamond Market<sup>3</sup>.

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Scrupulously shunning the routine tourist sights of the acropolis, I took the right turn at the Khajana building (formerly called the Treasury of Golkonda) midway the citadel. A narrow lane called Kazi Gulli led me to the *Heera Masjid* or *Masjid-e-Heera Khana* (Mosque of the Diamond Market). Constructed not later than 1667-68, this mosque contains room for travelers and students<sup>4</sup>. In front of it there is one disused well called *Heera Khana ki Bowli* (Well of the Diamond Market). It is now choked up with rubbish, yet greenish water peeps up as if to say "many diamond merchant and buyer have quenched their thirst with my sweet water!"

From here one can see the ramparts, hardly 100 meters away, and the *Moti Darwaza*<sup>5</sup> about half a kilometer to the south east where the *Naya Qila* (new Fort) begins. The entire space between the Heera Mosque and the Moti Darwaza is said to be the Heera Khana or the Diamond Market.<sup>6</sup> This spacious quadrangle is now mushrooming with haphazardly built housing colony.

There must have been a beehive of activity in those days with the hustle and bustle of the wholesale merchants and retail traders, agents and brokers, goldsmiths and diamond cutters, prospective buyers and their minions who make long journeys from all parts of India carrying large sums and gold. Apart from scores of curious foreign travelers there were also many overseas entrepreneurs like the Armenians, the Persians, the Portuguese, the Dutch, the English, the French, the Venetians closely watched over by the royal guards and spies and trailed by crowds of men belonging to ancillary professions. But it was not free for all and sundry. Access to this market required the permission from the *Daroga* (Superintendent of Police) for an entry into the fort itself. As Thevenot says those who were acquainted with some officer or the other of the king were also let in.

It must have been here only that Thevenot saw the jewellers processing the precious stones : they cut sapphires with a bow of wire; whilst one workman handles the bow another pours continually upon the stone liquid solution of the powder of white emery made in water; and so they easily compass their work. That white emery is found in stones, in a particular place of the kingdom and is called *coriud* in the Telangi language; and when they intend to use it, they beat it into powder<sup>7</sup>.

When it comes to cut a diamond, observes Thevenot, "*to take out some grain of sand, or other imperfection they find in it, they saw in it a little in the place where is it to be cut, and then laying it upon a hole in a piece of*

*wood, they put a little wedge of iron upon the place that is sawed, and striking it as gently as may be, it cut the diamond through<sup>8</sup>.*

The King's own jewellers were accommodated in the castle itself. "He makes even the jewellers' lodge in his palace", adds Thevenot, "and to these only he trusts stones of consequence, strictly charging them not tell any what work they are about, least if Aurangazeb should come to know that his workmen are employed about stones of great value, he might demand them him: The workmen of the castle are taken up about the King's common stones, of which he hath so many that these men can hardly work for anybody<sup>9</sup>.

Of all the travelers to Golkonda Thevenot (1666) alone had given a graphic description of the splendor of the jewellery worn by Sultan Abdulla Qutub Shah. I am tempted to give the full quotation as it is the only place in all the literature on Golkonda where we get such a spectacular delineation. *"Thus Prince wears on the crown of his head, a jewel almost a foot long, which is said to be of an inestimable value; it is rose of great crown, out of which issues a branch fashioned like a palm-tree branch, but is round; and that palm branch (which is crooked at the top) is a good inch in diameter, and about half a foot long; it is made up of several springs, which are (as it were) the leaves of it, and each of which have at their end a lovely long pearly shaped like a pear; at the foot of this poise, there are two bands of gold in fashion of table-bracelets, in which are encased large diamonds set round with rubies, which with great pearls that hang dangling on all sides, make an exceedingly rare show; and these bands have clasps of diamonds to fasten the jewels to the head; in short the king hath many other considerable pieces of great value in his treasury and it not to be doubted, but that he surpasses all the kings of the Indies in precious stones; and that there were merchants (who would give him their worth), he would have prodigious sums of money<sup>10</sup>. It was a realistic assessment without superfluous exaggerations and just tribute paid by an impartial observer to the luxurious taste of the king as well as to the consummate craftsmanship of the Indian jeweller and diamond-cutter. Who could have fashioned such magnificent jewellery for the King of Golkonda but his own palace jeweller!"*

Private trade in diamonds sees to have flourished in the suburbs of Golkonda as well as the new city of Bhagnagar. Rich traders, brokers, artisans, bankers and jewellers were residing and carrying on their business at Caravan Serai known as Aurangabad in those days<sup>11</sup>. These merchants

would go to Bhagnagar (around Charminar) in the day time and return to their houses in the evening after transacting business with foreigners. According to the law of the land no one could buy or sell diamonds weighing more than eight carats as it was the royal prerogative. Here they could carry on their clandestine business freely and fearlessly. It was not only safe but also profitable to sell to foreigners who were secretive themselves if only for their own safety. They were shown large stones under the promise of secrecy. They were mostly staying at the well-kept Caravanserais Bhagnagar. Thevenot hired two little chambers at a 'handsome' and 'most esteemed' caravanserai called Nimetulla in the 'great Street' opposite King's garden paying only rupees two a month<sup>12</sup>. There were four or five double storied caravanserais having large halls of chambers which were cool.<sup>13</sup> Tavernier too preferred to stay in the new city as it affords him to have a good sight of the pageantry of the royal guards who march past through the main streets in their gorgeous costumes, with their accoutered elephants, camels and carriages<sup>14</sup>.

"When at Golkonda in the year 1642", says Tavernier, "*I was shown this stone, and it is the largest diamond I have seen in India in the possession of merchants*". It was about 242 carats in weight and priced 5 lakhs of rupees. The owner allowed him to make a model of it in lead which was sent to his friends at Surat describing its beauty and price. Soon he received an order from them to buy it for four lakhs of rupees only, provided it was clean and of fine water. But the merchants would not budge in. Tavernier felt that he could have got it for four and half lakhs of rupees.<sup>15</sup>

Thevenot too had seen some such illegal transactions taking place at Golkonda. Prices of the stones varied according to their quality. He saw a Hollander buying a large diamond weighing 70 carats and priced 17,000 crowns (34,000 rupees). He bargained for a long while, but at length drew the merchant aside and struck up a deal, "I could not prevail with him", says Thevenot, "to tell me what be paid for it". But that stone had a grain in the middle and must be cut in two pieces. The same man bought another large diamond of 48 carats at Bhagnagar (20,740 rupees)<sup>16</sup>.

Diamond smugglers were active not only at the capital but also at the mining areas and the surrounding market town, despite strict vigilance by the King's own supervisory staff and stringent punishments like the severance of hands or decapitation. Some dare-devils who were hell-bent on making

quick riches, would always manage to smuggle out large uncut diamonds weighing 400 carats or even more.

Earl Marshall in his paper (*Accounts of the Diamonds etc., 1677*) accuses the kings of Golkonda and Bijapur for their self-contradictory behaviour while dealing with the diamond smugglers. According to that, digging was allowed under conditional lease, but it was expressly stipulated that all the stones above certain weight should belong to their majesties. But they were lenient to some of the offenders of the law, thereby encouraging them indirectly. The paper thus casts aspersions of these oriental kings for entertaining such of those merchants who offer them large stones for sale. According to this line of thinking, all the stones that were large and not surrendered to king should be considered as stolen property. The workers or some one connected with the mining activity must have smuggled such diamonds out of the mines with the connivance of the contractors or the watch and ward staff. Such of those outstanding stones were channelised to the king through reputed city merchants. Instead of punishing such unscrupulous elements under the provisions of their own law, these kings would not only buy such precious stones for fabulous sums but also bestow on them robes of honour.

