CHAPTER - II
MONUMENTAL HERITAGE

Visiting historic and cultural sites is one of the most popular tourist activities today. As a result, nations are paying attention to one of the fastest growing niche market segments in the travel industry today—heritage tourism. The National Trust for Historic Preservation defines heritage tourism as “traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and present”.

Culture and tourism have a mutually beneficial relationship which therefore strengthened the attractiveness and competitiveness of regions and countries. Culture therefore is increasingly an important element of the tourism product. It also creates distinctiveness in a crowded global marketplace. At the same time, tourism provides an important means of enhancing cultural exchange creating income which in turn can support and strengthen cultural heritage, cultural production and encourage creativity. Creating a strong relationship between tourism and culture can therefore help destinations to become more attractive and competitive locations to live, visit, work and invest in.

**Heritage Tourism centers on history and culture**

While the term usually refers to cultural heritage — embodied in historical and archaeological sites, arts, festivals, and pilgrimages — some observers include natural heritage as well, particularly where it is linked to a way of life. Heritage Tourism schemes do not exclusively involve the Diasporas. The United Nations Economic, Social and Cultural Organization (UNESCO) designated outstanding landmarks as World Heritage Sites and by doing so, attract many international tourists. Such sites serve as a significant development resource for poor countries since they attract international funds for their restoration and preservation as well as tourism revenue.
Heritage tourism strategies in various countries have in common development which make them major growth areas. They can be used to boost local culture, aid the seasonal and geographic spread of tourism, because of people’s inclination to seek out novelty, including that of observing traditional cultures. Heritage tourism has become a major “new” area of tourism demand, which almost all policy-makers are aware of and anxious to develop.

**Historical Sites of Andhra Pradesh**

**Peddabankur** is located in Peddapalli Taluk, Karimnagar district. It is an early historic habitation site. The excavations here revealed exposed apsidal rubbled walled structures, brick structures, brick built and terracotta wolf etc. One terracotta seal is inscribed in Brahmi script as 'Mahatalavarasa Vajasamika Seva Sabha' A beautiful horse without trappings was stamped in the middle of the inscription.

**Dhulikatta** is also located in Peddapalli Taluk of Karimnagar district. Excavations in this early historic site exposed brick built remains of gateways, Mahastupa, residential houses, wells, punch marked Roman and Satavahana coins, beads, iron objects, dice, terracotta beads, ivory seals, bangle pieces, ivory combs, gold objects, measures, bronze figure of mother and child etc.

**Kotilingala** is another early historic site located again in Peddapalli Taluk of Karimnagar district. Excavations at the place exposed brick built wells, drains, granaries, apsidal houses with rubble foundations, early historic pottery, Brahmi label inscriptions, beads, a good number of punch marked, pre-Satavahana and Satavahana coins. **Yeleswaram** is located in Devarakonda taluk of Nalgonda district. In this early historic
site, excavations exposed six cultural periods ranging from Neolithic, Megalithic and early historical period.

Keesaragutta is an early site located in Rangareddy District. Exposed temples built of brick, rectangular structure having five cells with verandah, with square garbagriha, three celled structures along with antiquities. A very interesting object exposed during excavations is Garbhapatra made of clay. Edithanur another historic site approached from Sangareddy, (Medak). Edithanur has rock paintings found earlier than Budigapalli, Ketavaram and Ongole Prakasam District but later than Bethamcherla cave paintings. The results of minor excavations carried out at Edithanur enabled to date the rock paintings to a period from Mesolithic to Megalithic period.

Majeru is a small village situated 10 kms from Machilipatnam in Krishna District. During exploration, ancient habitation mounds were noticed towards northeast of village. Gunadala is located at a distance of 6 kms from Vijayawada, Krishna District. A minor excavation was taken up at an extensive Neolithic site located at Bishop Grace High school, Gunadala. Lingampally, a megalithic burial site is located in the premises of University of Hyderabad, Gachibowli in Rangareddy District.

Hasmathpet is a tiny village, which lies at a distance of 6 kms from Secunderabad in Ranga Reddy district, and it can be approached via old Bowenpalli, the site is situated just adjacent to the village on the northern side. The site revealed few burials and unearthed a brass bell pottery and an iron chain. Geesukonda an early historic site is located in the outskirts of Geesukonda in Warangal district. Prominent antiquities discovered in the trenches are a tiny crystal bead in barrel shape, terracotta beads, a head of Bodhisattva made of kaolin.
Rock Art in Andhra Pradesh

The strategic position of the state Andhra Pradesh, gives it enormous potential for tackling fundamental issues in archaeology. It lies at the interface between Central India and South India. Some archaeological sites in the state could provide much more information on the nature and causes of cultural change. In particular, the region has one of the largest concentrations of rock paintings in South India with a sequence of visually-specific, figural styles perhaps extending well back into the Mesolithic period. The state's geological formations fall into the Dharwars (schists) and peninsular granite complex, granite and the archeans were followed by the Cuddapah and Kurnool systems (Puranas) consist of shale's, limestone, dolerites and quartzite traversed by basic igneous dykes and sills. The flora and fauna include the natural cover of forests, thorny bushes and grass lands and small game animals continue to survive in the entire state.

The Archaeological investigations carried out in the state revealed the existences of Rock Art Sites situated in the granite, lime stone, sand stone and shale zones. The history of discovery of Rock Art in the state goes back to 1941 by the officials of the Geological Survey of India representing Rock Art of the Iron Age as noticed at Sanganonipalli and Dupadugattu. V. Rami Reddy explored rock paintings in some parts of the state. A good number of rock art sites datable to Neolithic, Megalithic and early Historical period, followed by Erwin Newmayer and B. Subrahmanyam. Credit goes to N. Chandramouli, who thoroughly documented almost all the rock art sites known by the year 2000 and researched on a unique recording of the rock art sites, classification and analysis of data. In the very recent times discovered new rock art sites at Narasapalli in Warangal District and Asthalapur in Medak District. Thus there are more than 40 Rock Art Sites so far discovered in the state. Kethavaram in Kurnool district is another important rock art site (Plate 1) where 10 rock shelters are painted on the walls and ceilings. The list of Ancient Rock Art sites in Andhra Pradesh are provided below in the Table – 1.
Table – 1

