

National Culture Fund (NCF) was established by the Ministry of Culture in 1996 and is a Trust under the Charitable Endowments Act of 1890. It is governed by a Council with the Hon'ble Minister for Culture as its chairperson and managed by an Executive Committee chaired by the Secretary, Ministry of Culture, Government of India.

NCF's primary mandate is to nurture Public Private Partnerships (PPP), to mobilise resources from the public and private sector for the restoration, conservation, protection and development of India's rich, natural, tangible and intangible heritage.

NCF believes that two of the vital pillars of national development are the promotion of cultural diversity and heritage conservation.

The *Treasures* series brings to you objects of great aesthetic quality and historic significance from collections of major Indian museums. Each book has an introduction to the particular museum, set in broad thematic sections. Approximately 100 treasures have been selected and presented with an introduction by the Director and staff of the Museum.

This *Treasures* series is an initiative of the Ministry of Culture, Government of India, in collaboration with major Indian museums and National Culture Fund (NCF) was entrusted with the responsibility for its production.

The aim of the *Treasures* series is to create a lasting interest in Indian art and inspire more visitors to enjoy the wonders of India's great cultural legacy.



NATIONAL CULTURE FUND



TREASURES

SALAR JUNG MUSEUM
HYDERABAD

NIYOGI
BOOKS

SALAR JUNG MUSEUM HYDERABAD

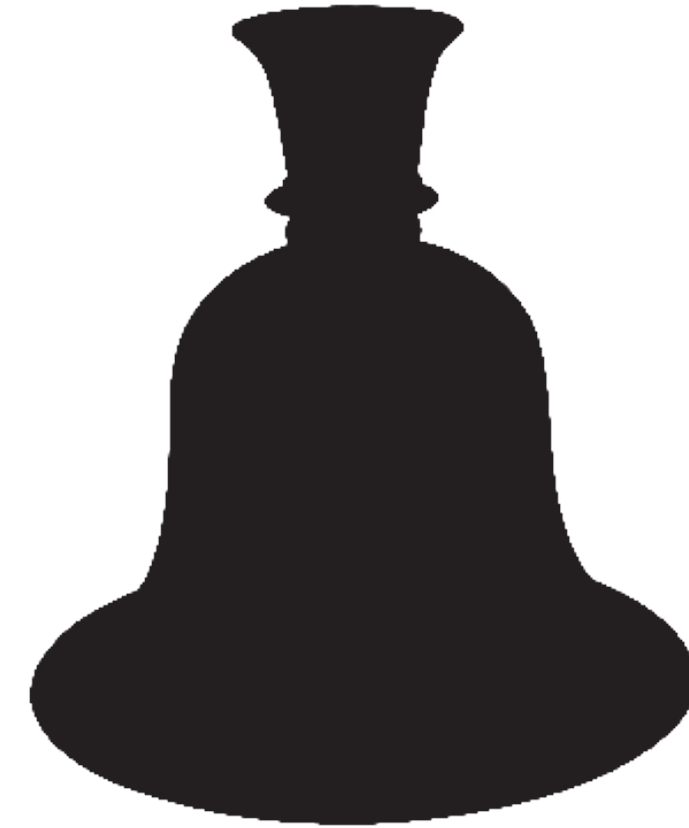


TREASURES

This book highlights 100 treasures of the Salar Jung Museum, showcasing the extraordinary personal collection of the Salar Jung family, presented under five themes.

The 'Indian Art' section focuses on ancient sculptures of the Andhra region and representative paintings of the medieval period. 'The Asian Art' section includes a few exceptional pieces of ceramic and other arts from China and Japan. 'The European Art' segment includes various pieces of art for which the Museum is famous such as the 'Veiled Rebecca' and oil and watercolour paintings by English, French and Dutch artists, apart from several other rare European pieces. 'In the Palace' has furniture and household collection of glass and ceramics from around the world. 'The Arms Collection' of the Museum has treasured items including weapons belonging to Mughal emperors such as Shah Jahan and Aurangzeb.

Cover Image: Hugqa Base



TREASURES

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SALAR JUNG MUSEUM



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HYDERABAD



NATIONAL CULTURE FUND

NIYOGI
BOOKS

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चन्द्रेश कुमारी कटोच
CHANDRESH KUMARI KATOCH



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Government of India
Shastri Bhawan New Delhi-110001

MESSAGE

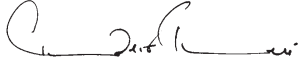
National treasures are unique cultural assets that are symbols of a civilisation, its history and its people. *Treasures of Indian Museums* is a series that reflects the aesthetic sensibility of Indian artists and their patrons through the ages. Indian art is rooted in different philosophies. This series of Museum publication aims to share this extraordinary repository with the world.

‘Treasures’ are objects of great aesthetic quality and historic value. In some instances an object is considered a ‘treasure’ in a particular museum if it is one-of-its-kind in the collection, or offers an insight into Indian history, or through association the object is linked to a historic personality. There are also treasures that exemplify craftsmanship in a particular medium or style of a given historic period.

Each book has an introduction to the particular museum. Set in broad thematic sections, one hundred treasures have been selected by the Director and staff of the specific Museum. The museum staff has provided information on the date, provenance, as well as a brief introduction to each object. The selected ‘masterpiece’ is represented by a photograph from which an interesting detail has been highlighted, to enable readers to fully appreciate its finer aesthetic details and understand its visual message.

This series was initiated by the Ministry of Culture, Government of India under the Museum Reforms programme. The Ministry of Culture entrusted the responsibility of the production of this series with the National Culture Fund, New Delhi.

We hope that this series will initiate a lasting interest in Indian art and inspire more people, especially the younger generation, to come to Indian museums and share in India’s great cultural legacy and her rich cultural heritage.


(Chandresh Kumari Katoch)



Mir Turab Ali Khan—Salar Jung I

INTRODUCTION TO SALARJUNG MUSEUM

The Salar Jung Museum was established in 1951 and the Salar Jung family is responsible for its collection of rare art objects from all over the world. Nawab Mir Yousuf Ali Khan, popularly known as Salar Jung III, passionate about arts, avidly collected paintings, sculpture, household glass items and furniture from all over the world. The collection was however never intended to take the shape of a museum. But when he died as a bachelor on 2 March 1949, the entire collection was left behind without an inheritor. It was the family members of late Nawab who got together to gift the fabulous collection to the nation as there could not have been a better proposal.

The collection in the form of a museum was declared open on 16 December 1951 in the Dewan Deodi palace, the residential home of late Salar Jung, and opened to the public by Pandit Jawaharlal Nehru, the then prime minister



Salar Jung Museum (Old)

of India. Later, the Government of India and the family members took over the Museum formally through a compromise deed and the museum was administered by the Ministry of Scientific Research and Cultural Affairs, Government of India. Finally, In 1961, through an Act of Parliament the Salar Jung Museum along with its library was declared an 'Institution of National Importance'.



Salar Jung Museum (New)

The Museum was transferred to its present building in the year 1968 and the administration was transferred to an Autonomous Board, with the Governor of Andhra Pradesh as its Chairman.

A BRIEF HISTORY OF THE SALAR JUNG FAMILY

Mir Turab Ali Khan—Salar Jung I, was awarded the title of Salar Jung Bahadur at the age of 13. When he came of age he was appointed Prime Minister by the then Nizam, Nasir-ud-Daulah. He was an astute administrator, known for his reforms and also for being a connoisseur of art. He died in the year 1882. Salar Jung I was inspired by commemorative mementos made for coronations and special events of European royal families. On his visit to England in 1876, he ordered ceramic objects bearing his portrait. He is also said to have brought the ‘Veiled Rebecca’ to India along with many other master pieces. Today this sculpture is one of the most prized treasures of the Museum.

He was survived by two sons Laiq Ali Khan and Sadath Ali Khan and two daughters Noor Unnisa Begum and Sultan Bakht Begum. His eldest son, Mir Laiq Ali Khan was appointed first as Secretary to the Council of Regency and later as a member of the Council of State. He was appointed the Prime Minister in AD 1884 by the then Nizam of Hyderabad Nawab Mir Mehboob Ali Khan and was conferred a title of

‘Imad-Ud-Saltanat’. He spent most of his time in continuing the social reforms his father had begun and was known as a great administrator. When he was 26 years old he died at Poona, leaving behind a 24-day infant, Abul Qasim Mir Yousuf Ali Khan.



Mir Laiq Ali Khan—Salar Jung II

When Mir Yousuf Ali Khan was ten-years old, the then Nizam bestowed upon him the family title of ‘Salar Jung’ and restored his Mansab and other titles. Nawab Mir Yousuf Ali Khan then came into possession of the most important assets and gradually built this extraordinary collection into an art treasure.



Mir Yousuf Ali Khan—Salar Jung III (AD 1889-1949)

He became heir to enormous wealth when he inherited a huge estate of 450 villages spread over 1480 square miles of land, with annual revenue of Rs. 23 lakhs, a substantial income at that time. He was an aesthete, known for his refined taste and interest in the arts of India, Europe, the Middle East & Far Eastern countries. From an early age he showed his inclination for collecting rare pieces of art objects from all over the world.

Salar Jung III emulated the traditions of European royal families in commissioning famous manufacturing houses in Europe to specially design gold-crested cutlery and crockery. There are many household objects in the Museum today that stand testimony to this.

Nawab Mir Osman Ali Khan, the seventh Nizam appointed Mir Yousuf Ali Khan, Salar Jung III, as his prime minister in Hyderabad. On health grounds, Salar Jung III relinquished the post of prime minister in November 1914. Thereafter, he devoted his time to enrich his art collection.



*Gold Bidri
Huqqa Base*

The news of his passion for objects of fine skill and beauty and pieces of curiosity had spread to the corners of India and the far off countries. His palace was where merchants came with their merchandise. He had agents abroad who sent him catalogues and lists from well-known antique dealers. Salar Jung III did not limit his purchases only to these sources. Travelling extensively he bought much more himself, during his trips to Europe and to the Middle East.

THE COLLECTION

The Salar Jung Museum has a collection of over 42,000 art objects, 9,000 manuscripts and 60,000 printed books that form the collection. A separate library houses the manuscripts and books. The art collection has been segregated broadly into Indian Art, Middle Eastern Art, Far Eastern Art, European Art and the Children's Section. The exhibits on display are divided into more than 38 galleries.

The Museum also has a library of rare books and illuminated manuscripts of enormous value. There are autographed manuscripts with the seal and signatures of

emperors like Akbar, Aurangzeb and of Jahanara Begum (daughter of Shah Jahan). It is apparent from the library collection that Salar Jung was a great patron of literature.

The Museum offers a window to visitors to understand the arts of India and crafts of Andhra in particular, and gives Indians the opportunity to view different aspects of the art of other countries.

THIS BOOK

This book highlights 100 treasures of the Salar Jung Museum. These represent an extraordinary personal collection presented under five themes.

The 'Indian Art' section focuses on ancient sculptures of the Andhra region and representative paintings of the Medieval period. After Salar Jung Museum



LEFT TO RIGHT: *Salar Jung III, Salar Jung II, Salar Jung I*



Salar Jung Museum Gallery

was declared as an ‘Institution of National Importance’ in 1961, an acquisition Committee was formed and several works of modern Indian artists were added to the original collection.