Although Earl Marshall's paper throws a flood of light on the contemporary diamond scenario, how far this stand could be justified is a moot point. It was neither Qutub Shah nor Adil Shah who invented these laws of mining of precious stones. They simply followed the ancient custom and law of India coming down the ages since the times of *Manusmriti* and *Arthasastra* of Kautilya. According to the theories of Kingship, the land belongs to the King, and so all its products. The tiller or the miner of the householder was allowed to cultivate the land, dig the mine, build the house, under certain conditions. The Vijayanagara empire to which these so-called Golkonda and Bijapur diamond mines once belonged, offered a precedent for the royal prerogatives over the diamonds that were mined. Diamonds weighing above 20 to 25 mangellins (about 25 carats) were sent to the Raya for his personal use<sup>17</sup>. Golkonda and Bijapur had directly inherited not only the diamond mines of Vijayanagara but also its mining codex which includes the royal prerogatives. From the above cited examples we see that while the emperor of Vijayanagara was claiming diamonds above 20 to 25 carats, the kings of Golkonda and Bijapur reduced it to 8 to 10 carats, and Mughal emperor further brought it down to very low figure of 5 carats only.



An interesting analogy from the Mughal chronicles would illustrate this point even better. Emperor Jahangir would not like anyone to possess or buy a precious stone above 5 carat without his leave, "for it is death if he knows it". He had reserved for himself the right of first refusal. If any stone was offered to him for sale, he would not pay more than a third of its value. Once his court jeweller - Bania named Hirachand, had bought a diamond of 3 mettegals (Arabic mithkal, a weight of about 73 grains) for a lakh of rupees. The secret was leaked out somehow, and the emperor came to know of it. Having learnt this, the frightened Bania at once approached the emperor and tried to humour him. He reminded the emperor that he promised him often that he would come to his house. When the emperor said it was true, the Bania was quick to reply that it was the right time for His Majesty's visit to his house as he had a fair present to offer him. And then he revealed the secret of his purchase of a large diamond, but the emperor did not punish him for his audacity and violation of the law. He smiled and said, "The luck was good to present me". The emperor had accepted the invitation, and seen to it that the diamond ultimately was deposited in the imperial treasury of precious stones. By this means" says the Turki and Persian knowing English envoy, Captain William Hawkins, "the king hath engrossed all fair stones"<sup>18</sup>.

Diamond mining and marketing were highly speculative pursuits, and as such they were clouded in a lot of mystery and secrecy. Indeed, it was next to impossible to protect the interests of the State and the privileges of the king who sits in his capital far away from the mining area, despite the presence of armed supervisory staff headed by a Governor who wields full magisterial powers to prosecute the defaulters with exemplary punishments. Hence, the next best thing would be to secure large stone diamonds for the royal treasury offering certain credible incentives and guarantees. Merchants would be glad to come forward if they were tempted with higher prices and bestowal of some social honours. It is somewhat comparable to modern financial policy we see from time to time relaxing the income tax regulations to allure the declaration of black money whose source is not challenged. Perhaps, such was the spirit behind the attitude of the kings of Golkonda and Bijapur in dealing with the intractable diamond smugglers, and as such it may be considered as a master-stroke of their acquisition diplomatics.

The diamond trade of India was in the hands of a business community called the Banias for time immemorial. Cool and calculated, they were specially adept in this commercial activity with their expertise of precious stones and business propensities unmatched by any one in the world. They

were called Banias from Gujarat to Bengal, and Komatis in the kingdoms of Golkonda and Bijapur. Their meekness and tenacity, their foresight and talents of instant calculative power, and their proclivity to practice the art of subtle fraud - were all minutely recorded by the discerning European travelers of the day with mixed feelings of admiration and contempt. "In trade these Banias," wrote Tavernier, "are a thousand times worse than the Jews, more expert in all sorts of cunning tricks, and more malicious in their revenge"<sup>19</sup>. It was customarily said, says a contemporary Italian missionary, Vincenzo de Maria (1656), that it takes three Jews to make one Chinaman, and three Chinese to make one Bania!<sup>20</sup>

An illustration from Tavernier would give a better idea of how the diamond trade was being managed by these Telugu Komatis in the medieval Deccan. Speaking of the Raoconda (modern Ramallakota, about 30 kilometres from Kurnool) diamond mines, Tavernier says that every morning between 10 and 11, the Banias would leave their houses after wash and food, and go to the houses of the merchants who visit the mines for buying diamonds, to show their diamonds to them. They take diamonds in parcels worth 4,000 to 32,000, and rupees, and entrust with the foreign merchants for seven or eight days so that they may examine them with care. At the end of that period, the transaction would be concluded at once if the buyer likes any stone. Otherwise the owner stores them up in a corner of his waist-band, turban or shirt. If the transaction was concluded, the purchaser gives an order on the Shroff or person who issues and receives bills of exchange preferably on Agra, Golkonda, Bijapur or Surat. If he delays the payment longer than three or four days, he would have to pay interest at the rate of one and half per cent per month<sup>21</sup>.

The Banias initiate their children into the mysteries of diamond trade at a very tender age. Tavernier came across one such group of children aged 10 to 15 years who sits every morning under a large tree in the town square with two little bags suspended on either side of the waist containing their diamonds weights and 500 to 600 pagodas. They await the arrival of any one who wishes to sell diamonds. The seller places the stone in the hands of the eldest of these children, the chief of the band. He examines it and places it in the hands of the one next to him. In this way the stone goes round from hand to hand till it returns to the first one without any one saying a word. He then asks the price and buys it if he thinks the price reasonable. At the close of the day they group the stones according to their water, weight and cleanness. Next they price each of these parcels and sell them to great merchants who always have parcels to match and all the profit was divided

among the children with a quarter percent more for the band leader. "Young as they are", remarks our great diamond merchant from France, "they know the value of all the stones so well that if one them has bought a stone and is willing to loose half a per cent, another gives his cash for it. Seldom can you show them a parcel of stones, containing a dozen, where they will not discover among them four or five having some flaw or some point or some defect at the angles"<sup>22</sup>.

The experience thus acquired from childhood would stand them in good stead when they grow up to be men of the world. Again we will have to go back to the unique travelogue of Jean Baptist Tavernier for an exposition of the shrewd character of the Banias. He gives an instance where no Bania dared to buy one particularly large diamond which was highly priced. Weighing 104 carats, this stone was of pure water but contained much impurity inside it. Finally a Dutch man by name Bazu ventured to buy it. He had cleaved it into two pieces only to find out that it contained an impurity of 8 carats of decomposed vegetable matter. The smaller of the pieces was clean but for an imperceptible flaw. But the other piece in which flaws traversed right through, had to be cut into seven or eight pieces. For the good luck of Bazu, the Dutch man, 'it did not break into a hundred fragments'. But still, for all the risk and trouble he had taken, it did not repay him, "This makes it plain", solemnly declares Tavernier. "That where the Banias refuse to bite there is nothing to be hoped for by the Franks"<sup>23</sup>.

