

A Brief Note on Museums as a Tourist places in Hyderabad

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As per the thought of a great scholar of Hyderabad Narendhra Luther Muhammad Qutb Shah built the beautiful city of Hyderabad as a 'replica of heaven on earth'. It was plundered in 1687 by the Mughal forces led by Aurangzeb. After a long period of neglect it rose to be the capital of the expansive Deccan province. The city witnessed phenomenal expansion under Asaf Jah I, and also the dissipation of his legacy. The author acknowledges the most unique feature of this city--the continuance of its cosmopolitan character in the face of communal pressures. He attributes this amalgam of Hindu and Muslim cultures to the mixed 'parentage'--Hind and Muslim--of its rulers. As per the title related Hyderabad is most popular for the unique on Tourist places i.e; Monuments like Golkonda Fort, Charminar and Plaknama etc; Bazaars like Lad Bazar, Kabutarkhana and Cappal Bazaar etc; Museums like Khazana Building Museum, Salarjung Museum and H.E.H Nizam Museum etc; as per the research paper shows on the related topic mainly the museums are the most important; why because how they are leaved, those life style extra ; based on present research can move for educate and every one can get knowledge.

In this connection one of the museum and Tourist place is in Hyderabad Khazana Building was the place where the kingdoms Khazana or treasure was stored. It was the treasury of Ibrahim Qutb Shahi. Khazana Building is located close to the Golconda Fort in Hyderabad. Located on the main road, on the way from Fateh Darwaza to Bala Hissar road, the building is also known as Khazana Building Museum. When tourists enter the Khazana Building Museum, they can first notice the guard rooms of the royal treasury of the Qutb Shahi dynasty. As with most Islamic buildings, there are religious centres inside the complex- Ashrafi Mosque in the eastern quarters of the building and Chani Mosque (built during Ibrahim Qutb Shahi time, 1550 AD – 1580 AD), the smaller mosque of the two. Located opposite to the Khazana Building Museum is Sham Sheer Kota. During the reign of Ibrahim Qutb Shah, royal arms and weaponry were stored in this building.

Khazana Building has a majestic central arch, on the sides of which are two halls. The arch supports the roofs of these halls. The halls had a special purpose too, these were storehouses of the royal treasury of the army and government of Qutb Shahi. The central arch leads to the Courtyard and the gardens. Today, there are Canons from the Qutb Shahi Period on display, here. Also, stone sculptures from neighboring regions, of the Chalukya and Kakatiya period as well as Qutb Shahi and Bahmani dynasties are on exhibition. From rare coins to centuries-old relics unearthed during various excavations, the region's treasure of history and heritage are displayed at the Khazana Building Museum.

When the Nizams were replaced by the democratic government, in 1948, the ownership of Khazana Buildings was passed on to the Indian Government. It was then allocated to the Indian Military to use this building to distribute the salary to its staff. At that time, an addition was made to the complex, a gabled section was constructed in the courtyard. During 1951-1952, the Khazana Building Museum was passed to the Department of Archaeology and Museums. This was when the Khazana Building had become a Heritage Building with a changed shape and became a monument, as we see it today. The artefacts exhibited in the building today were added by the Department of Archaeology and Museums.

Another one is **H.E.H. The Nizam's Museum** it is located in the Purani Haveli and near by the Saljung Museum. The palace was acquired by the second Nizam in about 1750, when he made Hyderabad, the capital of the state. It was the first home, the family had in the city. The palace has been preserved though much of the land around it has been redeveloped. Many of the old buildings in the great rambling complex are used by educational institutions under trust of H.E.H Nizams. It is mainly located at heart of Old Hyderabad, a fascinating collection of articles presented to the fabulous seventh Nizam of Hyderabad, Mir Osman Alikhan is being put on display. This was his treasure as it tells so much about his times and about the achievements of the people of Hyderabad. It also tells us a lot about the man himself.