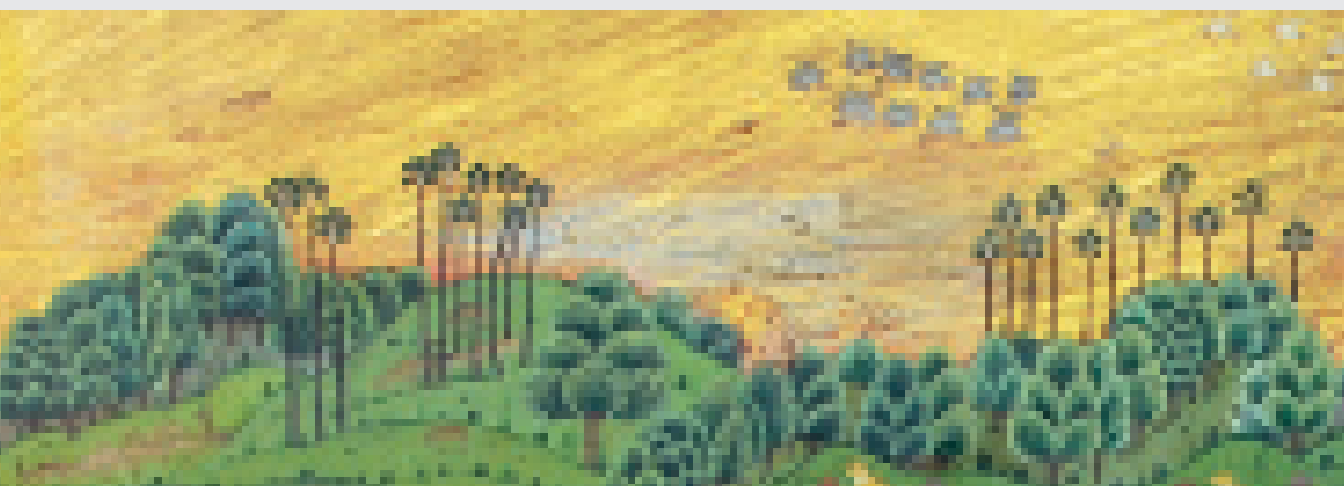
‘The Asian Art’ section includes a few exceptional pieces of ceramic and other arts from China and Japan.

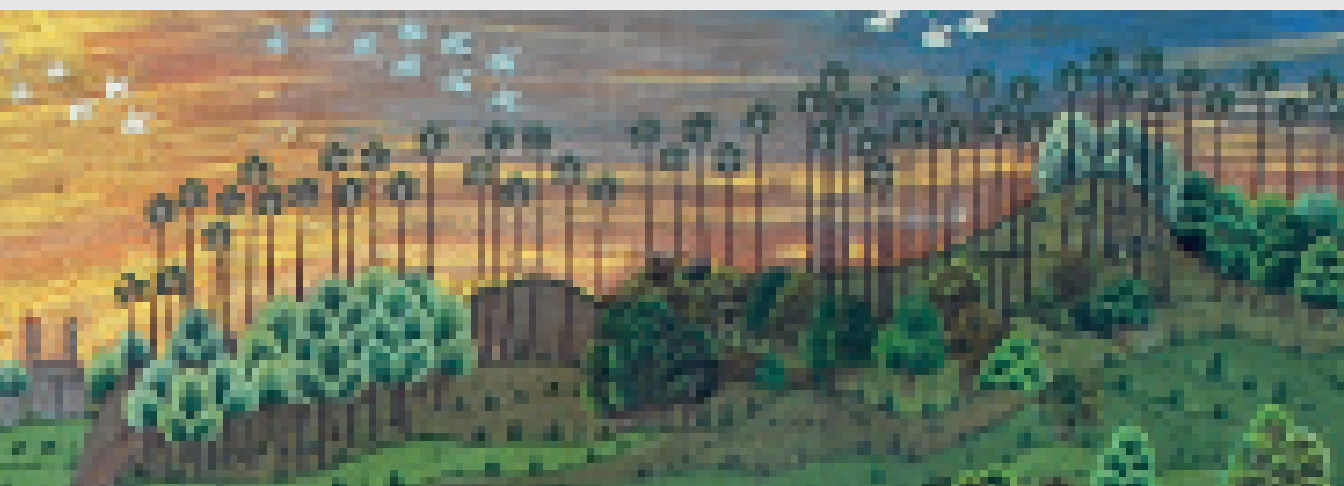
‘The European Art’ segment includes various pieces of art for which the Museum is famous such as the ‘Veiled Rebecca’ and oil and watercolour paintings by English, French and Dutch artists, apart from several other rare European pieces.

‘In the Palace’ showcases furniture and household collection of glass and ceramics from around the world. This section of the book consists of the Museum’s amazing collection of bidriware, perhaps the largest collection in the world, fine examples of jade, ivory, glass, ceramics and textiles. The arms collection of the Museum has some treasured items that included weapons from the Mughal period belonging to Mughal emperors such as Shah Jahan and Aurangzeb.



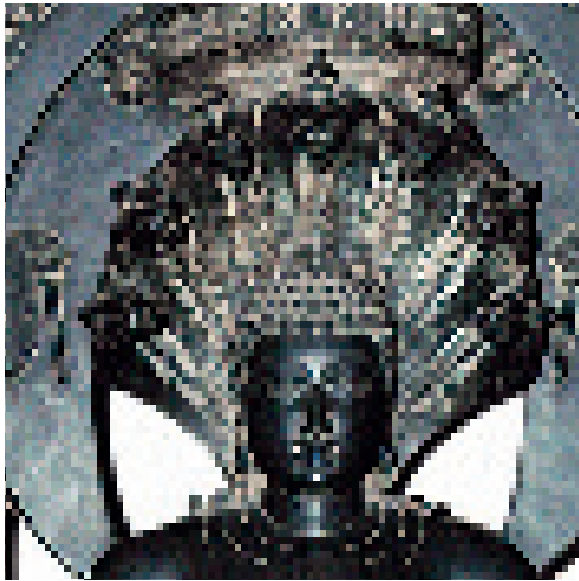
Joan of Arc Sculpture





INDIAN ART

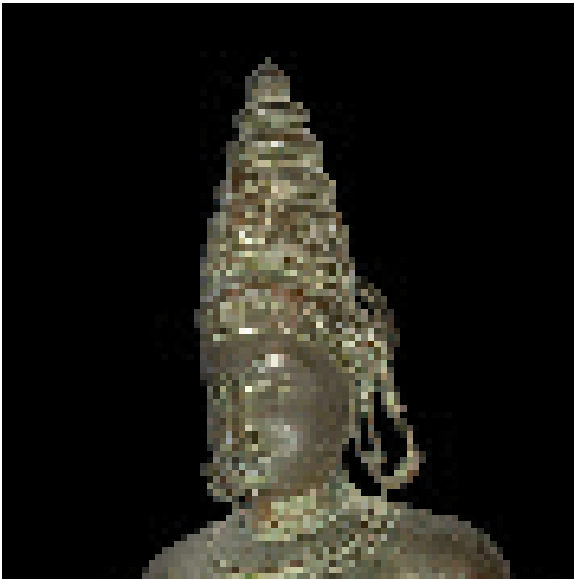




PARSVANATH

Parsvanath, the 23rd Jain Tirthankhara, was a teacher who led the way to salvation by example. This sculpture represents him standing naked, in meditation. A coiled seven-headed cobra forms a canopy over his head to protect him from the natural elements and to crown his spiritual achievement. The symbolism of the snake protecting humans is prevalent in all Indic traditions, expressing the idea of man in harmony with nature. This sculpture is framed with a border showing the other 23 Tirthakankars of which Mahavir was the last, and is therefore placed in the centre. An inscription in Kannada is engraved on the pedestal.

Provenance: Karnataka
Material: Schist Stone
Date: 12th century AD
Dimensions: Base: 25.2 cm x 52.5 cm;
Figure: 88 cm x 43.9 cm



SOMASKANDA

This is a charming image of Shiva, Parvati his wife and their young child Kartikeya, also known as Skanda. He is described in many verses as a youthful handsome boy, as radiant as the sun and leader of Shiva's army. An ancient tradition of metal sculpture making in India, is the lost-wax process, where a wax model of the object is made, covered with clay and left to dry. The wax is melted and a mixture of *panch dhatu* (five metals), is poured through a small inlet at the base of the mould. When cool, the metal image is released from the mud mould and final touches are added. In this way the hard metal object retains the liquid delicacy of the wax model as seen in the drapery and ornaments.

Provenance: Vijayanagar, Karnataka

Material: Bronze

Date: 16th century AD

Dimensions: Shiva: 65.5 cm; Parvati: 47.0 cm; Skanda: 23.6 cm; Pedestal: 83.6 cm x 73.0 cm







COMPOSITE HORSE

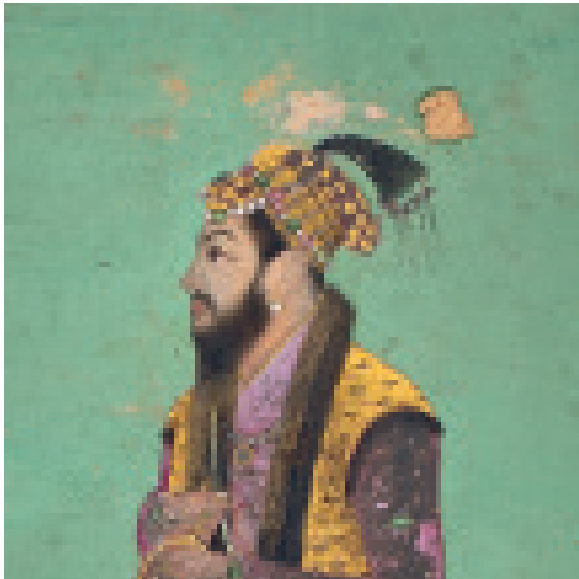
Deccani art had three phases. The early phase evolved at the Adil Shahi Court of Bijapur in the beginning of the 16th century AD. On his invitation, several Iranian, Persian and Turkish painters, calligraphers and scholars came to his court. These artists painted Islamic themes and Islamic idiom. Deccani miniature paintings retain the rhythmic delicacy of Persia, the lush sensuality of the Deccan and the restraint of European and Turkish portraiture. This painting reveals a combination of bold simplicity of form with intricate surface effects like a richly inlaid piece of Deccani metalwork when examined closely. The horse is a composite figure of many animals.

Provenance: Deccan School of Miniature Painting

Material: Tempera on paper

Date: Mid 18th century AD

Dimensions: Picture: 23 cm x 12.5 cm;
Folio: 30.2 cm x 18.9 cm



PRINCE SHUJA

This painting depicts Prince Shuja standing tall and fair, holding a sword in one hand and a shield in the other. He stands alone in a wide open luminous green landscape of flowers below a sky adorned with elusive clouds. His neat figure is draped in an elegant golden coat and royal turban ornamented with fine pieces of jewellery. The rich floral motif frame around the painting may have been painted by another artist.

Provenance: Mughal Painting
Material: Tempera on paper
Date: Mid 17th century AD
Dimensions: Picture: 12.3 cm x 13.6 cm ;
Folio: 23.2 cm x 24.5 cm







SEATED RISHI

This delightful Deccani painting is of a *rishi*, mendicant or saint, with his cat. The *rishi* is shown seated on the ground with a putka, or cloth, tied round his legs to assume a meditative posture. The style of painting is interesting as the outline of the figures, both man and animal is in gold paint, and the body of the *rishi* is in rich blue. The clothes of the *rishi* and the body of the cat are rendered in the marbling technique with a soft mixture of colours in pink, orange and grey hues. The contrast of colours of blues and pinks, whites and grays make the painting more interesting.

Provenance: Bijapur, Karnataka

Material: Tempera on paper

Date: Early 17th century AD

Dimensions: 19.5 cm x 13.2 cm



SEATED RAJA

The art of painting in Kangra originated in the small hill state of 'Guler' in the Lower Himalayas in the first half of the 18th century AD. Kangra paintings belong to the school of Pahari paintings that were patronised by the Rajput rulers between the 17th–19th centuries. During the same period, the Deccani Miniature Painting school flourished in south India.