ANCIENT ROCK ART SITES IN ANDHRA PRADESH

<table>
<thead>
<tr>
<th>Rock Painting</th>
<th>District</th>
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<tr>
<td>Budagavi</td>
<td>Anantapur</td>
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<td>Chintakunta</td>
<td>Kadapa</td>
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<td>Kethavaram</td>
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<td>Akkamahadevi Caves</td>
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<td>Mahabubnagar</td>
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<td>Kokapet</td>
<td>Ranga Reddy</td>
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<td>Pandavulagutta</td>
<td>Warangal</td>
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<tr>
<td>Budgepalli and Ramagundam</td>
<td>Karimnagar</td>
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<td>Asthalapur</td>
<td>Medak</td>
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Monuments

Tourism and culture are seen as two powerful drivers for growth across India and Andhra Pradesh. They are important as a means of delivering for economic growth and employment. They also play a vital role in fostering a greater understanding of the rich diversity of regional cultures of Andhra Pradesh and a deeper appreciation of the common Andhra Pradesh heritage. Cultural tourism thrives on the discovery and escarvation of historic monuments and sites focusing on the built cultural heritage, including the cultural landscapes. It is a direct adjunct to cultural heritage. But there is an inevitable dichotomy between satisfying the pressure for economic growth through tourism and protecting the cultural heritage sites and monuments that lie at its heart. There is, therefore, a need not only to integrate tourism and culture into networks or geographic groupings, but also to establish quality standards or systems of good practice to increase their effectiveness and efficiency, as well as to safeguard Andhra Pradesh’s cultural heritage. The key, as always, lies in finding the right balance between
encouraging the expansion of cultural tourism and safeguarding heritage sites and monuments by keeping the volume of tourists to heritage travel destination areas to within optimum sustainable limits.

**Buddhist Monuments**

The State Government after considering the tourism potential of at least 22 Buddhist sites out of 150 discovered, selected for developing 3 Buddhist circuits, operational from Hyderabad, Vijayawada and Visakhapatnam. Nagarjunakonda\(^{15}\) in Hyderabad circuit, Amaravati\(^{16}\) in Vijayawada circuit and Thotlakonda,\(^{17}\) Bavikonda, Sankaram (Plates 2, 3) and Salihundam\(^{18}\) in Visakhapatnam circuit are provided with whole lot of tourist amenities. Though, the number of tourists visiting these sites for domestic sector, Government of Andhra Pradesh aims at drawing large number of visitors from Far East Countries. Now Andhra Pradesh State is included in the Buddhist circuits of India.

As the Satavahanas\(^{19}\) and the Ikshvakus\(^{20}\) patronized Buddhism, this area has several Buddhist monuments.\(^{21}\) They were divided into three types, namely, the Stupas, Chaityas and Viharas. Originally these structures were devoid of images but they were gradually included in them. The legends of Buddhism and the mythology of Hinduism provided inexhaustible material to the artists. The Buddhist erected many Stupas from Salihundam\(^{22}\) near Srikakulam to Nellore, and among them, the Stupa at Amaravati\(^{23}\) (Plate 4) in Guntur district was the biggest and the most famous monument. The Stupa at Bhattiprolu\(^{24}\) is a wheel-shaped Sariraka Stupa.\(^{25}\) It is the first example of this model and the later Stupas constructed on the lines of later Satavahana period. The ruins of such Stupas came to light at Chandavaram,\(^{26}\) Ghantasala,\(^{27}\) Gudivada,\(^{28}\) Jaggayyapeta,\(^{29}\) Goli\(^{30}\) and Nagarjunakonda\(^{31}\) (Plate 5). Some Chaityas were also in view at Kondapur\(^{32}\) in Medak district, Vihara is found at Sankaram near Vishakhapatnam, but it is rock hewn. Kondapur,\(^{33}\) Ramathirtham,\(^{34}\) Simhachalam,\(^{35}\) Bhattiprolu,\(^{36}\) and Guntupalli\(^{37}\) are accessible from Vijayawada, while Panigiri\(^{38}\) and Dhulikatta\(^{39}\) are close to the State capital-Hyderabad.\(^{40}\) The massive monolith of Buddha standing 17 meters high on the
'Rock of Gibraltar' in the Hussain Sagar Lake. The installation of the statue is a story by itself.\textsuperscript{41} The monolith weighing over 320 tonnes was literally carted all the way from Raigiri in neighboring Nalgonda District\textsuperscript{42} a distance of 60 km.

The village Nanduru\textsuperscript{43} lies about 16 kms to the North of Bapatla in Guntur District. In the year 1930, while digging at the site Mahachaitya was unearthed along with a reliquary. It is very interesting to note that according to some scholars, the Buddhist scholar Aryadeva, the disciple of Acharya Nagarjuna was born at Nanduru. The structures resemble those of Bavikonda, another Buddhist site at Visakhapatnam.\textsuperscript{44} The village Pedavegi\textsuperscript{45} lies 12 kms North of Eluru town in West Godavari District. In ancient times it is known as Vengipura – capital of Salankayanas. Few Brahmi label inscriptions were reported from the excavated mound locally known as Dhanamdibba.\textsuperscript{46} There are museums at places like Nagarjuna konda,\textsuperscript{47} Guntur, Amaravati and Hyderabad that display various Buddhist antiquities and relics gathered during the course of excavations at the various sites. Andhra Pradesh is emerging as a repository of enlightenment as far as Gautama the Buddha is concerned.

**Rock-cut caves**

Moghalrajapuram, Undavalli, Sankaram, Pandavula Metta Monuments built over a period time representing the built and religious heritage of the geographical region also serve as Tourist attractions.

The **Akkanna and Madanna caves**\textsuperscript{48} are located enroute the famous Vijayawada Kanaka Durga temple atop Indirakeeladri hill (Plate 6). The rock-cut caves facing east are rectangular and have octagonal pillars. They are named after Akkanna and Madanna who were believed to be ministers in the court of Abul Hasan Tanashah in the 17\textsuperscript{th} century. A short distance away is another cave that dates back to the 2\textsuperscript{nd} century BC, which hosts the Hindu trinity of Brahma, Vishnu and Maheshwara. The cave, facing east, has rectangular and octagonal pillars, and lower cave is triple-celled with pillars.
The **Undavalli caves**, in the village of Undavalli, are at a distance of 8 km to Vijayawada and near the hill overlooking the Krishna River hosts fine specimens of rock cut architectural monuments of the Buddhists period (Plate 7). These caves were excavated in 4th – 5th centuries A.D. These four storied caves with a 5 mtrs long reclining statue of **Lord Vishnu** sculpted from a single block of granite, is one of the best and earliest type here.