His Exalted Highness The Nizam's Museum, Hyderabad, is located in the ; stately Purani Havelu. The Palace was acquired by the second Nizam in about 1750 when he made Hyderabad the capital of the State. It was the land around it has been re-developed. Many of the old buildings in the great rambling complex are used by educational institutions.

The core of the museum is a rich collection of souvenirs, gift, mementoes, and models presented to the seventh Nizam on the occasion of the silver Jubilee Celebrations in 1937 and later. He had then been the ruler of the State of Hyderabad for over twenty five years of

remarkable development, progress and prosperity. The items presented to him were from public bodies and associations, Jagirdars, labour unions, different religious communities, Government departments and distinguished individuals from India and abroad and from his people. In the heart of the palace complex the Wardrobe hall of the sixth Nizam and the Museum created by the seventh Nizam have together been opened to the public. Temporary exhibitions on- selected themes will be organized in the museum at intervals. The articles on display include silver gilt model of jubilee pavilion, silver ghava cups studded with diamonds, bidri huqqa and the like. This represents the glory of the Nizam. Multi Purpose Cultural Complex is a museum-cum-cultural centre of the Government of Telangana which is being developed by the state government to host the rich traditions, cultural icons and historical artefacts of Telangana state.

An impressive Heritage gallery, developed by the Department of Archaeology & Museums, was inaugurated on April 18th, 2014 here in connection with the World Heritage Day celebrations. This complex hosts many Prehistoric, Neolithic, Megalithic and Early historical artefacts gathered from Amarabad, Yeleshwaram and Andugula. There are also Copper plates, Coins, Wooden objects, Arms and Weapons, Stone sculptures, Porcelain ware objects, copies of Ajantha and Chugthai paintings on display here, which captures the attention of the visitors.

Mir Yusuf Alikhan Salarjung III collections and in the name **SALARJUNG MUSEUM established**. It is a place of good attraction to the tourists all over the world . In 1961 through an act of the Parliament, the Museum along with the library was declared as an institution of national importance. To be brief the Salarjung Museum has 43,000 art objects, 50,000 Books and 9,000 manuscripts in 35 treasure filled rooms. It has the Indian collections, textiles, ivory carving, modern paintings, miniatures, Jade carvings, silver and bidri wear, arms and armour. Besides there are collections from middle eastern countries, Egypt and Syria; Nepal. Tibet and Burma. There are also collections from China and Japan. European cultural products occupy a distinct place. There is also a children section and a library with different manuscripts, The particulars of those antiquities can be detailed in the following way as per the museum bulletin dated 1982-1983.

The Indian art objects comprise of stone sculptures, bronze images, painted textiles (Kalamkari etc), wood carvings, miniature paintings, modern painting ivory carvings, jade carvings, textiles, metal-ware (silver and Bidri), manuscripts, arms and armour etc. The fine collection of stone sculptures, bronze icons, kalamkari and Pichwais ranging from 8th century A.D. to the early 19th Century A.D. are housed in the south Indian gallery.

Though the collection of stone sculptures in the museum is scanty, yet they are quite significant as they show the characteristic features of the different styles that prevailed in South India. The Pallava sculpture stands for its primitive simplicity. The figures are generally natural in pose and moulding and the face tends to be slightly elongated with flat nose and double chin. A fine figure of Vaishnavi, one of the Saptamatrikas, is a specimen of the Pallava period attributable to 8th century A.D. The Cholas succeeded the Pallavas and the early Chola sculptures are known for their classic restraint and grace. The sculptures of the early Chola period are a little more formal in pose and moulding than the sculptures of Pallava period, combining in the best examples of a high degree of dignity with the face tending to be rounder. A steadily increasing conventionalism in form and elaboration of ornament etc., are the main features of the later period. A dignified figure of Chandikesvara, the custodian of Saivaite temple, belongs to the early phase, whereas the figures of Surya standing in an elegant pose, Bhairava and Vishnu are good examples of the 11th to 13th centuries.