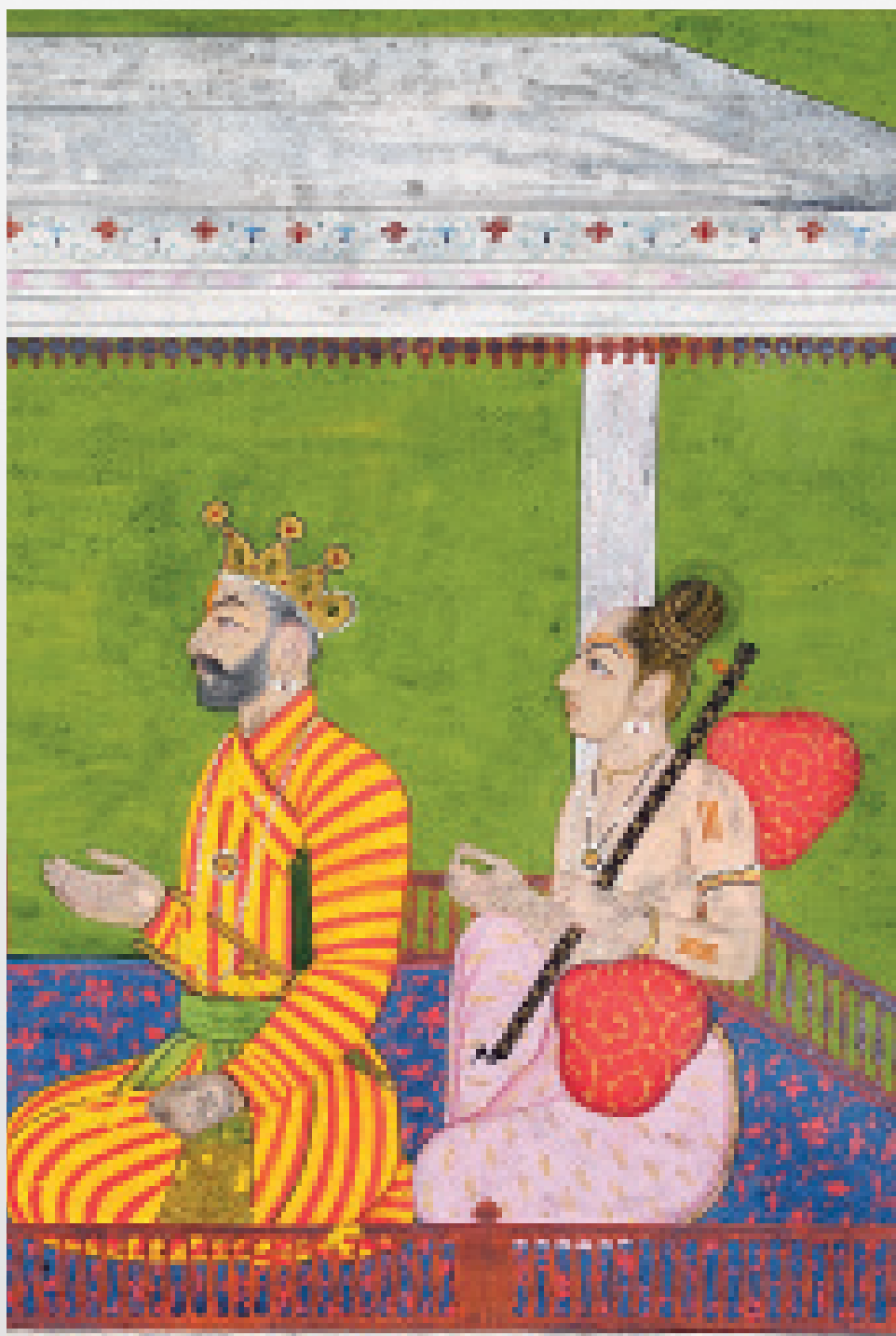
The Kangra painters used colours made of vegetable and mineral extracts. Kangra paintings are known for the lyrical blending of form and colour. The style is naturalistic, and great attention is paid to detail. The Raja is seen in this painting seated under a canopy, in discussion with a noble man and a *Jogi* with a veena. The clothes of the Raja, the nobleman and *Jogi* are distinct and indicative of their status and profession.

Provenance: Pahari region

Material: Tempera on paper

Date: AD 1750

Dimensions: 23.8 cm x 17.1 cm





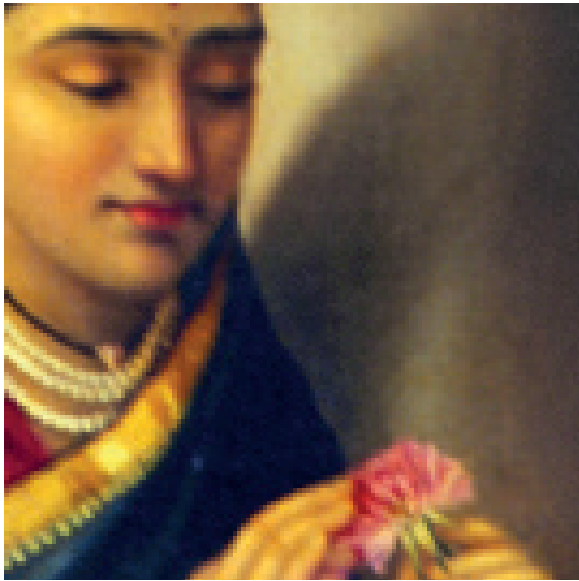
NIZAM ON A HUNTING EXPEDITION

Nawab Mir Nizam Ali Khan Siddiqi Bahadur Asaf Jah II was the Nizam of Hyderabad State in south India between AD 1762–1803. He was the fourth son of Asaf Jah I. This painting depicts, the Nizam, with his paraphernalia, on one of his hunting expeditions around the Golconda fort. He is accompanied by nobles and staff on horseback and followed by the French Infantry. The camels and elephants were used to carry troops as well as baggage and camp equipment.

Provenance: Hyderabad
Material: Watercolour on paper
Date: AD 1794
Dimensions: 126 cm x 19.4 cm





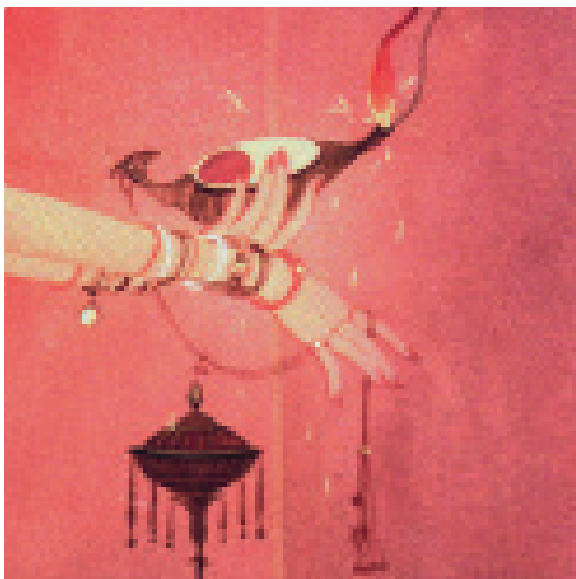


STOLEN INTERVIEW

A popular painter amongst the royal Indian families in the 19th century AD was Raja Ravi Varma (AD 1848–1906). Post 1857, the British set up art schools in Bombay, Calcutta and Madras to train Indians in western aesthetics and techniques. Raja Ravi Varma received his initial training in the traditional art of Thanjavoor and thereafter, in European art. He is credited with providing the critical link between the Thanjavoor school and western academic realism. This painting is typical of his style depicting a classic Indian beauty in a traditional sari and jewellery, in a romantic mood, demurely playing with a flower while listening to her lover.

Provenance: India
Material: Oil on canvas
Date: 19th century AD
Dimensions: 70.5 cm x 60 cm
Artist: Ravi Varma





LADY LIGHTING THE LAMP

When it became a government institution, the Salar Jung Museum expanded its collections by acquiring the works of modern Indian artists. The Bengal school of painting of the 19th and 20th centuries is represented here by the artist Abdur Rahman Chughtai (AD 1899–1975). Chughtai took inspiration from several indigenous traditions such as the Rajasthan and Mughal school of painting. His style lies in delicate lines. The portrayal here is of a woman in flowing robes, lighting a lamp at sundown. Using the watercolour, tempera technique, Chughtai has drenched the entire painting in the warm orange hues of the setting sun. The handling of light and shade and the use of transparent layers of colours create a pleasing, lyrical quality.

Provenance: India

Material: Watercolour on paper

Date: 20th century AD

Dimensions: 60 cm x 49 cm

Artist: Abdur Rahman Chughtai





AFTER BATH

A fine collection of paintings from Bengal was added to the collection started by Salar Jung III. Abanindranath Tagore, Nandalal Bose, Chughtai, Benode Behari Mukherjee and others were striving to find a fresh contemporary expression for Indian art that had been affected by colonial influences. The result was that schools like Shantiniketan produced artists as diverse as Jamini Roy, inspired by the arts of rural India, to others like M.N. Roy (AD 1887–1954), who worked to mould audiences for Indian art. This painting 'After Bath' by M.N. Roy, a political activist and occasional artist, is a sensuous portrait of an Indian woman emerging from her bath in a fine, white cotton sari, clinging to her person. The interplay of water, skin, hair, and fabric is quite extraordinary.

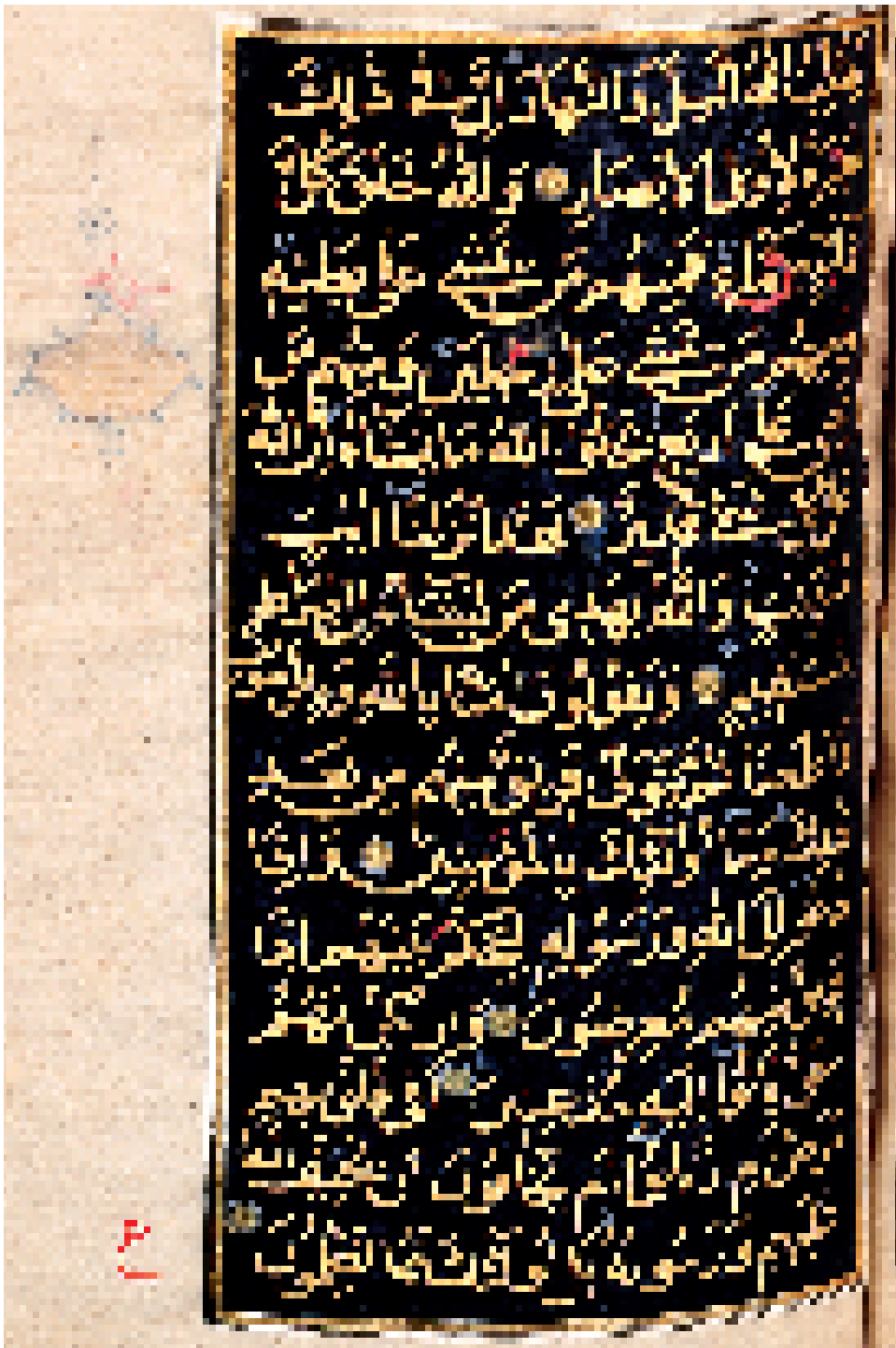
Provenance: India
Material: Oil on board/wood
Date: 20th century AD
Dimensions: 95.7 cm x 51.8 cm
Artist: M.N. Roy