**Moghalrajapuram Caves.** Vijayawada Caves are popular for the three temples in the caves. The cave temples date back to the 5th century. **Lord Nataraja** and **Lord Vinayaka** are the two deities whose idols are found in the cave temples of the Moghalrajapuram Caves. The uniqueness of the Moghalrajapuram Caves lies in the **Ardhanareeswara Murthy** that was found in the cave temples.

**Guthikonda Caves,** Narasaraopeta are one of the most magnificent natural beauties of the region. The Guthikonda Caves is popularly known as the ‘**Dakshina Kasi**’. The most interesting part of the Guthikonda Caves is the well known Guthikonda Bilam. It is believed that these caves were the residing place for people belonging to the prehistoric age.

**Jain Monuments**

There are some Jain sites in Andhra Pradesh like Rock Cut Caves at Konakondla in Anantapur District, Brick Temples at Gollathagudi in Mahaboobnagar District; recently renovated Temple at Kolanupaka in Nalgonda District, Jain Temples at Hemavati, in Anantapur District and Yellakonda in Ranga Reddy District that are attracting the tourists.

**Konakondla,** a small village is situated on the roadside that leads to Uravakonda in Anantapur District. Its importance lies in the fact that it served as the domicile of the famous saint Kudakundacharya. On the northern side of the village,
Konakondla, there lies a hillock called Rasasiddula gutta (i.e., the hill of the Alchemists). On the summit of the hill is a shrine without any idols. In this shrine are placed two images of ‘Tirthankaras’ in stiff standing pose (i.e., Kayotsarga). Over the head of each image is the usual Triple Crown or parasol flanked by Sasanadevatas. They seem to belong to 12th Century A.D., as seen from the label inscriptions carved on the pedestals. Towards west, within a short distance is a horizontal piece of sheet rock which bears a caned linear figure of a Jain saint. This measure over 8 feet in length the saint is depicted nude and stands erect on Padmapitha (i.e., lotus base) Close by it are carved on the same rock the foot prints within an ornamental border.

Gollathagudi, Jadcherla\textsuperscript{55} lies in an abandoned village near Gangapur in Jadcherla Taluka of Mahaboobnagar District. There lie three ruined temples assignable to 8th and 12th Century A.D. However there are items still unique in the temple built entirely of brick right from Adhisthana to the Sikharā. Figures of bird caryatids, pilasters, niches, kudu arches all done in brick, are found in vertical order. This brick Jain temple stands as a model for brick technology employed during medieval period as the brick was given glazy finish, it managed to retain the lime plaster coating over it. The walls were decorated with stucco, duly painted in bright colours. This is the only extant and earliest Jain brick-temple noticed so far in Andhra.

Kollipaka, also known as Kulpak\textsuperscript{56} in Aleru Mandal of Nalgonda District is a live Jain—Kshetra in Andhra Pradesh. The village, Kollipaka is variously mentioned in the inscriptions as Kolanupaka, Kollipakkai, and also Kollipakeya.\textsuperscript{57} The Jain Vestiges found in Kulpak inform us that it rose to prominence as a Jain ‘Tirthakshetra’ since the time of Rashtrakutas, as the Akunuru grant records the gift given to the basadi at Kollipaka\textsuperscript{58} while Sankaragana was ruling over Kollipaka — rajya (i.e., 9th century A.D.). From then on, it continued to receive patronage from the Rashtrakutas and their successors. During the period of the Chalukyas of Kalyana,\textsuperscript{59} it became a flourishing pilgrim centre for the Jains. The present Saivite Mathas and the temples of Somesvara and Bhavannarayana were originally Jain shrines for there are some Jain sculptures carved on the pillars of the corridors and Mahastambhas infront of them. The Adinatha
temple at Kulpak (Plate 8) which is the main centre of attraction for Jains coming from all over India.

**Hemavati** in Anantapur District was a flourishing Jain centre during 10th Century A.D. The Nollamba-Pallavas as feudal chiefs of later Chalukyas of Kalyana ruled over the region with then capital at Henjern (i.e., modem Hemavati). An inscription from Hemavati informs that the Nollamba, Pallava ruler Mahendra and his son Ayyapa made a gift of land to a basadi and for the feeding of its Tapasvins. At present the Jaina sculptures of Hemavati and the surrounding villages are housed in a Museum at Hemavati. Among them, one sculpture of Mahavira carved exquisitely in Dhyanamudra and flanked by two chowri-bearers. Above the head of Mahavira is a usual parasol. Below is a freeze of Lions representing the lanchana of Mahavira. It exhibits the typical architectural features of the early Nollamba-Pallava family (i.e., 9th Century A.D.)

**Kulcharam** is a small and insignificant village in Medak District. "Recently a colossal Parsvanatha image that measures 9 feet 6 inches long and was carved out of black-basalt rock with high polish. Parsvanatha is depicted in standing pose. There is a seven headed cobra carved over the head. The whole sculpture is well preserved except for a small damage at-the nose. This beautifully carved Mega sculpture contains a label inscription in single line on the pedestal.

**Hyderabad Heritage structures**

The Qutub Shahi monuments of Hyderabad—the Golconda fort, Qutub Shahi Tombs and the Charminar are on the tentative world heritage sites list of UNESCO's committee. The operational guidelines of the World Heritage Convention lays down ten selection criteria, in addition to emphasizing on protection, management, authenticity and integrity of the sites.
Charminar

The Charminar is as much the signature of Hyderabad as the Taj Mahal is of Agra or the Eiffel Tower in Paris. Mohammed Quli Qutub Shah, the founder of Hyderabad, built Charminar in 1591 at the centre of the original city layout. Charminar stands at the crossing of two arterial axes in the old city of Hyderabad and forms the symbolic fulcrum of the city, with its four gateways oriented towards the cardinal directions. It was said to have been built as a charm to ward off a deadly epidemic raging at that time. Four graceful minarets soar to a height of 48.7m above the ground. Charminar has 45 prayer spaces and a mosque in it. Visitors can view the architectural splendour inside the Charminar. The Charminar (Plate 9) is an acknowledged masterpiece of world architecture on account of its grand conception, design and execution. Charminar's most compelling quality is the originality of its unprecedented design that was to stylistically exercise a profound impact on the subsequent development of Deccani architecture.