Tavernier also copiously illustrates the banias way of life, their style of functioning, the business affairs as well as their double dealings to which they resort to hood-wink the oppressive and disgustingly authoritarian bureaucracy. A poorly clad Bania with only a band round his body and a miserable hand-kerchief on his bead head had humbly approached the French diamond merchant towards in evening and seated himself by his side. "In this country", remarks Tavernier, "one pays no attention to dress, and a person who has but a miserable ell of calico about his loins may sometimes have a good parcel of diamonds concealed". The host had treated him with civility in order to make him feel at home. After some time, the Bania asked him through the interpreter if he was interested in buying some rubies. On being asked to show them, he drew out a number of small rags from his waist hand and produced a score of rings mounted with rubies. Sensing that this man had not come to sell him rubies only, Tavernier purchased one of the ruby-rings, and paid handsomely for it. The bania waited there till the three Muslim sentries posted there by the governor of the mines left for their evening prayers, and the fourth one was sent out on

an errand. The Bania, narrates Tavernier in his own inimitable style, *"Seeing that he was a none with me and the interpreter, after having, with a good deal of mystery, removed his head dress, untwisted his locks, which according to the usual custom were bound round head. Then I observed a small rag appearing amongst these locks, in which there was concealed a diamond, weighing 48 1/2 of our carats, of beautiful water and of cabochon shape..."*

While he was examining the stone, observing the attention he paid, Bania said: "Do not trouble yourself now, you will see it tomorrow morning at your leisure when you are alone. When a fourth of the day (6pm to 9pm) has passed you will find me out side the town, and if you wish for the stone you will bring the price of it with". Having stated his price, Bania left. The time chosen by the Bania was a safe time for him as every one should be busy at that time with their evening prayers, and he would be all alone. The French man did meet him at the rendezvous on the appointed time, and bought the stone after some bargain and later sold the same at Surat to a Dutch captain for a fair profit. And no one knows of this secret deal as it was not entered in the Bania's book: none the less Tavernier claims to have paid the 2 per cent royalty to the king without revealing the name of the bania<sup>23</sup>.

Tavernier had also recorded 'a singular and curious' manner in which the Indians - whether Hindus or Muslims - make their sales of all kinds of commodities, especially diamonds. During the whole transaction they observe complete silence, without any one speaking. The seller and the buyer were seated facing one another. Then the seller takes the right hand of the buyer and covers his own with his waistband under which and in the presence of many other merchants, the sale was accomplished secretly without any one knowing the details of the bargain or the final price. Neither the seller nor the buyer make any signs through the movement of lips or eyes. Hand talks to the hand in the "touch language", and how they accomplish a deal is best given in Tavernier's own words to retain the flavour of the original: "when the seller takes the whole hand of the buyer that 1000, and as many times as he presses it so many thousands of pagodas or rupees. When he takes only the fingers that means 500, and when he takes only one it means 100. In taking only the half up to the middle joint, 50 is meant, and the end of the finger up to the first signifies 10. This is the whole of the mystery employed by the Indians in the sales, and it often happens that in the same place, where there are many people, a single parcel will change hands five or six times without those present knowing for how much it has been sold on each occasion"<sup>25</sup>.

Glimpses of the diamond trade in Golkonda given in the above sketch is sufficient to show that there was a time when Golkonda was the world centre of diamond trade, for at least a hundred years, until the final curtain was drawn over it in 1687. Among the other places in the medieval India which shares this glory, though to a limited extent, apart from the mining areas like Panna, were Masulipatam, Madras, Bijapur, Goa, Belgaum, Ellichpur, Agra and Surat. How this trade in diamonds and the technology of diamond cutting had shifted from Golkonda to Lisbon, Antwerp, Amsterdam and London is another story ! And how the world's most celebrated diamond Kohinoor - "the mountain of light" - traveled from Gani-Kolloor one of the Golkonda diamond mines - to Great Britain to become the brightest jewel in the crown, is yet another story.

#### NOTES AND REFERENCES:

1. *Chronicles of The Siege of Golconda Fort*, Namat Khan Ali, abridged translation by Dr. N.M. Ansari, 1975, P.21.
2. *The Travels of Monsieur de Thevenot into the Levant: Part III - Travels into The Indies*, printed by H. Clark for H. Faithone, J Admson, C. Skegnes and T. Newborough, Book sellers, in early 1687, Chapter VII, p.98.

Jean de Thevenot (1633-67). He made his first voyage to the east in 1665 and the Second between 1664 and 1667. He traveled in cross-section of India (1666) from Surat to Masulipatam via Barhanpur, Aurangabad and Golkonda, making an excursion to Ellora enroute for a couple of hours ! He died in Persia at the age of 34. His travelogue containing 3 parts -Turkey, Persia and India - appeared in French in series (1664-1684). The first English translation was made by A. Lovel and published in England in early 1687, a few months before the fall of Golkonda. Though Golkonda is now in ruins, this 300 years old first edition enlivens Bhagnagar and Golkonda as it was in their heyday, and a rare copy of this first edition, is now preserved in the Library of Salar Jung Museum in Hyderabad which was once upon a time the universal entrepot of dazzling diamonds.

3. These shops are now made into residential houses. As I know, the only book that identifies these shops with the famous Diamond Market is the *Guide to Golconda* (1941) by Lt. Col. Nazirul Islam Khan. The source used by him is not known. Perhaps, there was some local tradition to that effect. Neither *Hadqatus Salaateen* (a contemporary Persian chronicle of the Qutub Shahi dynasty upto 1640 by Nizamuddin Ahmed) nor the inscriptions have anything to show these shops and the old Diamond Market were one and the same. According to these sources, Khairat Khan was Sultan Abdulla Qutub Shah's ambassador (1627-33) in the Persian court. After his elevation to the ministry, he had constructed several shops, a well and a garden close to the northern steps of the Mussa Burj in 1640, and a granary (Ambar Khana) in the citadel in 1642. He dies in 1655 and his tomb could be seen now at Gowlipura in the old city of Hyderabad. As per the current local tradition, the Diamond Market is located nearly half a kilometer away from the Fateh Darwaza around the Heera Khana ki Masjid in the north-eastern part of the fort. *Landmarks of the Deccan*, S.A. Asgar bilgrami, pp.58-60, and 148-49.
4. *Landmarks of Deccan*, pp.169-71.