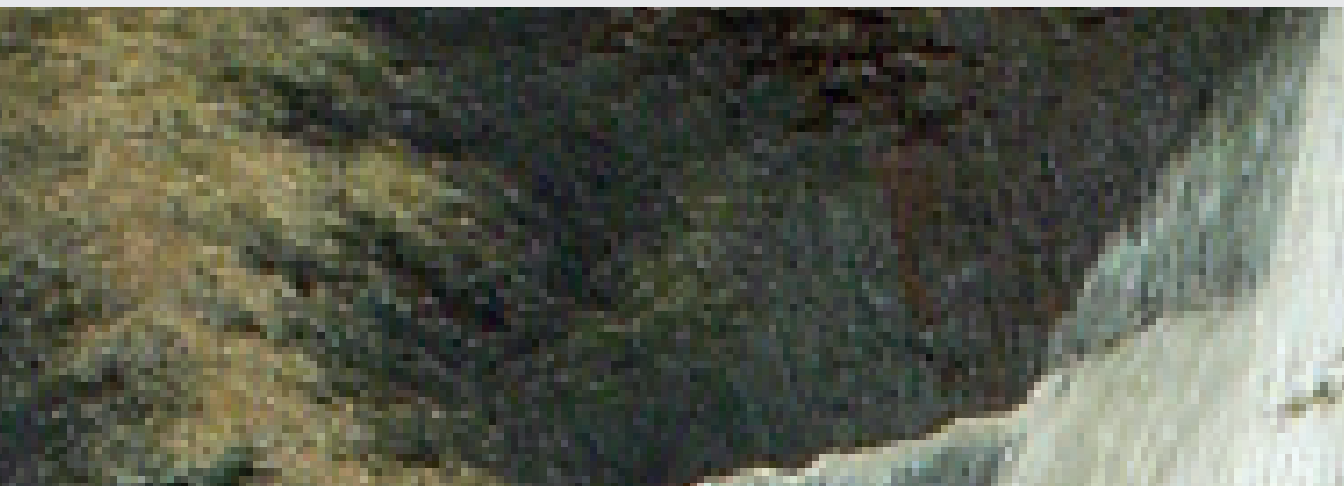


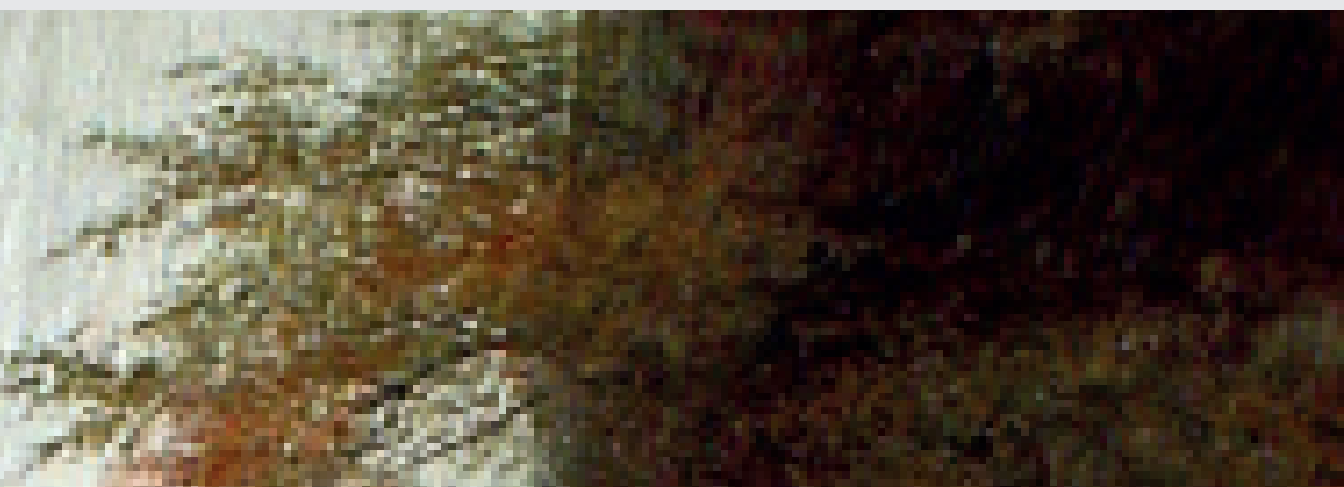
AL QURAN

The Arabic and Persian Manuscripts division of the Museum has in its collection the earliest and most treasured Holy Quran, written on parchment in the Naskh script, in Arabic on a rich dark indigo background.

Provenance: Arabic
Material: Parchment
Date: 13–18th century AD
Dimensions: 13 cm x 8.3 cm







ASIAN ART



Tara

Provenance: Nepal
Material: Bronze
Date: 19th century AD
Dimensions: 109 cm



Statue of Kuan-Yin

Provenance: China
Material: Bronze
Date: 20th century AD
Dimensions: 105 cm



BRONZES FROM ASIA

Sculpture of Buddhist images were made in Asia in clay, metal and stone. Bronze metal casting was a popular art form in India, Nepal, Burma, China and Japan. Each region developed its own distinct style, features and even iconographic distinctions, though they often represented the same themes. Buddhism spread to all parts of Asia and flourished there. Throughout the last 2,000 years, pilgrims travelled from all parts of Asia to India, to the most sacred centres of Buddhism such as Bodh Gaya and Sarnath.

Meditating Buddha

Provenance: Burma
Material: Bronze
Date: 19th century AD
Dimensions: 56.3 cm





PORCELAIN FIGURINES

This porcelain figure of Buddha was made in Zangzhou City Factory, Haicheng county. Porcelain products of human figures were rare and highly valued. The standing Buddha with folded hands and a rosary is in pure white porcelain. A dedication on the statue suggests that it was gifted, as an offering, to the Kaiyuan Temple by three faithful devotees.

In the figurine of Kuan Yin, she is delicately seated on a lotus flower, depicting her divinity. She is touching a lotus bud with her left hand. The porcelain white statue was made in the Zangzhou City Factory and the inscription refers to Ming and the date, AD 1615. It was offered to the Kaiyuan temple by devotees.

Buddha

Provenance: China, Ming
Material: Porcelain
Date: AD 1558
Dimensions: 85 cm

Kuan Yin

Provenance: China, Ming
Material: Porcelain
Date: AD 1615
Dimensions: 49 cm





BLUE AND WHITE PORCELAIN

The development of blue and white porcelain in China began in the first half of the 14th century. Jingdezhen is considered the 'Porcelain Capital' because it has been producing quality pottery for 1700 years. The blue and white porcelain made here is 'as thin as paper, as white as jade, as bright as a mirror, and as sound as a bell'. The white pottery and porcelain decorated with a blue pigment, usually cobalt oxide, is applied by hand, stencil, transfer-printing, or painting.

The plate design has a central motif of trees and birds, with a border around it. The jar has small ornamental handles and the centre has a painted landscape with a woman and two playful boys.

Provenance:	China
Material:	Porcelain
Date:	Late 16th century AD and 19th century AD
Dimensions:	Various



CELADON PLATES

The Salar Jung Museum has a substantial collection of Celadon, a type of stoneware with a sea green glaze, produced in southeast China. The coloured glaze mimics jade, a much more expensive material popular among the Chinese nobility. The beauty of Celadon is that the clay object was carved with low-relief over which the transparent green glaze was laid, thus creating a smooth surface through which the shadowy form of the relief could be seen. China exported Celadon dishes to the Middle East and India from the 14th century AD onwards. The Celadon collection here is similar to that at the Topkapi Saray Museum in Istanbul.

Provenance: China
Material: Glazed Stoneware
Date: Early Ming
Diameter: Various



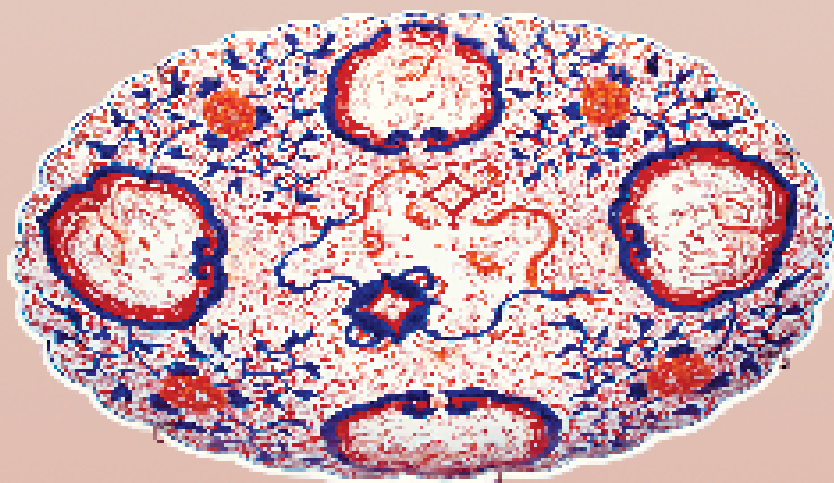


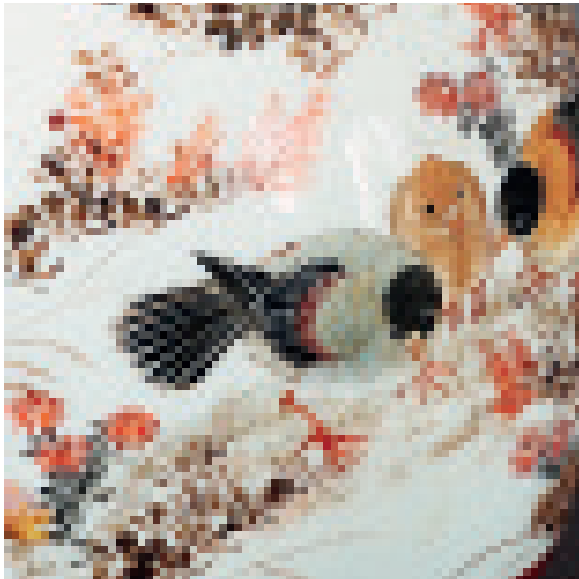


SATSUMA WARE

An abundant collection of bowls, plates, large vases and tea-sets from Satsuma, a princely state in the southern part of the Island of Kiushiu in Japan, is housed in this Museum. Satsuma is a kind of earthenware, first produced in Japan in the 17th century AD. Characterised by polychrome and gold, with intricately hand-painted designs on ivory coloured pottery, these delicate vases have geometrical patterns, flowers, scenery, all richly painted in gold.

Provenance: Japan
Material: Earthenware
Date: 19th century AD
Dimensions: Various





IMARI PORCELAIN

Imari porcelain is the name for Japanese porcelain made in the town of Arita, in the former Hizen Province, in north western Kyūshū. The objects were exported to Europe from the port of Imari, in the latter half of 17th century and early 18th century AD. Japanese as well as the Europeans called this ware Imari. It is coloured porcelain with an under glaze of cobalt blue and over glaze of red and gold. Worthy examples are the oval dish with incised edges and painted panels of flowers and creeper designs in blue, red and orange. The goblet has a tall neck and is painted with delicate flowers, plants and birds.

Provenance: Japan
Material: Porcelain
Date: 18th century AD
Dimensions: Various



CLOISONNÉ ENAMEL

Many examples of cloisonné enamel of Japan such as vases and trays are part of the collection. This ancient enamelling technique was used to decorate metal objects. Cloisonné is French for *cloisonné* or cell. In this technique metal wires are bent to form a network of cells that form the pattern into which the enamel paste was poured. It was then fired at a very high temperature to melt the translucent glass-like enamel and create patterns of intense colours. This vase has a black background against which is a tree in blossom, flowers, and birds like a poem dedicated to springtime.

Provenance: Japan
Material: Cloisonné Enamel
Date: 19th century AD
Dimensions: 148.5 cm





JAPANESE WOOD LACQUER CABINET

The art of lacquer came to Japan from China via Korea. The Museum has some furniture and objects that indicate the perfection, refinement and beauty of Japanese lacquer workmanship. Lacquer objects are decorative, sometimes inlaid, painted and carved. It is a highly skilled art where the wood is shaped using a hand operated lathe. Then several colours of lac are applied. The design is incised with sharp tools exposing the shades of colour of the underlying layers. The lacquering technique evolved to protect the wood from moisture and damp. This cabinet has brass fittings. The upper part consists of drawers. The decorative theme represents golden brown bamboo branches swaying in the gentle breeze as tiny birds hover in the dark background.