Qutub Shahi Tombs

The Qutb Shahi tombs complex consists of 30 tombs, mosques and a mortuary bath. The tombs belong to the rulers of the Qutb Shahi Dynasty, their queens and children and the nobles who faithfully served them. It contains the epigraphically documented tombs of five of the dynasty's seven sultans, as well as those of another four members of the royal family, spanning the 130-year period from 1543 to 1672. The Qutb Shahi tombs collectively constitute an outstanding example of an Indo-Muslim dynastic necropolis and are the most extensive and best epigraphically documented in all of India. (Plate 10) The tombs are built in Persian, Pathan and Flindu architectural styles using grey granite, with stucco ornamentation, the only one of its kind in the world where an entire dynasty has been buried at one place.

Paigah Tombs

The Paigah nobility was founded by Abdul Fateh Khan Tegh Jung while in service to the second Nizam, Salabat Jang. The Paigah Tombs are among the wonders of
Hyderabad and their marvelous artistry are shown in their inlaid mosaic tile work. Located at the Pisal Banda suburbs in Hyderabad, the Paigah Tombs are delicately carved and enclosed in pierced marble facades. They are regarded as the finest examples of Indo-Islamic architecture, melding both features of the Asaf jahi and Rajputani style of architecture. Each of the Pagiah noble’s tomb feature something unique and different part of the wonder is discovering each of the difference. All of these are housed by walls that are intricately designed by a wealth of lattice work and exotic designs. It is indeed a wonder. It took a long time before these beautiful and awe-inspiring tombs were discovered. The word Paigah is Farsi for “footstool” of which an English equivalent would be “right-hand man”.

**Falaknuma Palace**

Falaknuma Palace, which literally means “Star of Heaven” in Urdu. Considered one of the finest palaces in Hyderabad, Falaknuma Palace was constructed by Nawab Vikarul-Umra, former Prime Minister of Hyderabad and the fifth emir of the Paigahs. He then generously gave it to the sixth Nizam of Hyderabad, Asaf Jah VI, when the Nizam professed a liking for the place as it held a commanding view of the whole city. The palace is a rare blend of Italian and Tudor architecture, whose design is influenced by its Italian architect. The palace occupies a total area of 939,712 square meters and it was totally made out of Italian marble. The palace itself is constructed in the shape of a giant scorpion, with the two north wings corresponding to the scorpion’s stings. The middle part is occupied by the main building, (Plate 11) with the harem-female quarters and the kitchen located in the south. Louis XIV-style decors merge with a distinct Mughal ambiance, and completed by Italian marble staircases and ornate, decorated fountains.

There are 222 beautifully ornamented rooms in the palace, as well as 22 halls and a massive library that has a walnut-carved roof, exactly like the one at Windsor Castle. It also has one of the finest collections of Qurans in India. All the rooms are furnished with English furniture, chandeliers, statues, and paintings. There are also rare treasures
which the Nizam has collected across the years; the palace’s Jade collection, in particular, is considered to be unique in the world. The palace’s State reception room has a ceiling that is decorated with frescoes and gilded relief’s. The dining hall can also seat about 100 guests, with chairs that are carved from rosewood and upholstered with green leather.

**Purana Haveli**

The Purana Haveli, built more than 200 years ago, is the Palace, while not as grand as the other palaces built by the Nizams across their dynasty, is still a very fine example of the melding of two culture’s architectural styles. Even now, it still stands as a wonderful edifice that is representative of India’s rich and diverse history. Purani Haveli is literally translated as “Old Quarters”. The complex itself is U-shaped, with a central single storeyed building, the royal palace, constructed with the facade of 18th century European architecture. The courtyard, however, is distinctly Indian, forming a comfortable amalgamation of aesthetics between the two. The central palace is flanked by two parallel double storeyed oblong wings, nearly 1000 feet long; the western wing, in particular, has what is said to be the (Plate 12) world’s longest wardrobe. It is built in two levels, with a hand-cranked wooden elevator in place. Both wings have extremely well-proportioned courtyards that are surrounded by many rooms and verandahs with semicircular European arches. Certain rooms still have their tiled walls and mosaic flooring intact, while their multiple colors still recall the old glory of the palace. Purani Haveli also houses the Nizam’s museum, which showcases the artifacts of the last Nizam of the State of Hyderabad. Included in the collection are souvenirs, gifts, and mementos given by the different dignitaries of the world to the last Nizam. There are also vintage cars on display, including a 1930 Rolls-Royce, a Packard, and a Jaguar Mark V.

**Chowmahalla Palace**

Built more than 200 years ago, in the 18th century, the Chowmahalla Palace has long been known for its unique style and elegance. “Chow” means four in Urdu and “Mahalat”, the plural of “Mahalel” means palaces. Literally, the name means “Four
Palaces”. It has now been meticulously restored by the government so it has gotten back much of its former glory. The palace’s construction was mainly credited to Nizam Salabat Jang in 1790. It originally covered 45 acres, extending from the Laad Bazaar on the north to the Aspan Chowk Road on the south. The palace is said to be a replica of the Shah of Iran’s palace in Tehran. It has two courtyards: the northern courtyard and the southern courtyard. Of the two, the southern courtyard is the oldest and is comprised of four palaces, namely Afzal Mahal, Tahniyat Mahal, Mahtab Mahal, and Aftab Mahal. Of the four, the grandest is Aftab Mahal — a two-storied building sporting a European facade of Corinthian columns. The heart of Chowmahalla Palace (Plate 13) is, however, undoubtedly the Khilwat Mubarak. People of Hyderabad hold it in high esteem as it was the seat of Asaf Jahi dynasty. The Durbar Hall has a pure marble platform in which the royal seat, the Takht-e-Nishan was laid. The lost splendor of the old era is being restored somewhat by the 19 grand chandeliers made of spectacular Belgian crystals.