The two Jaina figures representing Parsvanatha and Mahavira in black from Koppal (Mysore state) are superb examples of the Chalukyan period of 12th century A.D. The Vijayanagar period, wherein the figures tend to be formal with elaborately conventionalized draperies and prominent nose and chin, is represented by the figure of Lakshmi-Narayana, attributable to 16th Century A.D. The next important collection is that of the bronze icons. Bronze is an alloy of five metals Panchaloha. The art of bronze casting is as old as the history of Indus valley civilization. The process of making images in bronze is known as 'Lost Wax'. Though bronze images have come down from the various regions of India, South India has achieved greater celebrity for its prolific output.

The eastern South Indian bronzes come from Amaravati in the Krishna Valley. The excavation at Nagarjuna Konda brought to light a few metal figures of the Ikshvaku dynasty (2nd century A.D.). The Pallavas produced some excellent images in bronze, but the art reached its zenith under the Chola rulers. These figures reveal a high standard of artistic skill and technical perfection achieved by the craftsmen in the process of solid casting. After the decline of the Chola power, the Vijayanagar emperors continued to encourage this art. The post Vijayanagar period saw the continuance in a lesser degree. Though the craftsmen showed their skill in craftsmanship, the images lack originality and expression.

The earliest bronze figure in the collection of the museum is the slender figure of standing Vishnu with his usual emblems, of the Pallava period attributable to 900 A.D. There are a

considerable number of bronze images belonging to the Chola period dated to the 12th century A.D. mention may be made of the figures of Chandrasekhara, Devi and Ganesha. The two big size of Nataraja and Somaskanda are masterpieces of Vijayanagar period attributable to the 16th century A.D. Besides, there are other images which give a fair idea to the visitors of the existing iconographic forms. Mention may be made of Navanita-Krishna, Narastmha Lakshmi Narayana, Laxmi Ganapati, Sridevi, Bhudevi, Balarama and Iudarshana. As far as South India is concerned, we get the earliest epigraphic evidence from Nagarjuna Konda. According to this a wooden eight-armed figure of Vishnu was enshrined in one of the temples belonging to the 1st – 2nd century A.D. at Nagarjuna konda. Moreover in South India, wood carving as a specialized craft has survived amongst a distinctive group of craftsmen called 'Rathakars' or 'builders of cars', who claim descent from the car makers of the vedic period. Thus, wood carving has for a long time been a popular and specialized craft in South India.

Indian textiles is the most popular in the world. The fabrics apart from cotton include Brocade, Himaru, Mashru, Muslin, Silkvet and woolen material. The costumes include Pagari, Safa, Chuga or Choga, Jama, Patka or Kamarband, Sari, Odhni and Shawls. To break the monotony and to provide variety, objects of glass mainly Huqqa bottoms of the Mughal period have also been displayed. The shawls on display here reveal colourful textures in red, yellow and other colours. The fact that Turanj pattern was a great favourite with the Kashmir shawl makers, is evident by the four shawls on display here. On three of them was the use of the Turanj border. Two brocaded pieces of jamewars are also on show. The museum is rich in Brocades. Sarees, dupattas and odhnis etc. The collection and to show 'the continuity of art-history, the Modern Indian Painting constitutes a sizable collection. The beginning was made by the Late Nawab Salar Jung III himself, but a major portion of the present collection of modern art was acquired through Art Purchase Committee from 1962 onwards.