Provenance: Japan
Material: Lacquered Wood
Date: 19th century AD
Dimensions: 135 cm x 89 cm x 37.7 cm





SOFA WITH DRAGON ARMS

Traditional Japanese furniture is well known for its extensive use of wood, high quality craftsmanship and extraordinary design. The sofa has dragon arms, and the back rest is composed of mythological figures in a rocky landscape. The Japanese furniture in the Museum collection is very ornate, formal, and ceremonial in style. The Salar Jung family has a large collection of Japanese and Chinese art.

Provenance: Japan
Material: Wood
Date: 19th–20th century AD
Dimensions: 113.5 cm x 128.3 cm x 51.3 cm



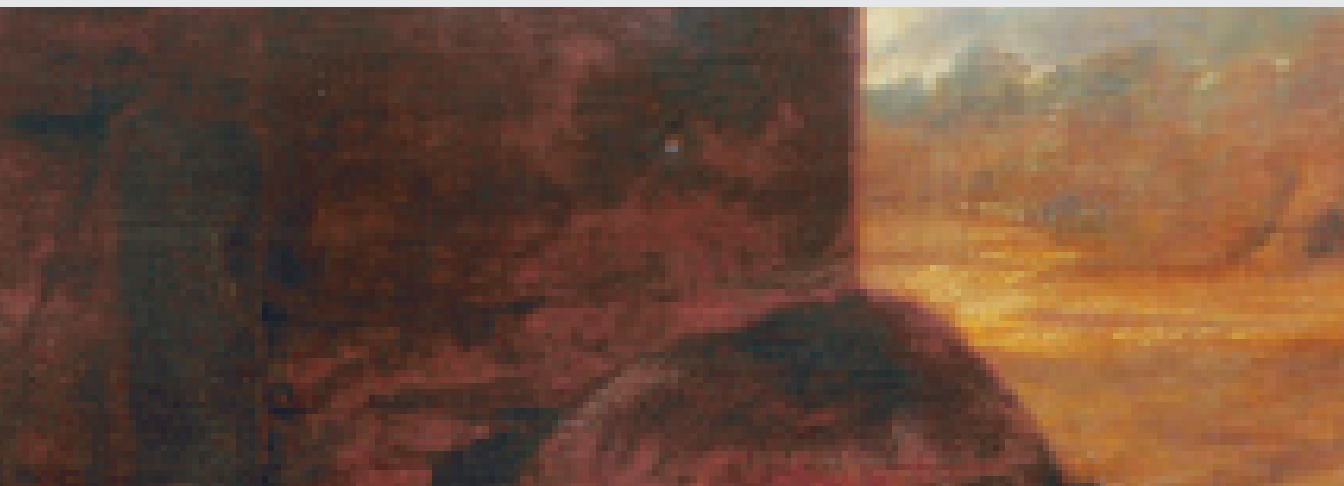


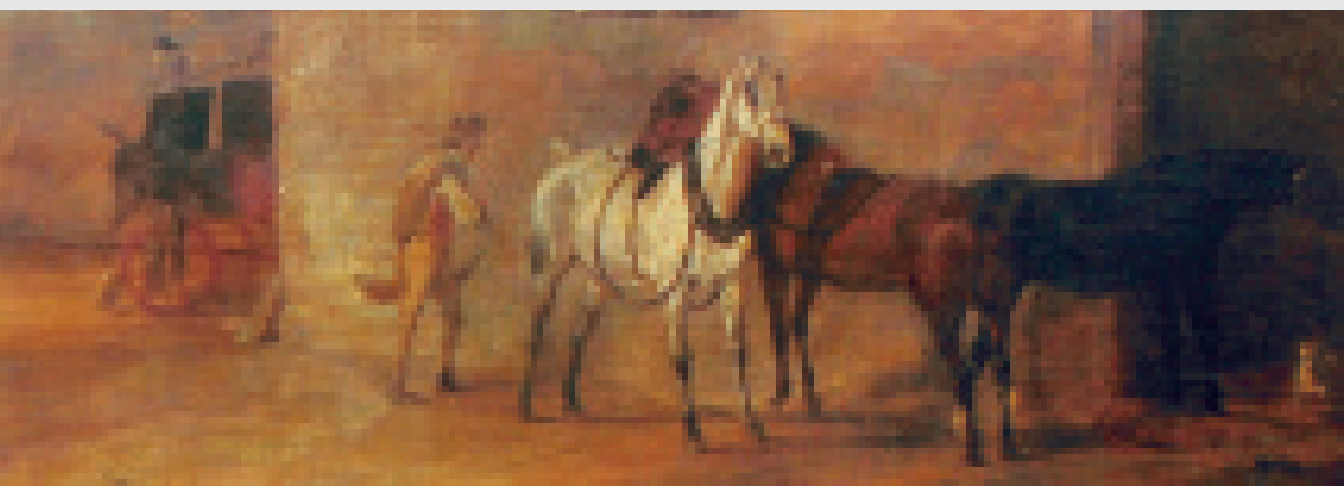


WATERFALL AT NIKKO

Japanese embroideries created with delicate silk-thread needlework are famous for their workmanship. In this Japanese tradition the artist makes the embroidery look like a painting by carefully choosing coloured silk threads of shaded subtle hues. This depiction of a waterfall captures in realistic detail the clear water falling amidst the rocks and trees bathed in autumn colours.

Provenance: Japan
Material: Embroidered silk textile
Date: Late 19th century AD
Dimensions: 111.5 cm x 73.3 cm





EUROPEAN ART



VEILED REBECCA

The 'Veiled Rebecca' is one of the most treasured works of art at the Salar Jung Museum. The sculpture by Giovanni Maria Benzoni was acquired by Salar Jung I when he visited Italy in 1876. Rebecca, an Old Testament biblical character, is shown as a young bride with a demure and shy expression. She is in her traditional bridal attire with a thin, transparent veil covering her face. Each layer of her clothes has been given a special individual texture, under which the contours of her body are subtly portrayed. The sculpture, made out of a single piece of cold white marble, has been masterfully carved to represent the softness of cloth, the transparency of the veil and the warm firm youthful body of the bride.

Provenance: Italy
Material: Marble
Date: 19th century AD
Dimensions: 167.5 cm





MEPHISTOPHELES AND MARGARETTA

The most intriguing treasure in the collection is the wooden statue of 'Mephistopheles and Margareta' representing evil and good. These are characters from Goethe's famous work 'Dr. Faust' (1808) and tell the story of love, heroism and tragedy. From a single log of sycamore wood the sculptor has carved two distinct images on either side. The male image is clad in a hooded cloak, heeled boots and has a long gaunt face with a cynical smile, while Margareta is shown as a shy, simple girl with a prayer book in one hand and downcast eyes, lost in love.

Provenance: France
Material: Sycamore Wood
Date: Late 19th century AD
Dimensions: 177.2 cm





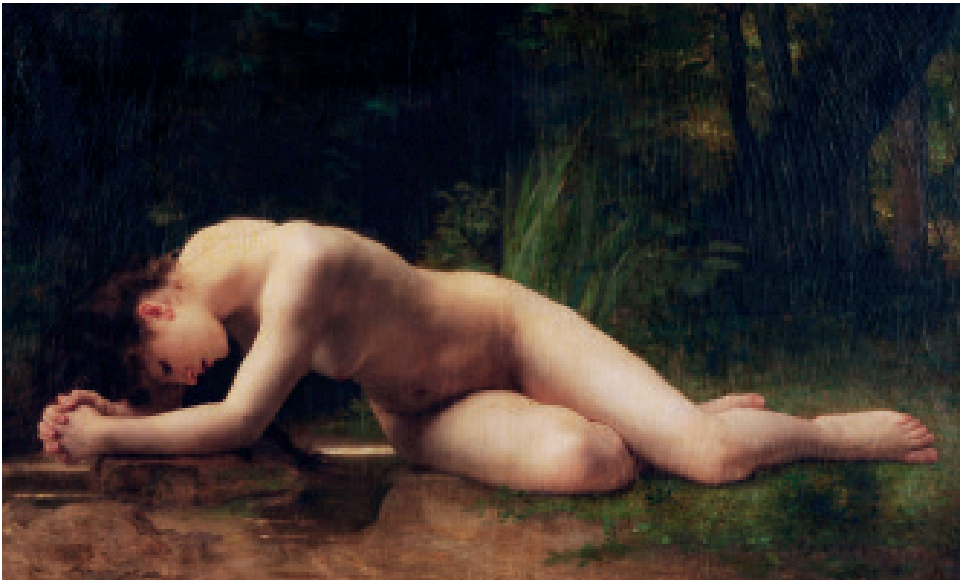


SOAP BUBBLES

This is a delightful painting of a young boy blowing soap bubbles. Against a dark background, the young boy's face lights up as he stands making rainbow coloured soap bubbles that waft into the air. The painting bears the signature FH and is attributed to the Italian artist Francesco Hayez (AD 1791–1882) who painted a range of subjects from portraits to historical and romantic themes like this one. The use of passive colours and the proficient use of light and shade mark his works.

Provenance: Italy
Material: Oil on canvas
Date: AD 1791–1892
Dimensions: 159.5 cm x 103.2 cm
Artist: Francesco Hayez





BIBLIS

This is an impressive painting of 'Biblis', a nymph, done by the French artist, W.A. Bouguereau. Bouguereau employed traditional methods of working on a painting, first doing detailed pencil studies and oil sketches before starting the actual work on canvas. He used mythological themes, painting modern interpretations of classical subjects, with an emphasis on the female human body. The idealised world of his paintings, and his almost photo-realistic style, brought to life goddesses, nymphs, bathers, shepherdesses, and religious paintings of the Madonna, in a way that appealed to wealthy art patrons of the time.

Provenance: France
Material: Oil on canvas
Date: 1884
Dimensions: 143 cm x 201.8 cm
Artist: W.A. Bouguereau





LANDSCAPE

This painting of an English landscape with a sky heavy with clouds, is a mood painting. This painting is accredited to John Constable (AD 1776–1837) who was a renowned English landscape painter. His style and technique inspired the later Impressionist school of painting. Constable was brought up in the countryside and his deep love for the English landscape was evident in his work. He captured the moist atmosphere, the special dappled light as well as the shapes and colours of the landscape.

Provenance: England
Material: Oil on canvas
Date: 19th century AD
Dimensions: 37.3 cm x 47.4 cm
Artist: John Constable



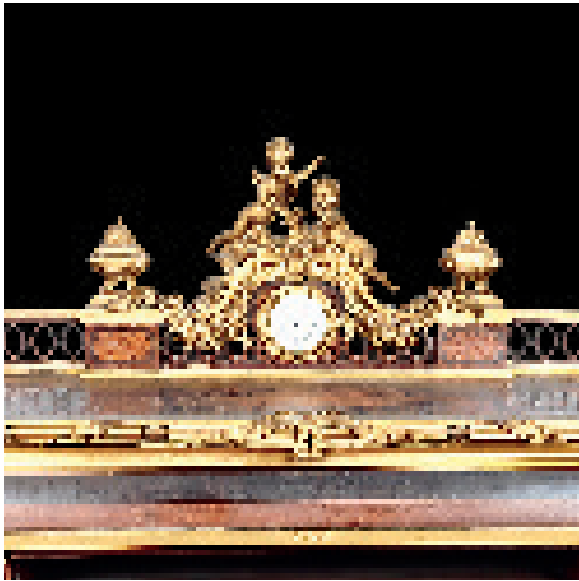


WATCHING SENTINEL

Sir Edwin Landseer was an English painter well known for his paintings of animals particularly horses, dogs and stags. This painting is of a large black dog watchfully guarding over a package that has been left by the roadside. A charming work, it emphasises the dog's attentive expression, looking for his master, and for the thief or intruder. This picture is seen as a symbol of faithfulness, watchfulness, duty and concern. The composition is vigorous and the execution feisty, which exhibits the famous qualities of Landseer's style.

Provenance: England
Material: Oil on canvas
Date: AD 1802–1878
Dimensions: 1790 cm x 1400 cm
Artist: Sir Edwin Landseer





COPY OF LOUIS XV'S WRITING TABLE

The Museum owns one of two replicas that were made of the 'Le Bureau du Roi,' or royal writing table of Louis XV, created by master craftsman Beurdeley, in 1889 in Paris. This table in Rococo style is noted for a generous use of curved lines associated with furniture produced during the reign of Louis XV. The table is decorated with floral designs and figures of cupids and languorous maidens along its frame. With the table are French style chairs with oval backs upholstered with tapestries of flowers, animals and couples frolicking in gardens.