Monsieur Raymond's Obelisk

This is the resting place of Michel Joachim Marie Raymond, the French adventurer, military commander and the Nizam's confidant. Raymond came to be revered as a saint by the Hindus as "Musa Ram", and by the Muslims as “Musa Rahim”. When he was just 20 years old, Raymond landed in Pondicherry in 1775 to trade. When Pondicherry fell to the British in 1778, the young Frenchman became a soldier for fortune. He journeyed to Mysore and joined the service of Hyder Ali, the "Tiger Chief". When Ali died in 1785, he joined the French Corps under Basalat Jung, the Nizam's brother. Then, upon the disbandment of the Corps, Raymond entered the service of Nizam Ali Khan, the second Nizam of Hyderabad. But at the height of his glory, Raymond died on March 25, 1798, when he was only 42. He became a legendary figure in the history of the Deccan.

There are some Nizam palaces outside of Hyderabad. They are Nizam-ul-Mulk Asafjah’s palace at Aurangabad, Nizam palace at Calcutta, Nizam palace at New Delhi,
Nizam palace at Bombay, Nizam palace at Mahabaleswar (Maharastra), Nizam palace Ootacamandalam and Nizam palace at Masulipatnam/Machilipatnam (Krishna District).  

Some Other Important Heritage Structures in Hyderabad: Akkanna Sarai, Badshahi Ashurkhana, Purani Idgah, Dabirpura Gate, Hayat Bakshi Begum’s Mosque, Puranapul Darwaza, Parsi Dharmasala, Nizamiya Observatory, Dewan Devdi, Charkaman, Hyderabad Public School, Paigah Palace, Residency Complex (Koti Women’s College), King Koti Complex, Victoria Memorial Home, Bella Vista, Nizam College, Asman Ghar Palace, Monty’s Hotel, Jubilee Hall, Osmania Arts College.

Forts  

Forts as heritage structures are considered as Tourism Products for cultural tourists. The Andhra Pradesh State has many forts and fortifications built between the 4th Century A.D. and 17th Century A.D. Each Fort has its own feature to attract Tourism. There are mud, stone and brick forts in Andhra Pradesh. The following is a brief account on select Forts of Andhra Pradesh.

Golconda Fort  

The Fort is about 11 kms from Hyderabad Railway Station and about 16 km from Hyderabad Central bus station. The majestic ruins of Golconda fort stand as a backdrop to the sprawling city of Hyderabad. The Kakatiya Kings of Warangal built the original mud-and-brick fort on a hill in the year 1143. The hill derived its name Golconda from the Telugu words ‘Golla’ meaning ‘shepherd’ and ‘Konda’ meaning hill. It was ceded to the Bahamani kings of Gulbarga in 1364. In 1507 Quli Qutub-ul-Mulk declared Golconda an independent kingdom and in 1512 assumed the title of Sultan Quli Qutub Shah. His capital, with Golconda fort as the seat of power, was named Muhammadanagar. The original mud-and-brick structure was strengthened and expanded during the next 62 years, during the reign of Ibrahim Qutub Shah and his son, Muhammad Quli Qutub Shah. The walls and bastions were built of large blocks of
masonry, some weighing several tons. The fort's outermost walls traverse a circumference of nearly 7 kms with 87 semicircular bastions and 8 huge gates. The king's apartments were on the highest point of the hill known as Bala Hissar. Still in evidence is the remarkable water supply system of concealed laminated earthen pipes, the larger pipes carrying water to the gardens and baths, and the smaller ones, drinking water to the highest and more remote parts of the fort. An ingenious signaling device was incorporated in the construction of the Golconda Fort (Plate 14). The buildings of the Bala Hissar (the royal apartments) were so designed that a handclap at the main entrance arch, for instance, was transmitted clearly to another point more than 30 to 40 metres away. Golconda, once a flourishing market for precious stones, may have been the basis for the Arabian Nights stories about the valley of jewels.

**Bhongir Fort**

Situated at 48 kms from Hyderabad in Nalgonda district well connected by Rail & Road. Bhuvanagiri or Bhongir exemplifies marvelous engineering and architectural skills. According to legend, a Hindu king was surveying the Raigir (a town next to Bhongir) area for an ideal place to build his fort. This fort is the hilltop fort.

**Medak Fort**

The Medak Fort is a historical monument that has withstood the ravages of wars for several centuries. Today, it stands as a valuable heritage of Andhra Pradesh. It is 100 kms from Hyderabad and 2 kms from Medak in Sanga Reddy district. The Medak Fort originally called Methuku durgam derives its name from the Telugu word "Methuku" meaning a cooked rice grain, rice being the largely cultivated crop in this region. The 12th century A.D. architectural marvel the fort is historically important being on a vantage point. Originally built in typical Hindu style during the reign of the Kakatiyas, the later additions and modifications carried out by the Qutub Shahis exhibit Muslim architecture. The fort has wide ramparts with several natural bastions carved out of the boulders and rocks on the hillock. The fort has three significant entrances the *Prathama dwaram* or
first entrance, *Simhadwaram* or Lion's entrance that has two snarling lions sculpted on a plaque fitted at the top of the entrance and the *Gaja dwaram* or the elephant's entrance showing two elephants involved in a game on both sides of the entrance. Other attractions at the fort include a 17th century huge canon (measuring 3.2 meters long and 7.5 centimeters in thickness with a muzzle diameter of 15 centimeters') with a trident sign etched on it and a mosque, from where a panoramic view of the town can be seen.

**Warangal Fort**

The Fort is about 1.5 kms from Warangal railway station. In the Period of Kakatiyas, (twelfth century) the Warangal Fort (Plate 15) renowned for its glory and grandeur of the ruling was built. The Fort signifies the emergence of new dynasty of the Kakatiyas with Orugallu (Warangal), as its capital and expanded the Kingdom to the coastal Andhra, Annexed Vast expanses of neighboring territories Palanadu, Nellore, Cuddapah and Kurnool. The Kakatiya ruled for more than 323 years and developed Art and Literature, temples cultural, religious tenacity of new trends.