5. Gateway of pears, now closed to the traffic. It may have attained that name because of its proximate to the Moti Mahal or the Pear Palace (Market), which is being pulled down currently with its giant wooden gates carrying a Telugu inscription which reads : Vodia Kantheyya, the door was made by Rajanna. I could not read the engraved date as it is at a considerable height. This is said to be the pearl market during the Asaf Jahi period. The market itself may go back to the Qutub Shahi times.
6. Different people told me differently to the extent of the market. The Diamond Market may have covered the area between the Fateh Darwaza and Moti Darwaza including the Naurangi Maidan upto the Heera Mosque and even the Moti Mahal.
7. Thevenot, p.99. Coriud is Crundum, Telugu *Kuruvindam*, Tamil *Kurundum*, Sanskrit *Kuruvinda*, an abrasive used for grinding and polishing the precious stones excepting the diamond. It is second only to the diamond in hardness. Large quantities of it are mined in the taluks of Hindupur, Anantapur, Kalyanadurg, Dharmavaram etc., in A.P. See *Mineral Resources of Andhra Pradesh* by the Geological Survey of India, 1962.
8. Thevenot, *Op.cit.*, p.99
9. *Ibid*
10. *Ibid*, p.102
11. Travels in India, Jean Baptist Tavernier (French edition, 1676, first English translation, 1677), p.152, Vol. II, translated and edited with critical notes in two volumes by Valentyn Ball, Macmillan & Co., London, 1889. The present Karwan locality was known as Aurangabad in those days probably because of the war camp laid there by Aurangzeb who made a lightning attack on Golkonda in 1656.
12. Thevenot, p.94
13. Tavernier, II, p.152
14. *Ibid*, I, pp. 156-57
15. *Ibid*
16. Thevenot, p.98
17. "Chronicle of Fernao Nuniz", C.1535-37 A.D. See p.369, *A Forgotten Empire*, Robert Sewell, 1970, comes to know of any large stone he would say: "What price so ever was paid, he will pay to market his own", See p.227, Vol. II, *The Book of Duarte Barbosa*, Trl. & Edited by Mansel Longworth, Reprint of Asian Educational Services, New Delhi, 1989. Also see the same book, 226, fn. 2, for quotation from the book of Gracia de Orta who came to India in 1534). *Simples of Drugs of India 1562*: "In Bisnager there are two or three rocks which yield much to the king of Bisnager... The stone which has a weigh of 30 carats belongs to the king.. " Coping the book of Garcia de Orta verbatim, Linschoten who came to India 40 years later, says that the king of Vijayanagara "causeth them (diamond mines) straightly watched, and hath farmed them out with this condition, that all diamonds that are above 25 Mangellinsin weight are for the king himself: any man be found that hideth any such, he looseth both life and goods", P.137, Vol.II, *The Voyage of John Huyghen Linschoten to The East India*, edited from the old English translation of 1598 by P.A. Tiele, 1885, A.E.S. (Reprint), New Delhi, 1987.
18. William Hawkins (1608-13), *Early Travels in India, 1583-1619*, Edited by William Foster, reprint of Oriental Book, New Delhi, 1985, pp. 111-12.

19. Tavernier, I, p.136.
20. *Ibid*, II, p.183, F.N. Also see *Hobson –Jobson and India and Italy*, Rome, 1974, p.89.
21. *Ibid*, II, pp. 60-61.
22. *Ibid*, II, pp. 61-62.
23. *Ibid*, II, pp.125-126. Tavernier's Bazu, the Dutch man, seems to be the same as Thevenot's M. Bazou, who was described as "a French merchant. A very civil and witty, man".Thevenot traveled with his company from Surat to Golkonda in 1666, and after a brief visit toMasulipatam, in November of the same year, back to Surat from Bhagnagar. M.Bazou's company comprised 45 men which included 8 Europeans, servants, goods and 10 wagons, and to protect the company 14 peons were engaged. Thevenot, pp.72-73&107.
24. Tavernier, II, pp. 63-67. Here, the doubt arises, as to how could Tavernier declare a 48 ½ carats stone for the honest payment of the royalty without its being confiscated as he was not supposed to buy diamonds above 8 carats legally, though the editor V. Ball gives this episode under the caption "Tavernier's Honesty" !
25. *Ibid*, II, pp.67-68.

## 19. HIMROO FABRICS OF HYDERABAD

**Dr.(Ms) Suguna Sarma**

India has been producing cotton cloth of high quality and repute from times immemorial and is generally regarded as the birth place of cotton manufactures. The Dacca muslins, Masulipatnam calicoes and chintzes, the gold and silver vests of Ahmedabad and Benaras, the Patolas of Baroda have been famous for ages. Skilled workers also wove colourful fabrics of cotton and silks in India for generations. But some of the famous and age long crafts which flourished in the past gradually started declining due to the change in the taste of consumers and lack of patronage. The *Himroo* cloth is one such declining craft, which is facing a severe blow and lack of patronage.

The *Himroo* which forms the subject of the study is a fabric of intricate weave. The word *Himroo* seems to be a Persian origin meaning 'Proto type' or of similar resemblance or features. The *Himroo* is fabric with cotton warp and silk or artificial silk, or rayon weft. This is an extra weft figuring fabric having a solid colored ground decorated with motifs of flowers, leaves, birds etc....., in appearance it looks like silk. The Mughals perhaps introduced it into India.

The place of the origin of *Himroo* craft is Aurangabad, which is also famous for *Kinkhob, Mashru, Patoes, Zaree laces, Brocades* and *Pitambers*. The origin of *Himroo* craft in Aurangabad is linked with the advent of Muslim rule in Southern India. It seems the craft had quite a flourishing period for Two hundred years as *Himroo* cloth was very popular among the Nawabs and to meet the demand of this fabric nearly 500 to 600 looms were working in the town. But gradually the craft of weaving *Himroo* cloth started to decline due to lack of patronage. The Nizam 's government took positive steps to

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give fillip to this craft. By 1930 the former Hyderabad Government had taken some steps to give fillip to this craft by giving bulk orders from palaces circles. Orders were placed regularly from the royal palace for the *Himroo* fabrics especially from the Princess Durushewar, the daughter in law of the Nizam who placed order for the cloth worth rupees 20,000 just to decorate the palace, shows the patronage enjoyed by the craft. Henceforth the craft gradually migrated to Hyderabad and had quite a flourishing period.

The All India Handicrafts Board since its inception has done much towards the progress of this exquisite craft. Around the years 1953-54 some enterprising industrialists of Hyderabad city brought down some selected workers from Aurangabad and started manufacturing of the goods in the city itself. After the reorganization of the states, the Andhra Pradesh government evinced interest in the craft and wanted to implant it in its own territory. This has resulted in migration of many more families from Aurangabad to Hyderabad, where they got looms and started manufacturing this fabric. As years rolled on many of the local people have learnt the technique and settled with it. Later on the products were being adapted to suit the modern tastes and needs.

A workshop of *Himroo* cloth requires the following set of tools and implements

1. Loom with all its parts including wooden frame, weaver's beam, pedals, phani (reed) and heddles.
2. *Katla* (throw shuttle)
3. *Ambuda* (wooden) plough for holding the *jala* threads in position).
4. *Ankhada* (V-shaped hook for lifting *jala* threads).
5. Warp bobbins.
6. *Kandi* (weft bobbins)
7. Windings *Charakha*
8. Warping *Charakha*
9. Drum winding machine.