Provenance: France

Material: Wood

Date: AD 1889

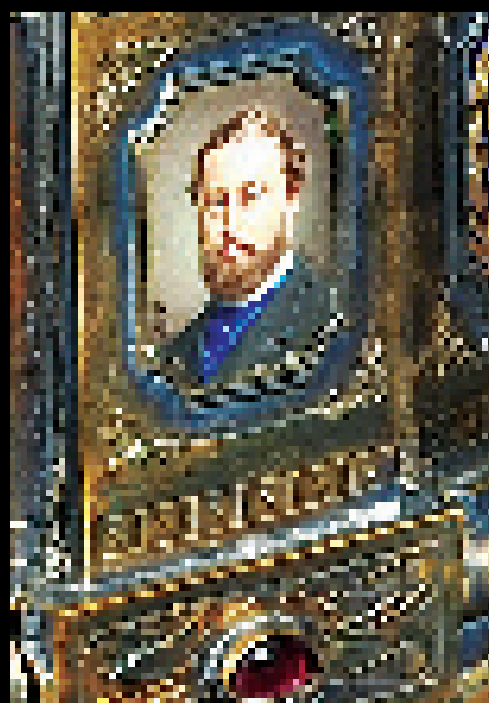
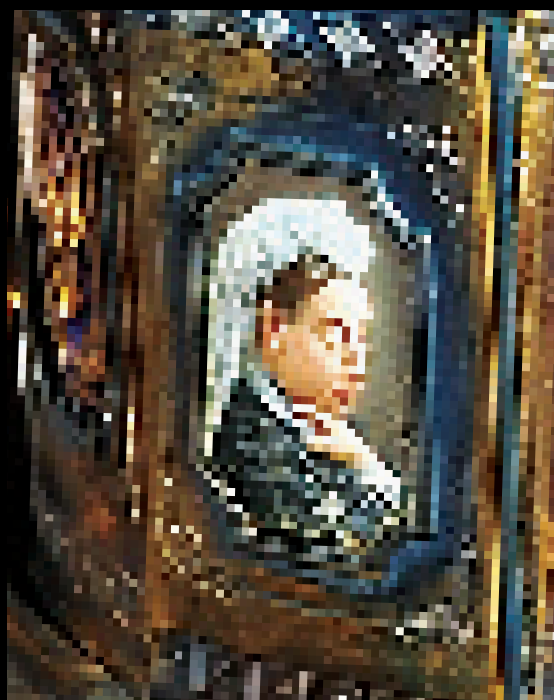
Dimensions: 150 cm x 164 cm x 94 cm



GOLDEN CASKET WITH IMAGES OF QUEEN VICTORIA AND KING ALBERT

This beautifully designed golden casket was presented to his Excellency Salar Jung by the City Corporation of London. It is studded with semi-precious stones and has images of Queen Victoria and King Albert. The monogram of Salar Jung I and the crest of the City of London, adorns the top of the casket.

Provenance: England
Material: Gold/Gilt
Date: AD 1876
Dimensions: 14.2 cm x 18 cm x 19.6 cm





SEVRES PORCELAIN

Sevres Porcelain is known for its use of colours. It is often distinguished by its prominent use of dark blue and turquoise in addition to rose pink, yellow and green. Sevres Porcelain vases were an absolute must for the French aristocracy and were often given as official gifts to visiting foreign dignitaries.

The beautiful vase in a royal blue colour with ram-shaped handles has the letter H encircled in an E-shaped wreath on one side and the painted bust of probably Catherine II of Russia on the other side. This vase is said to have been presented by the Emperor Louis XVI of France, to Catherine II of Russia.

The vase with two swan-shaped handles in bright green colour stands on a pedestal with lion claw-shaped legs and decorated with emblems of Napoleon. The central scene is of Napoleon and his consort entertaining guests in a garden. The central panel has beautiful patterns in gold around it.

Provenance: France
Material: Porcelain
Date: 18th–19th century AD
Dimensions: Various





DRESDEN PORCELAIN

Dresden was an important centre of artistic, cultural and intellectual movement, which attracted painters, sculptors, poets, philosophers and porcelain decorators alike. In 1883, four prominent ceramic decorators registered the famous blue crown Dresden mark, and the widely popular Dresden style was born.

Dresden three-dimensional porcelain figurines can be distinguished by the craftsmanship and the elegance of the figures' expressions and attitudes. Dresden figurines often portray aristocratic ladies and gentlemen engaged in the pursuits of the nobility, such as dancing or playing instruments. However, other pieces may portray more humble activities, such as a scene on the docks, or even still life studies of birds and animals.

Provenance: Germany
Material: Porcelain
Date: Early 18th–19th century AD
Dimensions: Various



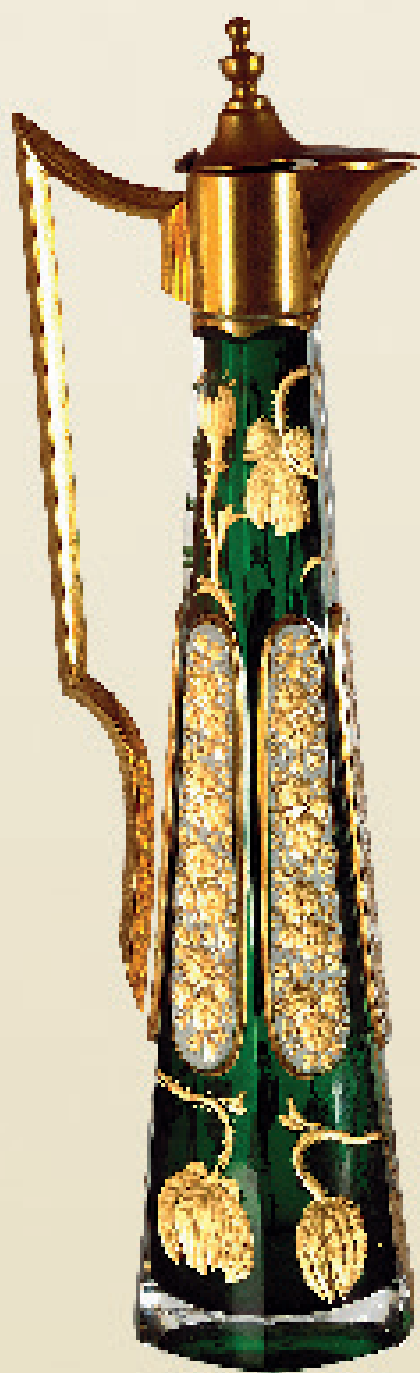


WEDGEWOOD, HUQQA BOTTOM

Sir Josiah Wedgwood (AD 1730–1795) discovery, created for Britain its own style of long lasting earthenware. He experimented with various styles and shapes and decorated them with a frieze of classical figures in creamy white using a background of blue, green, and lavender. This huqqa base in blue and white depicting classical figures, trees and leaves was made especially for Salar Jung I when he visited England in 1876.

Provenance: England
Material: Earthenware
Date: 19th century AD
Dimensions: Height: 23.2 cm; Diameter: 6.3 cm







DECANTER

Venetian glass is made in Venice, on the island of Murano. It is colourful, elaborate, and special. The most striking feature of Venetian glass is the light and wonderful designs executed in gold leaf. This elegant hexagonal dark green coloured decanter with gilt handle and lid is a beautiful example of Venetian glassware. The oval panels are decorated with gold flowers.

Provenance: Venice
Material: Glass
Date: 19th century AD
Dimensions: 25.5 cm



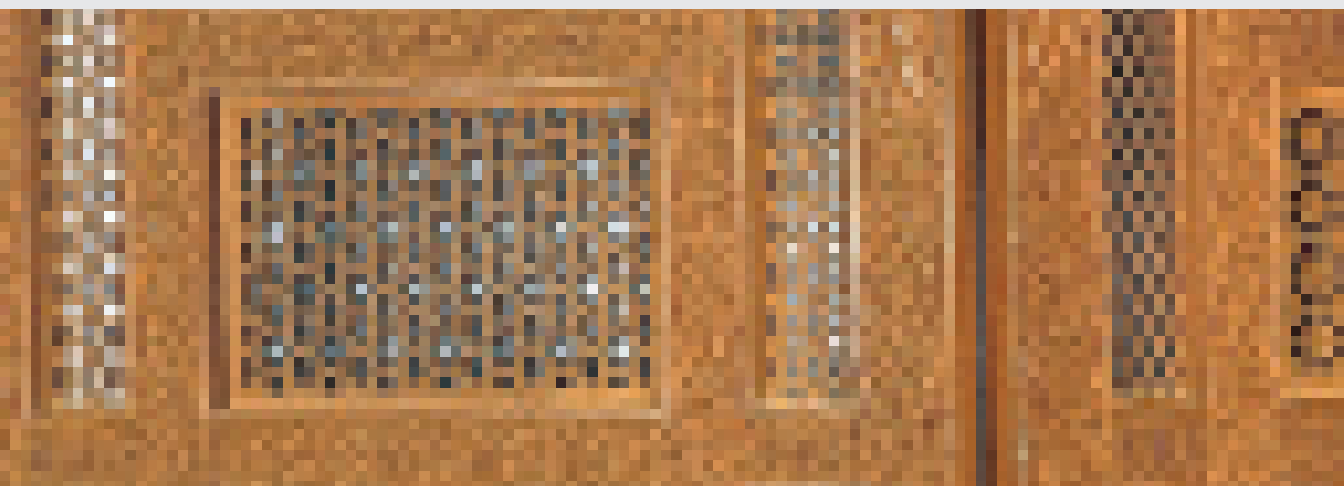


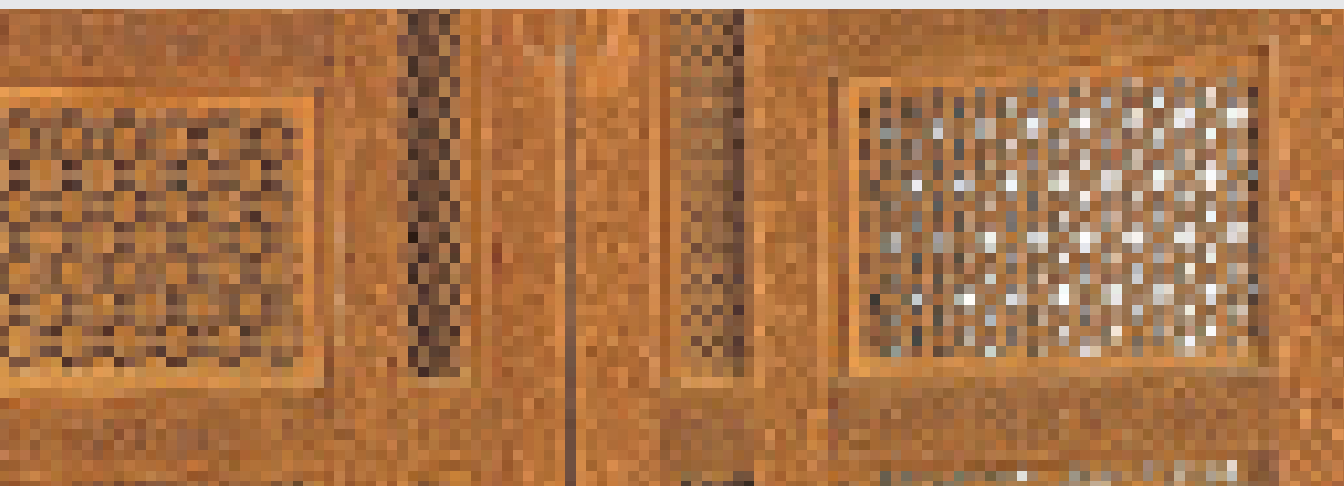
WINE TUMBLERS

A wide range of glass and ceramic crockery was ordered by the Salar Jung family from Europe for their homes in India. For example Salar Jung III ordered from Czechoslovakia, a cut-glass container along with a set of gold rimmed wine glasses that bear the inscription 'My Trust is in God'. The Czech crystal is heavy with 24 per cent lead content which increases its light refraction properties.