**Gandikota Fort**

Located at a distance of 77 kms From Cuddapah and 15 kms from Jammalamadugu, is well connected by Rail & Road. Gandikota is on the Right Bank of the river Pennar in Jammalamadugu taluk of Cuddapah district, Andhra Pradesh. It is the famous fort of Gandikota, which acquired its name obviously due to the gorge, formed between the Erramalai range of hills, also known as Gandikota hills and the river Pennar that flows at its foot, reducing its width to a mere 300 ft. Situated amidst beautiful landscape and wild forests, it is endowed with great potentialities for natural tourism.

**Udayagiri Fort**

Udayagiri Fort is situated at 78 kms from Nellore. It is famous for the great hill fort, perched on the hills of Kondayapalem situated nearby. It's strategically importance
lies in the fact that it controlled the eastern frontier of the mighty Vijayanagara Empire, and proved to be a bone of contention among the three super powers of the period i.e., The Rayas of Vijayanagar, the Bahmanis of Gulbarga and the Gajapatis of Orissa. The hills of Udayagiri on which lies the fort rise to a height of 3079 ft. above the sea level. Its geological formation is gneiss, with upper deposit quartzes. The fortifications are in a fair state and the ascent is about five miles. Most of the hills are under thick forest system, grouped as reserve Forest and hence inaccessible. The fort is not visible from outside and appears to be both a Vana (forest) and Giridurga (hill fort). The existing fortifications reveal only Islamic features.

**Penukonda Fort**

Penukonda Fort is 50 kms from Anantapur. Penukonda is well connected by road from Anantapur. The fort has seven rounds of walls constructed round the Penukonda hillock. Round the Penukonda town one strong fort wall was also constructed. Outside of the fort there were moats and ditches. In the waters they used to rear the crocodiles for the non-entry of enemies. But there were mainly four entrances to enter into Penukonda. Throughout the fort walls there were battlements which were used for the vicelike hold of the town. Now only Rama and Laxmana battlements are existing. It was constructed with stone by mixing lime and clay.

**Chandragiri Fort**

Located 13 kms from Tirupati. The temple town, Chandragiri Fort is a formidable structure. It is believed that Chandragiri was the headquarters of Vijayanagara Empire and capital from about 1592. The two structures called the Raja Mahal & Rani Mahal are constructed entirely of stone and brick, stone is used in place of wooden beams and are in the Indo-Seracenic Style (Plate 16). These Mahals seem to belong to the 16th or 17th century. The fort area has about 10 shrines, all in the Vijayanagara Style of architecture. The fort was probably raised during the period of Saluva Narasimha and
the places and temples under Sri Krishna Devaraya and his successors. The fort stands on a huge rock, which is about 60 mts high.

**Bobbili Fort**

Bobbili Fort is located 120 kms from Visakhapatnam and 60 kms from Vizianagaram. The earlier name of this town was *Veddapuli or peddapuli meaning Tiger*. Due to the efflux of time, it gradually changed to *Pebbuli, Bebbuli* and finally *Bobbili*. *Bobbili* is associated with the historic battle of Bobbili between the zamindar of Vizianagaram, Vijayarama Raju aided by the French on one side, and the Raja of Bobbili, Gopalakrishna Rangaraao on the other. The battle of Bobbili was fought on January 24, 1757. The land of Bobbili is famous for heroism, valor and courage. The fort is very small one just two hundred yards in square, with a tower in each of its corners. Its wall was only 22 feet high and the rampart within were just built of tempered-clay in several layers. Judging from the structure even according to old standards of Fort-construction, it does not offer proper protection during battle. Bobbili is famous for the manufacture of Veenas, (musical instruments) and well known town where fine arts flourished.

**Kondapalli Fort**

Kondapalli fort is about 16 kms from Vijayawada. The fort is built on a hill which is surrounded by forests all around. This fort was constructed by Prolaya Vema Reddi, during the Kakatiya regime. The king used to visit this fort for relaxing and recreation. It was a residence of "*Bhogamalas*" meaning the courtesans of the kings. Nearby the palace there is a dargah of Gaeeb Saheb. He was a Persian saint who settled here.

**Gooty Fort**

This place can be reached from Anantapur which is at a distance of 52 kms on the Kurnool Bangalore trunk Road. Gooty village is located on the slopes of a hill. The citadel is constructed on the western most periphery of the hillock. It is approached by
paved path leading first to an outlying spur strongly fortified. The fortification includes walls connected by 14 gateways and a series of bastions. There are a number of wells. One of them is believed to have been connected with a stream at the foot of the hill.

**Kondaveedu**

Kondaveedu is a place famous for an ancient historic fort of Andhra Pradesh. In its hay days, Kondaveedu fort was a prominent kingdom of the Reddy Dynasty. There are nearly 21 Stupas adorning the fort. A temple of *Gopinatha* (Lord Sri Krishna) and *Kathulabavi* (well of swords) at the foot of the hillock with many other temples, some residential structures of the kings are other good places to get the glimpse of the past. There are other attractions once you climb the hill like the pillared hall and the entrance gateway on east and west side of the fort. Today, this place provides the natural scenic beauty. It also offers you a good trekking experience. Kondaveedu is approximately 25 Km from Guntur.

**Museums & Art Galleries**

Museums are categorized according to the nature of the collections, and the more attractive they are to different audiences, the number of visitors they will be able to attract. Eager to learn about something completely new and original, tourists prefer to go to these museums that represent the history, culture and traditions of the host country. Museums are the repositories of the cultural relics of an area. The various galleries of the Museums display artifacts/objects representing the history of mankind, its life style, technological and economic preferences and other anthropological matters.

**Andhra Pradesh State Museum**

It is located in the Public Garden of Hyderabad City. This is the oldest museum in Hyderabad. The Nizam, Mir Osman Ali Khan, wanted to preserve the cultural heritage of the State and also took steps to extend the treasure trove of art of the British ruled
dominions carefully collected and preserved in his state. The collection became so vast that in the year 1930 it led to the starting of the Museum by the Nizam and the museum was constituted in the premises of the Public Gardens, Hyderabad. The Museum then known as the "Hyderabad Museum" started the collection of works of the contemporary artists from 1949-50. In 1968 the name of the museum was changed to "State Museum, Hyderabad". There are many galleries devoted to Stone Sculptures, Bronzes, Weapons, Arms & Armoury, Copies of Ajanta murals, Manuscripts, Textiles, Bidri ware, coins, modern paintings, miniatures, sculptures etc. By nature, the State Museum is mainly research oriented and has brought out several publications in connection with its variety of collections.