## Manufacturing Process: (Figs. 1 & 2 )

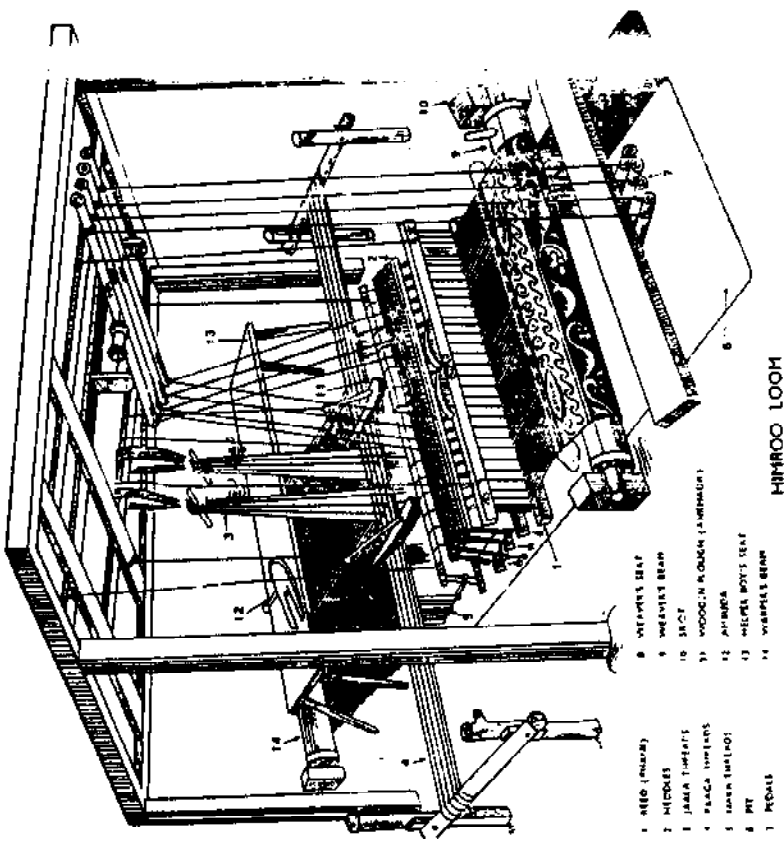
The local carpenters made the loom with all its accessories. There are two types of looms called (i) Pit loom and (ii) Frames loom. While operating the pit loom, the worker has to sit at ground level with his feet in a pit of about 2 feet depth. But now-a-days the fashion is to go in for frame looms, where the workers sits on a stool of convenient height and operates it. Both are similar for all purposes excepting that more wood is required to prepare the frame loom. However, the turn over is reported to be the same on both the types of looms.

The various processes which are involved in the manufacture of a piece of *Himroo* cloth begin with the dyeing of the yarn, winding of the yarn on the bobbins; preparation of the warp threads, heddle knitting, the process in which the warp threads are passed through the loops in the heddles, and then through the reeds. This process is called 'denting', the next stage is the weft preparation. The last process is that of weaving which comprises interlocking the weft yarn with the wrap yarns at right angles.

The weaving can be summarized as follows:

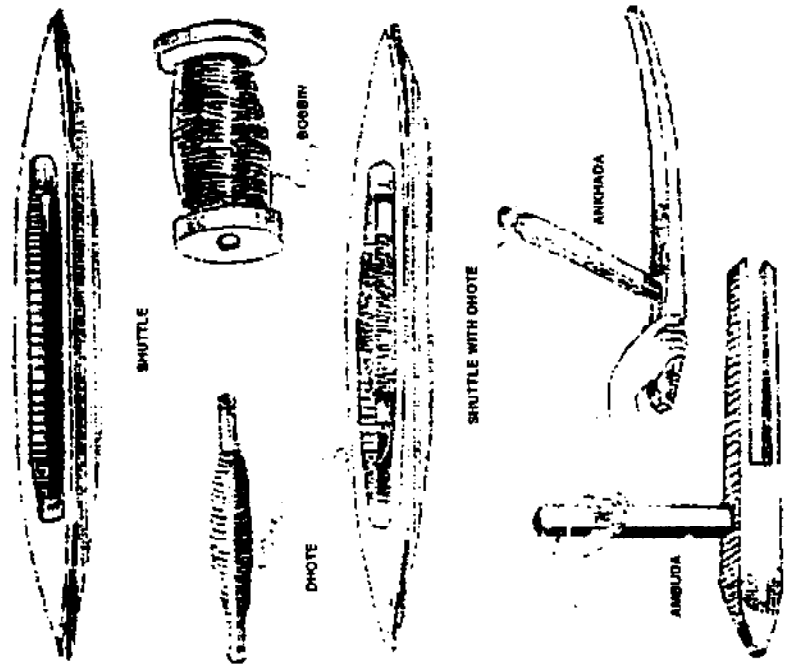
Weaving consists of three stages (1) Forming of sheds by lifting *Jaladoris* and heddles, (2) throwing shuttles across through these sheds, and (3) beating the filled- in weft yarn into position with reed.

Two persons are required in weaving of *Himroo* cloth, one to do the weaving and another, a helper boy, who sits on a bench above the loom, close to the *jala*, to lift up the *jala* threads as and when required. The process of weaving starts with the lifting of the required set of *jala* threads with the help of *ambuda* along with the *paga doris*, which hold the loops through which the warp threads are passed. This results in formation of boxes in the *paga doris* a shed is formed in the warp threads through which the weaver throws the shuttle of the colored yarn of required tinge. When the weavers thus throw the required number of shuttles, the *akoda* and *ambuda* are removed and the weaver beats the woven weft threads into position with the reed. The weaver then processes one of the pedals thus lifting the heddles thereby forming a different shed in the warp on the loom, through which he piles design of the cloth and beats the weft threads so woven into position with the help of the reed. The process is repeated in a given sequence depending upon the design till the complete length of the cloth is woven.



HIMROC LOOM

- 1 REED (HINDI)
- 2 HOOKS
- 3 JAWA TIMPETS
- 4 PAKA TIMPETS
- 5 BARR (HINDI)
- 6 PIT
- 7 PEDALS
- 8 WATERY BEAT
- 9 WATERY BEAM
- 10 SECT
- 11 WOODEN ROLLER (HINDI)
- 12 AYIRKA
- 13 HIGHER BOYS' SEAT
- 14 WATERY BEAM



Figs. 1 & 2

**Designs:** The various designs created by the craftsmen can be classified into six. The plain designs have lines intersecting each other, the geometrical ones consists of circles, diamonds, hexagons, octagons, ovals and eclipse. Popular fruits also inspired the artisan to emulate their shapes in the designs. The '*Mango anarkali*' and *diamond mango* are examples. The designs of flowers such as jasmine, rose, lotus and creepers with leaves are the popular. Birds and animals also find depicted on *Himroo*. Besides these , the oldest and most popular designs of the *Himroos* are Jaldar khairi, Guldasta, Osmania Jugla, Jungle-ki-rani, Ahmedabad bel etc.... As regards the names of designs it is seen that mostly they have relation with the motif that is brought on the cloth.

**Uses:** The articles produced in this crafts are mostly shawls. The Himroo fabrics are also used for door and window curtains, tapestry, skirts, tunics, pillow covers, dressing gowns, ladies blouse pieces etc... The Himroo shawls are fashionable goods used by ladies in sophisticated circles. Thus Himroo as an antique and traditional art came down from generations and generations of artisans.

The craft is almost extinct today. The demand came down due to many reasons. The art came to an end with the recent demise of some of the master craftsmen . After the closure of the state sponsored looms, even skilled craftsmen joined as non skilled labourers. According to the census of 1961 there are some individual workers who owned their looms(3 families at Amberpet and 2 at Saroornagar ) and produce Himroo articles at their looms. There are also some privately established concerns in the city e.g.,Himtex Handloom fabrics, Amberpet; Prem luck Himroo center, Nallakunta; Handloom Himroo works, Saroornagar etc. The model weaving center run by the All India Handloom Board also produces Himroo goods in the city.