The departure from the tradition of classical art in India started with the emergence of Raja Ravi Varma (1848-1906), a prominent painter from South India. Raja Ravi Varma was trained in the Western traditions and painted a great deal in oil medium, depicting themes from Indian mythology and classics and incorporating Indian subjects. The two paintings such as 'The Kerala Beauty and stolen Interview' by Ravi Varma adorn the gallery. The exponents of the Bengal school represented the material collection related to Rabindranath Tagore, Nandalal Bose, Chughtai, Benode Behari Mukherjee and V.S. Masoji. In the works of Rabindranath Tagore (1872 - 1951), one can see not only subtle suggestiveness of the Hindu mind but the exquisite coloring and finish of Persian art and the perfected technique of the Japanese Painting. The two

works of Rabindranath: Tagore that are displayed in the museum, "Have you not heard His silent steps" and 'Musician'. Nandalal Bose (1883-1966) is more renowned for the 'dynastic vitality' of his lines. He is represented by his two important works, namely 'Vasant' and 'Villagers around fire'. AburRahman Chughtai brought to his art delicacy of line and the fine finish of Indo-Persian art. He expressed himself clearly and spontaneously and all his works had an air of radiant simplicity about them. The 'Lady and the Deer' by Chughtai deserves special mention.

Akbar's son Jahangir was equally fond of the art of miniature painting. Jahangir's handpicked painters added new dimensions to the art of portraiture. The love of Jahangir towards wildlife, flora, and fauna is reflected in the paintings of his period. This art received the patronage of Shahjahan also. Shahjahan's period evolved a new technique in painting known as, 'Siyah Qalam', where in the painter exhibits his proficiency in accurate drawing with irregular washes of colour and gold. The end of Shah Jahan's period resulted in gradual decline of the Mughal school of painting and the later works, leaving a few exceptions, are devoid of the originality and charm of the early Mughal school of painting. There are the fine examples of the Mughal portrait painting like, 'Prince', 'Conversation', 'King with nobles', 'Himalayan goat swallowing a snake'. Prince presents subtle treatment of a Persian male. Conversation is a painted leaf from Gulistan of Sadi and it portrays a noble seated in front of a saint. The Himalayan goat shows the quality of the painter in handling such secular subjects with vitality and realism, Equally interesting is the collection of 'Siyah Qalams' on display.

The miniatures produced in Berar, Bidar, Ahmadnagar, Bijapur and Golkonda show the influence of Persian and Mughal schools which has been blended nicely to suit the taste of the rulers. The museum has also a rich collection of miniatures and illustrated manuscripts from the Deccan. Among the Illustrated manuscripts 'Bhog Bar' datable to 1600 A.D. from Bidar is one of the proud possessions of the Museum. Besides notable and interesting manuscripts from Golkonda and Bijapur are also on view. Among the good number of miniature paintings endowed with the inherent charms and delicacies of the Deccani Qalam the following deserve mention.

The State Museum located in Public Gardens, Hyderabad, is one of the richest repositories of antiquities and art objects in the country. The present Museum building reflects the Indo-Islamic architecture with subtle domes, high arches, stylistic windows and projected eaves.

Archaeologist Henry Cousens was the first person to explore the site during the beginning of the 19th century, and later the mound was excavated which was done under the supervision of

Nizam of Hyderabad. The excavated items were placed in a museum built on the ancient site in 1920s by Mir Osman Ali Khan, VII Nizam. The Museum was formally inaugurated in the year 1931. The Nizam had contributed his personal collection of art objects along with the antiquities recovered from his dominion for display. The Hyderabad Museum was subsequently renamed, as the State Museum under the Department of Archaeology & Museums.

Collection

The Museum showcases Hindu, Jain & Buddhist sculptures and bronzes, decorative art objects, paintings (copies of Ajanta, Chugtai, Miniature and Modern) and 18th-19th century objects in a Period Room. The museum's main attraction is its 2,353-year old Egyptian mummy, reportedly brought to Hyderabad by the son-in-law of VI Nizam Mahbub Ali Khan, who had then donated it to the last Nizam Mir Osman Ali Khan. He reportedly acquired this for a sum of 1000 pounds. There is also a huge gallery on Buddha and it has a wide variety of archaeological artifacts gathered from the Nizam era and Kakatiya dynasty.