The museum has the two main galleries of Buddhist and Hindu sculpture. The Buddhist antiquities are dated to 2nd C.A.D. to 3rd C.A.D. The Hindu sculptural gallery represents the sculptures of Chalukyan period by Vijayanagara period. It has a rich collection of coins said to be the second in the world, next to the British Museum, London. It has nearly 14,000 gold coins, besides 1,00,000 silver, lead, and copper coins belonging to various dynasties in general and particular to Andhra Pradesh. The highest collections of manuscripts consisting mainly of the Holy Quran in large numbers of different kinds, which are interesting in historic, artistic and calligraphic point of view, are available in the museum. These illuminated manuscripts display a very high artistic taste, which reflects the lavish taste of the oriental royalty and nobility.

Salar Jung Museum

The vast numbers of objects accumulated by Yusuf Ali Salar Jung (1889-1949), the Prime Minister to the Nizam, are of considerable interest not only for their intrinsic artistic worth, but also because they reveal the eclectic taste of the wealthiest Indian collector in the first half of the 20th century. The courtyard and verandahs between the different galleries, though unsympathetic in style, are filled with European statuary, most of it belonging to the academic schools of the 19th-20th century. In Room no 2, one of the most interesting exhibits contains the Founder's Gallery, shows paintings, furniture
porcelain, documents and other objects associated with Salar Jung and his fore-bearers. Room no 3 is the other important room dedicated to sculptures and textiles. A variety of _kalamkari_ cloths, produced by a mixture of printing and dyeing techniques, includes a long composition illustrating the Shiva Purana, dated 1840. Painted cloth scrolls known as _patts_, a specialty of Andhra Pradesh, are also on display.

Room no 3A of the museum is devoted to stone sculptures. Furniture and minor arts in wood, many from Karnataka, are on display in Room no 4. Rooms no’s 8 - 11, the children's section, has a marvelous assemblage of toys from all over the world, including a unique 1939 model of a flying boat. Room no 14 contains ivory chairs and tables manufactured in Visakhapatnam, as well as figurines and inlaid boxes, many from Mysore European statuary, including the 'Veiled Rebecca' (Plate 17), made in Italy in 1876, a particular favourite of Salar Jung, is seen in Room no 15. The 19C gilded clock immediately outside is a great attraction because of the mechanical figures which move on the hour. The armaments on display in Room no 16 include guns, daggers, swords and shields. Room no 17 is dedicated to ornately decorated metalware, including splendid ewers, basins, trays, spice boxes, and _huqqa_ bases executed in the inlaid _bidri_ technique.

The 20C Indian paintings in Room no 17A include oils by Ravi Varma and Abanindranath Tagore. Miniatures form a significant part of the Salar Jung collection. Room no 18 shows a representative selection of Mughal, Rajasthani, Paharr and Deccani paintings, illustrating the full variety of the different schools. The 18C - 19C European painting is displayed upstairs Room no 20, but there is little of quality, other than works by Canaletto and Guardi and the High Victorian artists Frederick Leightori and Lawrence Alma-Tadema. A large assemblage of European porcelain, furniture, bronzes and glass is seen in Rooms nos 21 - 24. The Jades in Room no 26 are the finest on view in any Southern Indian collection. One masterpiece is Shah Jahan's archery ring, in green jade inlaid with gold. The European bronzes in Room no 27 are mostly 19C copies of Classical figures. Of greater interest are the clocks in Room no’s 28. Illuminated Islamic manuscripts constitute a significant section of the Museum. Room no 29 has several magnificent 9th century Korans in bold Kufic script, from North Africa. Another Koran,
dated 1288, displays the autographs of Jehangir, Shah Jahan and Aurangzeb. Later treatises on history, astronomy and mathematics, as well as historical romances, come from Persia. One 17th century manuscript combining Arabic and Indian scripts was commissioned by Ibrahim Adil Shah II of Bijapur. The largest book is a Koran dated 1730, from Arcot. There is even an example of a female calligraphic hand, that of a famous courtesan in 18th century Hyderabad. Chinese and Japanese porcelain and statuary can be seen in Rooms no’s 31 - 36. Some of the museums in Andhra Pradesh are listed below in the Table – 2.