The dyeing of the yarn is done by the Bhagyanagar Dyeing and Printing Industrial Cooperative Society ,Hyderabad. The Advisory committee of the state Handicrafts Board (constituted in 1960) specifies the designs and the colour combinations and places orders with the society. The designs are selected by that body with reference to the trends in the market. There is a Research and Design Center set up by the state Government. But the designs invented by it on new lines do not often find much favour in the market. The marketing agency for the production of the cooperative society at Hyderabad is the Government cottage Industry Sales Emporium at Hyderabad.

According to the workers and office bearers who have sufficient experience in the craft, the following suggestions have to be considered to augment production of the Himroo and there by improve the prospects of the people dependent upon it for livelihood.

- 1) Further avenues of the markets shall be explored. The goods should be displayed in foreign countries also for publicity;
- 2) Financial assistance is necessary to purchase raw material in bulk from mills direct Which is more economical;
- 3) Technical assistance is necessary to design according to consumer demand;
- 4) Arrangements must be made for the fast dyeing, etc.

The State Government seems to be well aware of the needs of the industry and will do the best for its growth. The craft will then surely see its glorious days and it will indeed be a source of pride not only to Hyderabad but also the entire state of Andhra Pradesh.

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## 20. SCULPTURES OF CUPID AND PSYCHE IN THE COLLECTION OF THE SALAR JUNG MUSEUM

Balagouni Krishna Goud

Sculptures are nothing but perfect products of artistic activity of man. Since long, he was able to imprint the picturesque visible forms of the gods through sculptures in different media. Generally it is not possible to see the images of different religious themes like Hindu, Jaina, Buddhist, Greek, and Christian at one place. But, this has been possible at the Salar Jung Museum, which has a comprehensive collection of works of world arts. Perhaps the catholic spirit of the three collectors who served as Prime Ministers (between AD.1853 and 1914) to the Nizams of the Hyderabad State (Asaf Jahi dynasty AD.1724-1948), popularly known as *Salar Jung*s i.e., 1. Mir Turab Ali Khan, AD.1829-1883, 2. Mir Laiq Ali Khan, AD.1863-1889 and 3. Mir Yousuf Ali Khan, AD.1889-1949, have provided us the opportunity to view and enjoy the "*Glorious Art Pieces*" of mythological and artistic importance at the Salar Jung Museum.

The Salar Jung Museum, which was named in the year 1951 after *Salar Jung III*, an institution of '*National Importance*', is growing with the addition of two new buildings to cater the modern needs of the visiting public on '*International Standards*' through exhibiting separately the '*Eastern*' and the '*Western*' art specimens besides the rare '*Indian*' antiquities in the existing building in the middle.

Sir *Salar Jung I* and *Salar Jung III* acquired most of the Museum's marble sculptures from different parts of Europe. They include those from Italy, France, England, etc. Of these, the sculptures of '*Psyche*' and '*Eros*' (or '*Cupid*') are very important for their mythological theme and their representation in art. Hence, an attempt is made here to describe the sculptures representing the theme of amorous couple, *Cupid* and *Psyche*.

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The author is bringing out a series of articles on the marble sculptures of Salar Jung Museum entitled "*Salar Jung Museum: A Treasure House of Western Arts: Marble Sculpture Series*".

The term 'marble' is derived from the Greek word 'Marmaros', which means stone or a large piece of rock of different colours. White marble has been widely used for sculpture all over Europe, especially in Greece, Italy, France and England. Because of its durability and value, the sculptor preferred the marble for making sculptures through the ages. Its texture helps the sculptor to chisel it smoothly in the desired shape and size i.e., sculpture in round, relief work on plaques etc. It is of lesser weight than other stones like granite and therefore, has the ability to transmit light.

There are about 10 scores of Western marbles in the Museum which consist of mythological and secular figures including busts in white, black, brown and green colours or tinges and some with metal. These sculptures are in different postures and vary in measurement from 6 inches to 6 feet and the same are datable to 19<sup>th</sup> or early 20<sup>th</sup> century AD. Some of them are copies of the famous creations of brilliant artists such as *Daedalus of Bithynia* (Crouching Aphrodite, 3<sup>rd</sup> century BC.), *Alexandros of Antioch* (Venus de Melos, 2<sup>nd</sup> century BC.), *Michelangelo Buonarroti Cellini*, a multi-faced artist of the period, (Giuliano de Medici, AD. 1475-1564), *Gain Lorenzo Bernini*, the father of Baroque style (Apollo and Daphne, AD.1598-1680), *Antonio Canova* who worked on Neo-classicism etc., (Mars and Venus, AD.1757-1822), *Marshall Wood* (Daphne, 19<sup>th</sup> century AD., England), *Richard Saltonstall Greenough* (Cupid, AD.1819-1904, Italy); *N.B.* (Psyche, 19<sup>th</sup> century AD., Italy) etc. who lived in the great ages like post-Classical (early Christian era), Renaissance (AD.1400-1600), Baroque and Rococo (AD.1600-1800) and Modern (about AD.1850-1950) and imitated the Classical and Neo-classical art forms (AD.1750-1830) for their splendidous creations. The European sculpture was done on the thematic or mythological subject, and even purely secular art, free from any religious and mythological overtones.

The important poets on myth and legends of Greek and Roman cultures were *Homer* (8<sup>th</sup> century BC., a blind man and the poet of 'Iliad' which deals with an episode of the Trojan war and 'Odyssey' which tells of the wanderings, adventures etc. of Odysseus in the course of his return to Ithaca after the capture of Troy); the Greek poet *Hesoid* who wrote 'Theogony', 'The Shield of Heracles' etc. about c. 700 BC.); the poetess, *Sappho* (Eros, about 600 BC.); *Euripides* (*Hercules Tragedy* etc., c. 480-406 BC.); the Greek Dramatist, *Sophocles* (495/6-406 BC.); *Catullus*, a classical Roman poet (c. 94-54 BC.); *Ovid* (Roman poet who wrote 'Metamorphoses', a long poem that relates to the mythological tales, BC.43-AD.17); etc.

The Greek philosopher, *Plato* (c.429-347 BC.) wrote that 'love in the highest sense is an agent of the soul's progress'. '*Psyche*', the youngest daughter of an unknown king in Greek mythology stands for the personification of 'human soul'. It also means spirit or human mind or mentality. She is the wife of the Greek god of Love, *Eros* (or *Amore* in Latin poetry or *Cupid* in Roman version). The tale of '*Cupid and Psyche*' in the '*Metamorphoses*' of *Apuleius* (2<sup>nd</sup> century AD., a follower of *Plato* and the author of '*Golden Ass*' in Latin) is very interesting where the princess *Psyche* appears in it, in amorous scenes. An English poet, *Keats* also wrote a poem on '*Cupid and Psyche*'.

*Eros*, the son of *Aphrodite* by *Ares* or *Zeus* or *Hermes* is seen in literature or art as a cute and playful boy shooting arrows of passion. He is represented as a naked winged boy, armed with a torch or a bow and a quiver full of arrows to inflame love in the hearts of gods and men (like the Indian *Cupid*, *Manmatha* or *Kama* who shoots arrows of flowers with the help of a cane bow to inspire love in gods and men). Though he is a naughty boy, he shoots the arrows with closed eyes also. His darts could pierce the fish at the bottom of the sea, the birds in the air and even the gods in Olympus. In the words of the poetess *Sappho*, *Eros* is '*bitter sweet; cruel to his victims, and is also charming and beautiful*'.