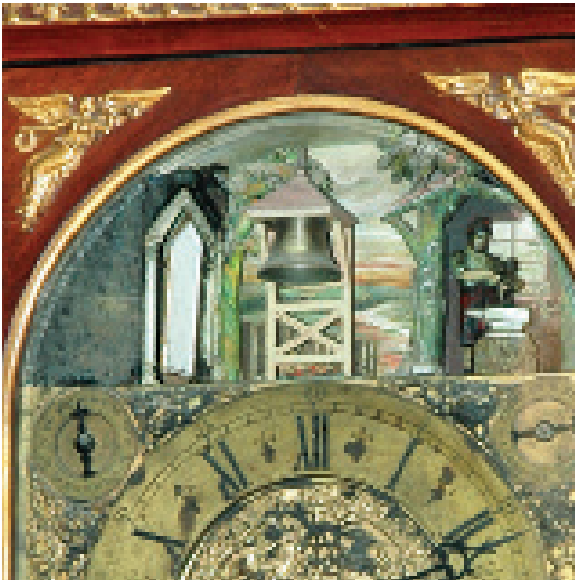
Similarly Bohemian glass (Bohemia is now in Czechoslovakia) was prized for its striking red colour and beautiful designs that were cut deep, to expose contrasting panels of clear glass. Bohemian glass workers discovered that potash combined with chalk created a clear colourless glass that was more stable than glass from Italy.

Provenance: Europe
Material: Glass
Date: 18th–19th century AD
Dimensions: Various





IN THE PALACE



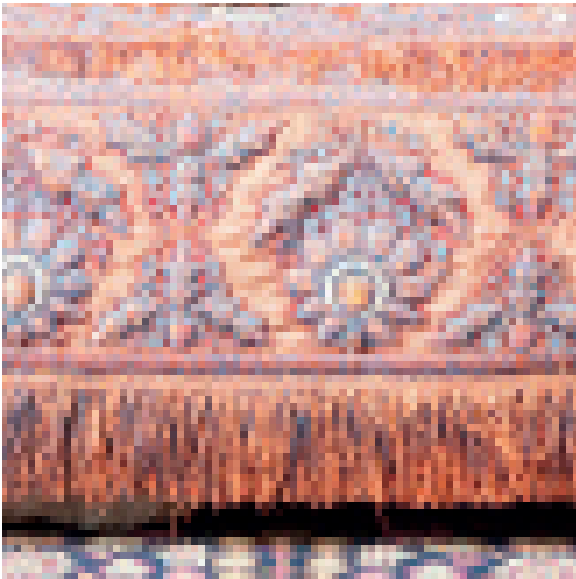
MUSICAL CLOCK

The most famous object in the Salar Jung family collection is this Clock. Hundreds of men, women and children assemble every hour to watch and hear this clock strike on the hour each hour. At the upper end of the enormous clock is a carved miniature scene of a metal workshop. A few seconds before the hour, tiny mechanised figures emerge through a door to strike the toy bell. While the hammer of the metalsmith strikes the hours, the movement of his assistant marks the passage of the seconds. Once done the tiny figures go back through the door. The clock is wound daily by an old museum retainer who was trained by his father before him to take care of the clocks of the Museum.

The Museum has a wide variety of clocks collected from around the world: France, England, Switzerland, Germany and Holland.

Provenance: England
Material: Brass and Wood
Date: 19th century AD
Dimensions: 65.5 cm x 266.5 cm (entire clock)





FLOOR CUSHIONS WITH BOLSTERS

Two *masnads* or floor cloths, embroidered with raised gold thread embroidery of superlative quality, for which Hyderabad was famous, are displayed in the Founder's Gallery. An embroidered dark red velvet canopy bordered with green tassels, supported by decorative silver poles was raised above the *masnads*. This was the traditional seating arrangement for Salar Jung III and his grandfather Salar Jung I when in his *darbar* or court.

Provenance: Hyderabad
Material: Silk embroidered with gold
Date: 20th century AD







SLIPPER AND FAN

This hand fan embroidered with gold thread on maroon velvet was probably used by Salar Jung. The rope-shaped silver handle has five trinkets attached to each end. It has a gold thread frill which adds to the magnificence of the fan.

The Museum has a number of personal items of the Salar Jung family's personal clothes including ceremonial robes, shoes, turbans, and shawls. These embroidered slippers manifest the opulence of the era.

Fan

Provenance:	India
Material:	Textile
Date:	19th century AD
Dimensions:	Length: 35.5 cm and 38.1 cm Diameter: 48.5 cm

Slippers

Provenance:	India
Material:	Leather and Velvet
Date:	19th century AD
Dimensions:	22.5 cm x 10.8 cm



MUSALLA METAL THREAD CARPET

Woven in patterns recalling gardens or bouquets of brightly coloured flowers, Persian carpets brought warmth and beauty to a household. The designs are stylised, showing series of floral forms in crowded but pleasing arrangements. Some carpets have a predominant central medallion. There is a richness of colour, often with a wide range of hues, the most distinctive tones being blues, reds, browns, and greens and a high knot density. The fields of this old Persian piece are lavishly covered with intricate designs of buds and blossoms supported by vines and tendril. Surrounding the fields are several borders containing undulating vines with pendant flowers coordinated in design and colour with the main pattern.

Provenance: Persia
Material: Wool and metal thread
Date: 19th century AD
Dimensions: 144 cm x 102 cm





CARPET DEPICTING A HUNTING SCENE

This Persian carpet is a rare example of a figurative and narrative carpet design. The central figure Khusrau is riding a horse while Shirin can be seen on the terrace. The rider travels past palaces, hillocks, a pond full of fish towards another mountain where wild animals roam. Three borders around the principal border depict Shikargah scenes. The border is decorated with strange and wonderful creatures of almost mythical character and nature.

Provenance: Persia
Material: Silk and wool
Date: 20th century AD
Dimensions: 166 cm x 114 cm







KALAMKARI CURTAIN

Kalamkari is the ancient art of decorating cloth with a *kalam* or pen. The Mughals patronised this craft in the Coromandel and Golconda provinces. The name ‘Kalamkari’ comes from the Urdu word *kalam* which means, pen. The colours are extracted from natural vegetable dyes and applied on the cloth with a pen, or a hand-carved wooden block. Efforts are still being made to revive the artistic traditions of the famous Kalamkari centres of Machilipatnam and Kalahasti in Andhra Pradesh. This curtain has seven panels depicting Hindu mythological figures; the central panel shows a reclining Vishnu.

Provenance: India/ Andhra Pradesh

Material: Textile

Date: 20th century AD

Dimensions: 269 cm x 132.5 cm



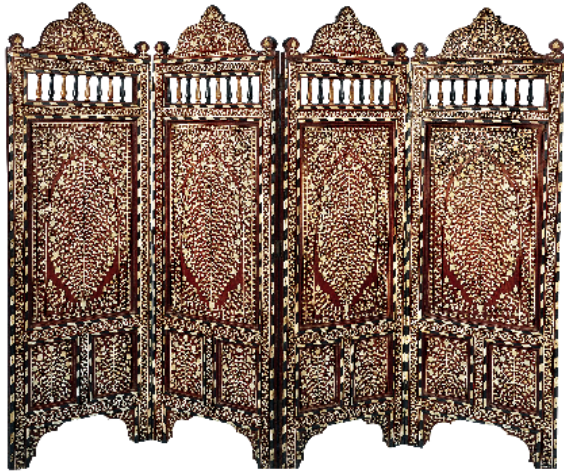
CHOGHA WITH QURANIC VERSES

The Museum has an extraordinary collection of textiles. Some textiles exemplify the weaving, printing and embroidery traditions of Andhra Pradesh, specially of Hyderabad. The family was a major patron of local arts and crafts. Salar Jung III was also gifted many rare and exotic objects of art from different parts of the world. It is believed that this *choga* (robe) with verses of the Quran embroidered with silk thread, is one such example.

Provenance: Arabia
Material: Gold zari thread on silk
Date: Late 9th–15th century AD





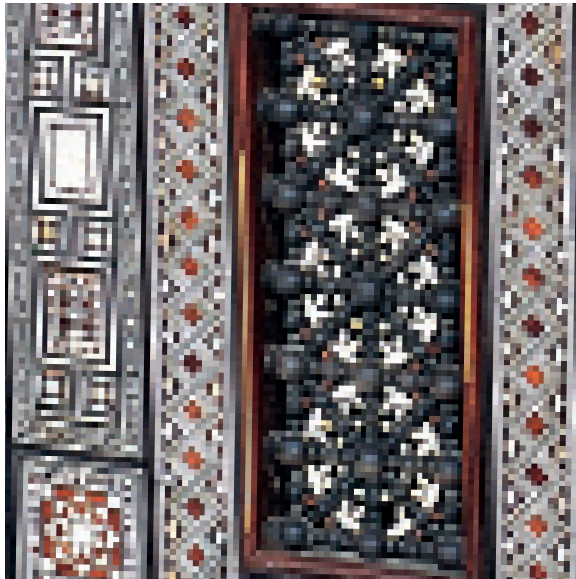


DECORATIVE SCREEN

The Indian household always protected the private spaces of their homes. Tents with rich embroideries and textiles were used by the Mughals when they travelled or went to war. Printed and embroidered textiles were used as curtains and later, wooden screens were created as partitions for privacy. The Tree of Life design motif on the tent curtains were replicated on the wooden screens. This wooden screen is an extraordinary example of the skill and craftsmanship of the Indian woodcarver. There are four panels inlaid with ivory creating creepers and flowers all over, which gives the screen an unmatched delicacy.

Provenance: Kashmir
Material: Wood and Ivory
Date: 19th–20th century AD
Dimensions: Length: 92 cm (each panel);
Width: 30.5 (total panels)





TABLE

Travelling overseas and across the Arab world, the Salar Jung family amassed furniture from the countries they visited. This small table is an example of Syrian inlay wooden furniture still made today. The geometric inlay with squares and triangles of ivory and mother-of-pearl embedded in the wood to create intricate motifs is also seen in Islamic architecture, *jalis* or trellis work and floor designs.

Provenance: Syrian

Material: Wood

Date: 19th century AD

Dimensions: Height: 70.2 cm; Width: 51.2 cm



KRISHNA ON THE SWING

Sandalwood was a prized and precious item. Today sandalwood trees are protected by law and only a limited number are cut to make sandalwood sculptures and objects. This carving has a miniature tree with a swing on which Krishna is seated playing a flute. Krishna, the much loved avatar of Lord Vishnu is being served by two *gopis*. The sculpture base is ornate with a scene of cows grazing, Krishna as the cowherd and protector of cows.

Provenance: Karnataka, India
Material: Sandalwood
Date: 20th century AD
Dimensions: Height: 33.4 cm; Width: 20.8 cm





BIDRIWARE—SAILABCHI (BASIN)

Bidar, known for its Bidri work is situated northwest of Hyderabad, in Karnataka. The basic material used is an alloy of zinc, copper and lead which is not susceptible to corroding, but is brittle and liable to break if dropped. There are five phases in the production of a piece of Bidri: casting polishing, engraving inlaying and blackening the alloy. Bidri designs are usually patterns such as the *Asharfi-ki-booti*, stars, vine creepers and stylised poppy plants and floral motifs. Traditional designs include the Persian Rose and passages from the Quran in the Arabic script. This round basin is designed in the shape of lotus flower and was used to wash hands after a meal.

Provenance: Bidar, Karnataka, India
Material: Metal and Silver Inlay Bidriware
Date: 16th century AD
Dimensions: Height: 37 cm



AFTABA (EWER)

The elegant water jug used to pour water was called an *aftaba* in Urdu. This kettle-shaped *aftaba* is filled through a small opening on the top of the handle. Leaf design is repeated all over with scrolls near the neck and base in silver Tahnishan and Tarkashi techniques. Traces of gold gilt are seen on silver leaf.

Provenance: Bidar, Karnataka India
Material: Bidriware
Date: Early 17th century AD
Dimensions: Height: 32 cm



SPITTOON

Those who are habitual eaters of tobacco and betal nut had specially designed personal spittoons. This large-sized spittoon is inlaid in silver with a pattern of flowers and grapevine. The designs were engraved deep into the metal base and silver threads or pieces were laid into it. The bright silver design stands out distinctly against the contrasting black background.