Table – 2
ANDHRA PRADESH MUSEUMS

<table>
<thead>
<tr>
<th>S.No</th>
<th>Name of Museum</th>
<th>District</th>
<th>Importance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Alampur (Plate 18)</td>
<td>Mahaboobnagar</td>
<td>Sculptures and inscriptions of Western Chalukyas and Kakatiya period</td>
</tr>
<tr>
<td>2.</td>
<td>Amaravati Archaeological Museum</td>
<td>Guntur</td>
<td>Sculptures from the Amaravati Stupas and few sculptures from Gummadidurru, Ramireddi palle, Alluru and Lingarajapalli and Buddhist antiquities are on display</td>
</tr>
<tr>
<td>3.</td>
<td>Sri K.S.R. District Archaeological Museum</td>
<td>Anantapur</td>
<td>Chalukyan to Vijayanagara inscriptions are on display, Paintings, bidri ware, arms &amp; weapons, bronzes, coins, stampages, capper-plate epigraphs, stone, tools, celadon ware, enameled ware are also on display.</td>
</tr>
<tr>
<td>4.</td>
<td>Archaeological Museum, RajaMahal, Chandragiri</td>
<td>Chittoor</td>
<td>Bronze images, stone sculptures and architectural fragments, copper plates: coins, manuscripts, charts, maps, etc are displayed.</td>
</tr>
<tr>
<td></td>
<td>Museum Name</td>
<td>Location</td>
<td>Description</td>
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<tr>
<td>5</td>
<td>Bhagwan Mahavir Museum</td>
<td>YSR Kadapa</td>
<td>Material from Buddhist sites, sculptures, bronzes, coins, paintings, etc. exhibited</td>
</tr>
<tr>
<td>6</td>
<td>Baudhasree Archaeological Museum</td>
<td>Guntur</td>
<td>Mainly Buddhist sculptures and inscriptions relating to early historic and medieval period, material from Buddhist sites, bronze images, copper plates, palm leaf manuscripts, coins</td>
</tr>
<tr>
<td>7</td>
<td>Health Museum, Public Gardens</td>
<td>Hyderabad</td>
<td>Models, panels, charts, diagrams, photos, etc. including electrical devices and a plastic model of heart brought from New York.</td>
</tr>
<tr>
<td>8</td>
<td>Jagdish and Kamla Mittal Museum of Indian Art</td>
<td>Hyderabad</td>
<td>Indian miniatures, drawings, bronzes, terracotta's, ivory and jade objects, metal ware; textiles, Nepali and Tibetan Thankas, etc. up to A.D. 1900.</td>
</tr>
<tr>
<td>9</td>
<td>Khajana Building Museum</td>
<td>Hyderabad</td>
<td>Sculptures of various periods</td>
</tr>
<tr>
<td>10</td>
<td>A.S.P. Govt. Museum and Research Institute</td>
<td>East Godavari, Kakinada</td>
<td>Palm-leaf manuscripts, sculptures, paintings, excavated material</td>
</tr>
<tr>
<td>11</td>
<td>Archaeological Site Museum, Kanuparthi</td>
<td>Prakasam</td>
<td>Sculptures of various periods</td>
</tr>
<tr>
<td>12</td>
<td>Gandhi Centenary Museum</td>
<td>Karimnagar</td>
<td>Material from excavations, sculptures, arms and weapons, coins, epigraphs, fossils, chinaware, manuscripts, bronzes, textile's, Miniature paintings, modern art</td>
</tr>
<tr>
<td>No.</td>
<td>Museum Name</td>
<td>District/Location</td>
<td>Highlights</td>
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</tr>
<tr>
<td>13</td>
<td>Archaeological Site Museum, Kolanupaka</td>
<td>Nalgonda</td>
<td>Inscriptions and sculptures of Western Chalukya, Rashtrakuta, Kakatiya, Reddy and Vijayanagara period.</td>
</tr>
<tr>
<td>14</td>
<td>Archaeological Museum, Sanga Reddy</td>
<td>Kondapur, Medak</td>
<td>Excavated materials such as terra cotta figurines, beads pottery and coins, etc. of the Satavahana period, Stone Age tools.</td>
</tr>
<tr>
<td>15</td>
<td>District Archaeological Museum</td>
<td>Kurnool</td>
<td>Sculptures collected from submerged areas of Srisailam project.</td>
</tr>
<tr>
<td>16</td>
<td>Chitralaya, Besant Theosophical College, Madanapalle</td>
<td>Chittoor</td>
<td>Sculptures and paintings</td>
</tr>
<tr>
<td>17</td>
<td>District Archaeological Museum</td>
<td>Mahaboob Nagar</td>
<td>Prehistoric artifacts, contemporary arts, miniature paintings, manuscripts, chinaware, coins, bronzes, arms and weapons, inscriptions on stone sculptures belonging to Eastern Chalukya, Western Chalukya and Rashtrakuta Kakatiya periods.</td>
</tr>
<tr>
<td>18</td>
<td>Mylavaramdam Archaeological Site Museum</td>
<td>YSR Kadapa</td>
<td>Sculptures; inscriptions; arms &amp; weapons, misc. archaeological antiquities (beads etc.); terracotta's; bronzes.</td>
</tr>
<tr>
<td>19</td>
<td>Archaeological Museum, Nagarjunakonda</td>
<td>Guntur</td>
<td>Excavated material, from early Stone ages to medieval times including beautiful stone sculptures, inscriptions, relic caskets, jewellery, etc.</td>
</tr>
<tr>
<td>No.</td>
<td>Museum Name</td>
<td>District</td>
<td>Notes</td>
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<tr>
<td>20</td>
<td>District Archaeological Museum</td>
<td>Nalgonda</td>
<td>Stone &amp; bronze, sculptures, bidri wares, copies of ancient paintings.</td>
</tr>
<tr>
<td>21</td>
<td>Rallabandi Subbarao Government Museum, Rajahmundry</td>
<td>East Godavari</td>
<td>Coins, sculptures, pottery, palm-leaf manuscript, inscriptions, etc.</td>
</tr>
<tr>
<td>22</td>
<td>Site Museum, Qutub Shahi Tombs Complex, Golconda</td>
<td>Hyderabad</td>
<td>Material excavated, arms and weapons, painting, celadon ware, manuscripts of Qutub-shahi period Archaeological Museum.</td>
</tr>
<tr>
<td>23</td>
<td>Srisailam Pavilion</td>
<td>Hyderabad</td>
<td>Prehistoric, Paleolithic Mesolithic, Neolithic, megalithic early history objects, terracotta.</td>
</tr>
<tr>
<td>24</td>
<td>Regional Science Centre, Tirupati</td>
<td>Chittoor</td>
<td>Interactive Science exhibits fabricated at this Centre.</td>
</tr>
<tr>
<td>25</td>
<td>TTD Museum, Tirupati</td>
<td>Chittoor</td>
<td>Art collection, stone sculptures, wood carvings, bronzes, paintings, textiles, ivory, copper plates, arms, musical instruments and photos.</td>
</tr>
<tr>
<td>26</td>
<td>Tribal Museums, Araku</td>
<td>Hyderabad, Visakhapatnam, Kurnool, Adilabad</td>
<td>Typical ornaments, dresses, hunting artifacts, utensils, other material used by the tribals of Andhra Pradesh.</td>
</tr>
<tr>
<td>No</td>
<td>Museum Name</td>
<td>City</td>
<td>Description</td>
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</tr>
<tr>
<td>29</td>
<td>Anatomy Museum</td>
<td>Visakhapatnam</td>
<td>Specimens of human anatomy, fetal skeletons, and two skeletons made of ivory and wood in 18th C by King Sarfozi of Tanjore.</td>
</tr>
<tr>
<td>30</td>
<td>District Archaeological Museum</td>
<td>Warangal</td>
<td>Sculptures, prehistoric antiquities, fossils, early historic antiquities, coins, manuscripts (palm-leaf paper), arms and weapons, bidriware, terracotta, stuccos, enamelware, Chinaware, paintings, miniature painting, modern painting &amp; sculptures, epigraphs copperplates, grants, bronzes.</td>
</tr>
</tbody>
</table>
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