In the 1<sup>st</sup> century BC., he constitutes a standard theme of Roman wall paintings at Pompeii, and his statues of Greek origin were brought to Rome and *Cupid* ironically assumes the formidable qualities of an invincible warrior. The Romans even regarded him as a symbol of life after death and decorated sarcophagi with his image.

*Aphrodite* (called *Venus* by Romans) is the goddess of '*Erotic Love*'. Though she was awarded the '*golden apple*' for the '*most beautiful*' among the goddesses by *Paris* (*Judgement of Paris*), she was jealous of the beauty of *Psyche*. Further the people adored *Psyche* instead of *Aphrodite*. Hence, to end this sacrilege, she orders her son, *Eros* to inspire *Psyche* with love for the most despicable of a man, with the features of an ugly animal. So, *Psyche* became jealous of her rival charm, *Eros* when he inspired her with love for some contemptible wretch, where she must not see *Eros*.

However, at the first sight of her beauty, *Eros* himself falls in love with *Psyche* neglecting his mother's orders. He used to meet *Psyche* at night, unseen and unrecognized. *Psyche*'s father was told by an '*oracle*' of *Apollo*, son of the principal god, *Zeus* (the corresponding Roman god is *Jupiter*) and *Leto*



that 'she must marry an evil spirit on a lonely mountain top'. Accordingly, *Psyche* wafted by the west-wind (*Zephyrus*) or Eros to a beautiful palace while she was on a mountain. Her two sisters gave her a light to see Eros and a knife to kill him. When she focuses light on his face, he immediately disappeared, leaving her inconsolable. But she saw his face in the light and then she too fell in love with him. She wanders all over the earth in search of her love, Eros, and later on falls into the hands of his mother Aphrodite, a rival beauty who gave her difficult tasks.

The last and most dangerous of these is to fetch from the world below, the box with ointment of beauty. During her attempt to fetch this box, *Psyche* was over come by a death like sleep.

At last by the intervention of the principal god Zeus, as a gift and reward of the faithful love, she was made immortal and married to Eros where the proud Aphrodite herself led the dance and the Muses sang sweetly to Apollo's lyre. Keats writes on the this lovely couple as follows:

“ O brightest ! though to late for antique vows,  
Too, too late for the fond believing lyre,  
When holy were the haunted forest boughs,  
Holy the air, the water, and the fire;  
Yet even in these days so far retired  
From happy pieties, they lucent fans,  
Fluttering among the faint olympians,  
I see, and sing, by my own eyes inspired.  
So let me be thy choir, and make a moan  
Upon the midnight hours;  
They voice, thy lute, thy pipe, the incense sweet  
From swung censer teeming;  
Thy shrine, thy grove, thy oracle, thy heat  
Of pale - mouthed prophet dreaming “.

In another theme, Eros himself serves *Psyche* for the tasks given by his mother and finally marries her. After all their troubles, Cupid and *Psyche* were made happy. They gave a birth to their daughter, 'Joy' or '*Voluptas*' (pleasure).

*Psyche* is generally represented as a winged/girl, a relic of the concept of the 'soul' as a bird or insect. In fact *Psyche* in art form was introduced in 4<sup>th</sup> century BC.

*Augustin Pajou* (AD.1730-1809) was an expert in chiseling of beautiful portrait-busts like Mme Du Barry. He carved a life size marble (height 5' 11") figure of nude and wingless '*Psyche*' (AD.1785-1790) seated on a pedestal in languid pose with shoulder length curly hair. A knife near her feet, reveals that she wanted to kill Eros before his charming face was seen by her as per the theme mentioned above. It depicts that she laments Cupid's disappearance and captivates for him. However, in the words of *Joseph Pijoan*, the author of 'History of Arts' (1993), this figure was not good. It may be due to rough work with charmlessness of the face of the image. It is assumed here that the *Psyche* was in tension of the situation against the acts of Eros, and therefore, her face was carved as is present. This sculpture is presently in the Louvre Museum, Paris.

On the contrary to the Augustin Pajous's image, *Giovanni Battista Benzoni* (G.B. Benzoni, second half of the 19<sup>th</sup> century AD., Italy) with his skillful hands chiselled certain marble sculptures of beautiful *Psyche* in different postures. Among them the following two figures are seen through pictures in an 'Album' (Acc. No. 6320/61) available in the Salar Jung Museum Library:

- a) Life size winged '*Psiche*' (white marble) stands in semi-nude (Pl. I).
- b) Winged '*Amore and Psiche*', both are seen standing closely in semi-nude in life size white marble. *Psiche* rests her hands on his shoulders and *Amore* (*Cupid*) holds something in his raised arms (Pl. II).

Both the sculptures represent the beautiful '*Psyche*' with wings as iconographical marks. As per the list of the pictures enclosed in the said Album, the latter one was purchased by a noble man (F.E.H. Principal Pietro Sottisfhoff) from Paris and the former one which appears to be a romantic one, was acquired by a Russian (Sir S.A. Jil Gram Ducal Nicola di Russia, in the late 19<sup>th</sup> century AD.). G.B. Benzoni son of Prof. *Giovanni Maria Benzoni* was a genius Italian sculptor of his time. He created the '*Veiled Rebecca*', a masterpiece of the Salar Jung Museum, widely popularized for its masterly work in marble, which was acquired by *Sir Salar Jung I* in June 1876.

Where as the marble sculpture by *Canova* in the Louvre Museum depicts the naked *Cupid* and semi-nude *Psyche* in amorous scene by holding each other closely with no wings. She gives something with her right arm (facing to earth) and the *Cupid*, whose head rests on her left shoulder, takes the same with his left arm (facing to sky).

A miniature sculpture in the Salar Jung Museum (Museum No.1602/CSI), datable to late 19<sup>th</sup> or early 20<sup>th</sup> century AD., represents the love god, 'Cupid' with 'Psyche'. He is shown with wings and curly hair. The semi-nude Psyche is seen reclining on the raised oval base holding Cupid. While Cupid stands just behind her and encircling Psyche, keeping his left arm at her bosom and the right on her head. This sculpture is a reproduction of an original marble (Louvre Museum) by *Canova*.

Salar Jung Museum houses another beautiful sculpture of winged 'Cupid and Psyche' (M.No. 46/CSI) measuring 46.8 cm. in height, which is datable to early 20<sup>th</sup> century AD. This is a romantic one, where both the semi-nude Cupid and Psyche stand closely and encircling each other with their raised right and left hands. The name of the sculptor is however, not known.

*William Adolphe Bouguereau* was a famous artist (about late 19<sup>th</sup> or early 20<sup>th</sup> century AD.) who produced the painting of 'Cupid and Psyche'. The picture depicts the winged Cupid flying in the air, carrying the insensible Psyche with his left hand. The story known from this painting is that Venus bent upon the destruction of Psyche, sent her to Proserpina with a box, to request some of her beauty. Psyche accomplished her mission, but on her return opened the box, when instead of beauty there issued from it a cloud of black vapour, which caused her to fall to the ground insensible. Here Cupid, who took pity on her and requested the ruler of gods, Zeus to endow Psyche with immortality. Venus reconciled, and the union of *Cupid and Psyche* was celebrated with great rejoicing.