Interpretation centre will help the State Museum located in Public Gardens, Hyderabad, in connecting with the tech savvy era and project its attributes as one of the richest repositories of antiquities and art objects in the country. It contributes for viewing all the information, exhibits, artefacts and galleries through digital format, which enhances the user experience. In advanced information age, this can enhance the scope and activities of the state museum as well as in reaching out to more visitors. The multi touch interface imparts a sense of feel among the visitors who would not only view these exhibits but also feel the rich legacy where they become part of the wonderful experience. LED televisions usher an impressive viewer experience which is a value add for a museum of repute like State Museum, Hyderabad.

The museum with some of the impressive and famous exhibits such as Egyptian Mummy, important Buddhist and Jain relics, Buddhist gallery, Coins of the Satavahana period, Brahmanical and Jain gallery, Arms and armour gallery, sculptures, Numismatics gallery, Ajanta gallery, Bronze figures from the Vijayanagar and Chola periods, Roman era coins, etc offers a visually delightful experience for the visitors. The applications in the Interactive Interpretation center will usher a new identity for the museum in the social media generation and appeals to one and all through the use of such effective visual mediums.

The collection is spread across two floors of the heritage building, two floors of semi circular galleries, in a separate contemporary art pavilion building and in an annex building

located behind. The Sculpture Garden Gallery displays 93 sculptures and architectural items dating from Satavahana (2nd century B.C.) to the Post Vijayanagara period (17th century A.D.) in different stone media. In the Garden, two four pillar mandapas belonging to Kakatiya and Vijayanagara times, a number of Veergals (Hero Stones), Panchaloha, Iron Cannons and a Wooden Chariot shifted from Jetprole village have been displayed. The Museum Shop and its counter are located in the entrance complex. This building was founded in 1920s. Mir Osman Ali Khan, the seventh Nizam of Hyderabad entertained an idea to have a museum. Dr.Ghulam Yazdani had advised to form with the collection of art-objects from the Nizam's dominion. The Nizam had also donated some of his collections to the museum. It had come into existence formally in 1930. This is located in Public Gardens, Hyderabad. It was initially named Hyderabad museum. Subsequently this is named as State Museum under the Department of Archaeology and Museums of Government of Andhra Pradesh. The museum is a repository of material culture, which speaks in detail of the scenario of the rise and fall of many dimensions of civilization from the Pre-historic times onwards. The excavations conducted by the department at different places, enriched the collections of the museum. The significance of the collections in the state museum is that they bear a testimony to the culture and who ever that may go on a tour must visit the State Museum to be informed of the local and supra-local cultural dimensions. Saiarjung Museum represents the world over traits vividly and widely. Whereas the State Museum speaks of Telangana and Deccan. Mainly conservation work or organic treatment for preserve an Egyptian Mummy done by the Government.

The Birla Archaeological and Cultural Research Institute was started in 1969. Formerly the museum was located in Asmangarh palace. Now it is located in the Birla complex, Adarsh nagar. The museum collections comprise stone sculptures, terracotta objects, bronzes, paintings and manuscripts, arms, wood carvings, plaster of Paris figures, coins, unearthed material culture from the excavations, temple ware etc. In the recent years the museum is acquiring material of folk and tribal arts, which are fast disappearing. These include the Kondapalli wood crafts, Nirmal figures and toys, Gond metal craft figures, Ganjifas (playing cards) of different regions (Nirmal, Sawant Adi, Bishnupur etc.) and varieties of leather puppets (Andhra) depicting characters of Ramayana, Mahabharata and Folk stories. A unique gallery Smt. Nirmala Birla Art Gallery comprises porcelain and glass items and figures of old and contemporary periods collected and donated by Smt. Nirmala Birla. The museum is planning to develop a gallery with the contemporary art. It can be a unique opportunity for the tourists, who ever they may come to Hyderabad to visit this museum because this is presenting a special attraction in the development of folklore. This is not found in the other two museums.

History, richest life style and culture combine the sweep of popular history of the city with the rigour of historiography to make it a fascinating reading of the cultural and political history of the city of Hyderabad.

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