Provenance: Bidar, Karnataka, India

Material: Bidriware

Date: 19th century AD

Dimensions: Height: 33.9 cm; Diameter: 27.2 (Mouth)



HUQQA BASE

Bidri is the art of inlaying silver or gold wire into a metal surface. The dark bell metal is an alloy of copper, lead and tin that never rusts or loses its dark sleek colour. The bell-shaped huqqa has a broad base and vertical flutings all over. Each fluting is decorated with a creeper design.

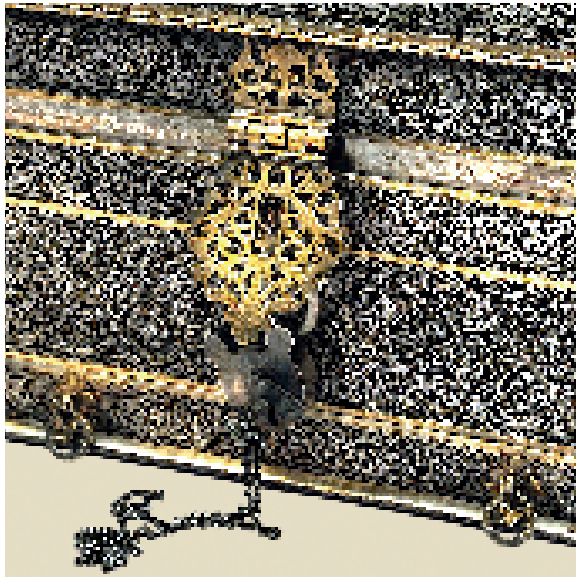
Provenance: Bidar, Karnataka, India

Material: Bidriware

Date: Late 19th century AD

Dimensions: Height: 30.5 cm; Diameter: 22.6 cm (Base)





TRAY AND PANDAAN

Kareemnagar, a district in Andhra Pradesh, is known for its architectural excellence and history. It was once a regional capital. It is famous for silver filigree work, a very delicate form of metal craft. The leaf-shaped tray is divided into arch-shaped panels. The chewing of *paan* or betel leaf, is an ancient tradition in India and like the tea ceremony in Japan, has a special significance. After a feast, betel leaf, filled with bits of betel nut (areca nut) and sweet spices like aniseed, is carefully folded and served to guests, at the end of the meal. Elaborate dishes and containers were made for the 'preparation' of *paan*.

Tray

Provenance: Kareemnagar, India
Material: Silver
Date: Late 19th century AD
Dimensions: 36.2 cm x 32.1 cm

Pandaan

Provenance: Kareemnagar, India
Material: Silver
Date: Late 19th century AD
Dimensions: 17.1 cm x 34.4 cm x 23.5 cm





HUQQA BASE

The Bidri collection is the largest of its kind in the world. Salar Jung III became aware of the decline of crafts in his state during colonial rule and made great efforts to revive the arts and help the crafts community. This huqqa base said to have been used by him is testimony of his efforts to support the craft traditions of this region.

Provenance: Bidar, Karnataka
Material: Metal engraved with gold
Date: 20th century AD
Dimensions: Height: 30.5 cm; Diameter: 22.6 cm (Base)





ENAMEL CUP AND PARROT

The miniature cup with a lid placed on a saucer has beautiful motifs of flowers and birds enamelled in white, red and green colours. Semi-precious stones are set on the lid to enhance its value and beauty. The Museum has a few masterpieces of enamel work from the private collection, these were objects of pride and envy in the 18th century AD. The parrot was made and worked in gold, embellished with precious and semi-precious stones and coloured enamel. The parrot, inlaid with green, red and colourless stones with an engraved and chiselled gold framework, is perched on a tree holding a flower bud with its beak.

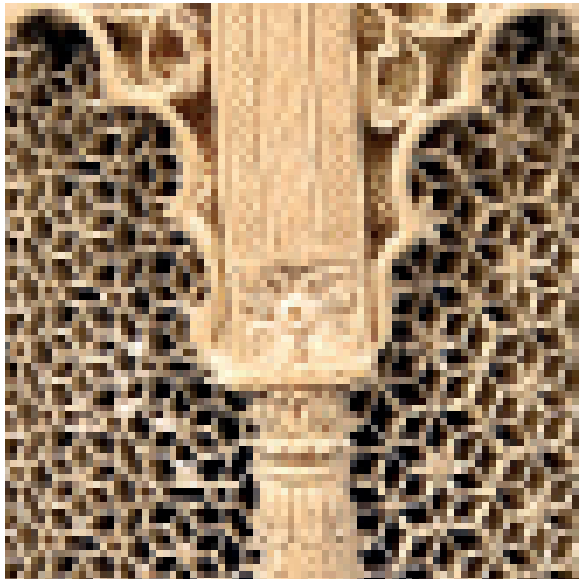
Parrot

Provenance: India
Material: Gold
Date: 18th century AD
Dimensions: Height: 10.6 cm

Miniature Cup

Provenance: India
Material: Gold
Date: 19th century AD
Dimensions: Height: 5.5 cm





CARVED TABLE LAMP

Ivory carving is an ancient art of India. The Salar Jang Museum collection has some fine examples of ivories of the late Mughal period. Artists made useful everyday objects like boxes and pen stands that were used by wealthy patrons and royalty. This ivory table lamp has an elaborate perforated floral *jali* or lattice design to enable the light to glow from within.

Provenance: India
Material: Ivory
Date: 20th century AD
Dimensions: Height: 27.6 cm



CHAIR

This ivory chair is believed to have been presented by King Louis XVI of France to Tipu Sultan, of Mysore. It is said that this unusual chair was Salar Jung III's last acquisition before his death in 1949. The chairs are ornate and intricate in their craftsmanship and the artist has cleverly used ivory nails at all the joints, so that the beauty of the workmanship is not marred by metal. The chair has arms shaped like the head of a tiger and the legs that look like animal feet.

Provenance: India
Material: Ivory
Date: 18th century AD
Dimensions: Height: 91.2 cm





QURAN STAND

This miniature portable Quran stand in white jade, is inscribed with the name of 'Shamsuddin Iltamish', and dates to 607 of the Hijri era. The owner was Iltutmish, the Delhi Sultan, and the date according to the Christian calendar is AD 1209-10. It is the earliest and therefore most precious example of Islamic jade in India.

Provenance: India
Material: Jade
Date: 13th century AD
Dimensions: Height: 15.6 cm





LEAF-SHAPED SPOON AND SPICE BOX

The grape-colour jade spoon, shaped like a leaf is carved along the shoulder. The knob with ribbed leaves has eight red coloured stones embedded into it.

The beauty of the box is enhanced by the soft, translucent green colour of the jade. It has three compartments and a detachable lid studded with red and green stones in gold wire.

Leaf-Shaped Spoon

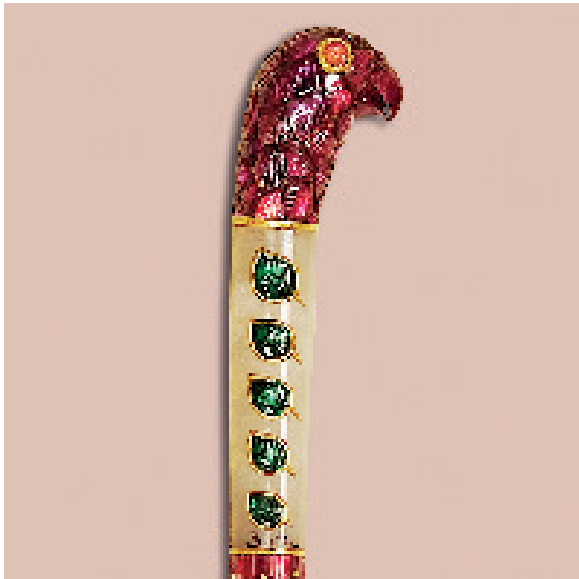
Provenance:	India
Material:	Jade
Date:	18th century AD
Dimensions:	1.8 cm x 10.1 cm x 9.4 cm

Spice Box

Provenance:	India
Material:	Jade
Date:	17th century AD
Dimensions:	Length: 7.9 cm







FRUIT KINFE

This fruit knife made of jade is said to have belonged to Empress Nur Jahan, a legendary beauty and powerful queen, wife of the fourth Mughal Emperor, Jahangir. The knife handle, like other ceremonial daggers of the Mughal era, is studded with rubies, emeralds, diamonds and sapphires.

Provenance: India
Material: Jade and steel
Date: 17th century AD
Dimensions: 23.1 cm



ARCHERY RING

This dark green jade archer's ring bears the title of Shah Jahan, the Mughal emperor, builder of the Taj Mahal. The inscription on the ring reads *Sahib-e Kiran-i-Sani* and is a pride possession. The archer's ring was worn on the thumb to prevent the bow and arrow from scraping the skin when pulling at the bowstring.

Provenance: India
Material: Jade
Date: 18th century AD
Dimensions: Length: 3.8 cm





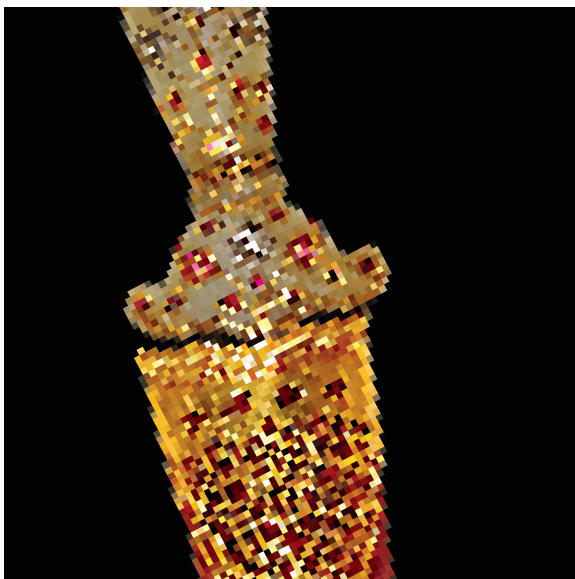


HUNTING KNIFE

This hunting knife with a jade handle is said to have belonged to Emperor Jahangir. The upper part and the blunt edge of the blade is delicately worked in gold to represent a floral and creeper design. The brocade bound casing is fitted with a *meenakari* gold band sheath and the ferrule is encrusted with red, green and colourless stones. A jade tassel is attached to the hilt with gold thread.

Provenance: India
Material: Jade and Steel
Date: 20th century AD
Dimensions: 31.4 cm





KHANJAR

This *khanjar* (dagger), belonged to Aurangzeb and has a double edge with a slightly curved blade made of fine steel, with a jade hilt. The hilts of the daggers produced during Mughal period were generally made of ivory, jade or metal studded with semi-precious stones. A gold ring is fitted at the top of the hilt to hang a tassel made of 25 pearl strings.

Provenance: India
Material: Jade, steel and semi-precious stones
Date: 20th century AD
Dimensions: 31.4 cm





HUQQA BASE

Persian craftsmen were patronised by the Mughal court and Mughal glass of the 17th and 18th centuries shows several Persian influence. Glass workshops and factories were initially found near the Mughal capital of Agra, Patna in Bihar and in Gujarat. Floral arabesque patterns and sprays, as well as geometric motifs were popular with Mughal glassmakers. Bottles, huqqa bases, dishes, spittoons and more, were made in elegant shapes and coloured glass with painted designs.

Provenance: Mughal India

Material: Glass

Date: 17th century AD

Dimensions: Length: 17.7 cm; Diameter: 17.7 cm

NATIONAL CULTURE FUND

TOWARDS CREATIVE PARTNERSHIPS

The National Culture Fund's (NCF) primary mandate is to nurture Public Private Partnerships (PPP) to mobilise resources for the restoration, conservation, protection and development of India's rich, natural, tangible and intangible heritage. NCF believes that cultural diversity and heritage conservation are vital pillars of inclusive national development.

Established by the Ministry of Culture in 1996, NCF is a Trust under the Charitable Endowments Act of 1890. It is governed by a Council with the Hon'ble Minister for Culture as its chairperson and managed by an Executive Committee chaired by the Secretary, Ministry of Culture, Government of India.

NCF welcomes contributions from private companies, PSUs and organizations under their CSR policies or PPP mode, to develop, safeguard and preserve Indian art and culture. NCF provides 100 per cent tax exemption (under section 80G (2) of the Income Tax Act) and prominent visibility to its donors for their contributions.

NCF is proud to collaborate with this project.