The most versatile academic draughtsman from an English School, Sir Edward John Poynter's (AD. 1836-1919) picture is 'Psyche in the Temple of Love'. It is eloquent of Poynter's 'Love' of detail, the setting of this picture attracting as much attention as does the face of Psyche.

Salar Jung Museum possesses another beautiful and main life size statue of seminude 'Psyche' (M.No. 15/XI.V ). This image with no wings is carved in white marble to a height of 156 cm. from base and a diameter of 100 cm. at waist. *Psyche* is seen in standing posture on a rectangular base (length 53.cm, width 47. cm.) with her right foot forward. The head is carved bent towards the chest looking below. Her curly hair is partly formed into a knot on the top with the rest falling on the shoulders. She holds one end of the robe in natural folds covering her bosom and waist with other end covering her lower hips, draping over the stump and the base, on which her left foot is placed. It reveals her

modesty in keeping the drape partly on her body so as to appear seminude before bathing. A stump is seen carved to her right, touching her body. She takes support of the stump by keeping her right arm on it. Water flows violently from the bottom of the stump near her right foot. It all suggesting that she was stepping into the pond for a bath, however, the pond is invisible. (Pl. III)

To keep this standing figure balanced, the sculptor, 'N.B', is wisely combined the statue and the stump at her hip level. The sculptor with his skillful hands, carved this marble marvelously with the wealth of feminine charm especially, the face of Psyche is most charming, comparable to the *Canova's* figure of the most beautiful goddess, 'Venus' (M.No. 148/XLV), that portrays "*Beauty and Jealousy*".

The sculptor of this beautiful *Psyche* was probably (a contemporary of the above mentioned master-sculptor, *G.B. Benzoni*) famous as *N.B* in Italy during 19<sup>th</sup> century as can be seen (as sign) from an inscription engraved on the sculpture in a circle at the centre of the stump which read as "*NB, 1828*". An important point to be noted here is that this sculpture is the earliest dated (AD. 1828) figure in original among the marble collection of Western origin, which undoubtedly became the pride of the Salar Jung Museum.

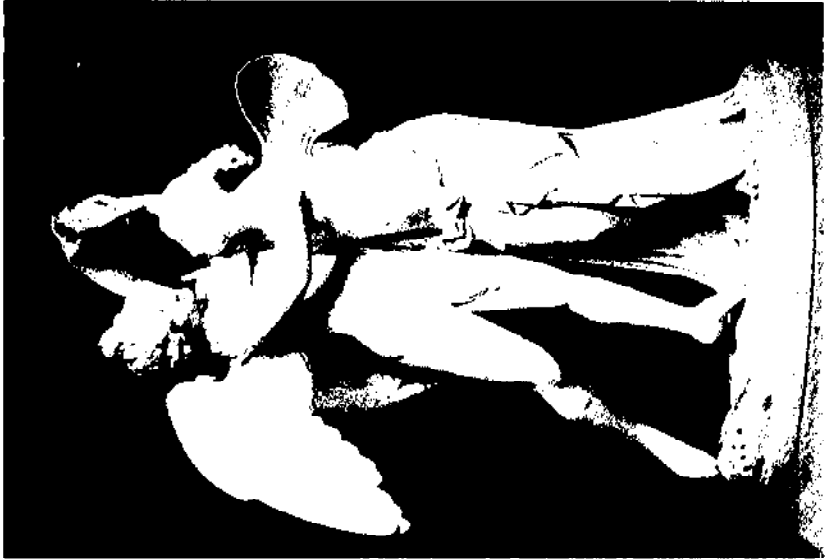
The image of young '*Psyche*' (M.No. 15/XLV) is exhibited in the 'European Marble Sculpture Gallery', opposite to the figure of winged '*Cupid*' (M.No. 19/XLV) by *Richard Saltonstall Greenough* (AD.1819-1904) appears to be an innocent boy seated on a tortoise, a mythical animal, probably his vehicle. His legs are shown in front of him while the hands are seen tied against his back, probably by his mother, Venus due to his naughtiness (Pl. IV).

Fortunately, the Museum preserves an English oil painting ('*Psyche in her Bath*', AD.1900, M.No. 81/LXV) by *J.W. Godward*. Here, the beautiful *Psyche* in her true ivory colour, is seen standing as if she is completing her bath.

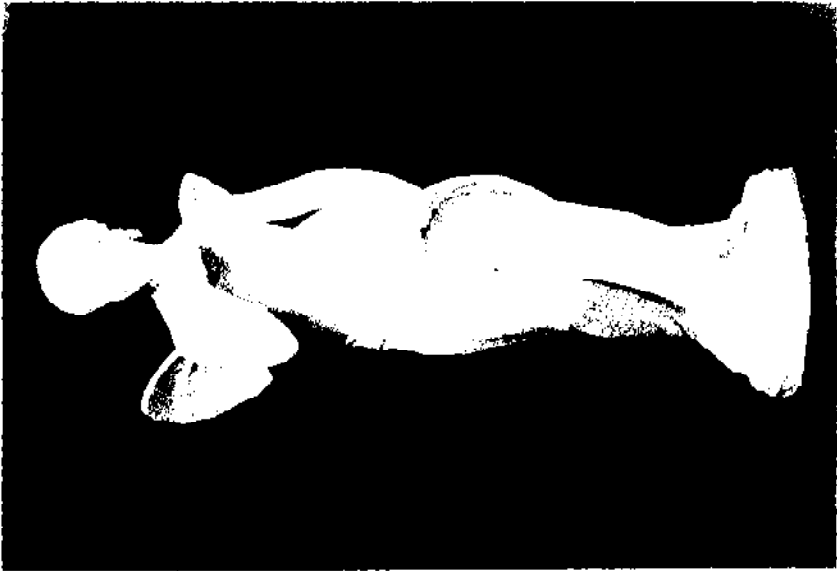
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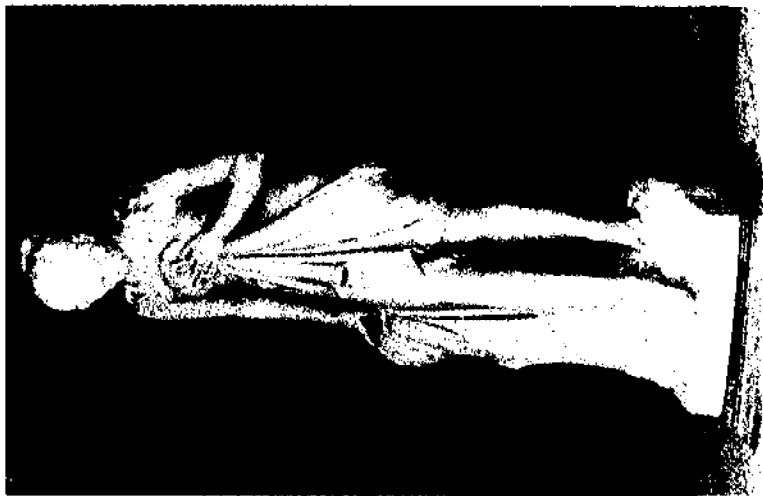
PI-11



PI-1



PI - IV



PI - III







