MANUAL ON
THE HOLOGRAPHIC GALLERY IN
THE GOVERNMENT MUSEUM,
CHENNAI

By
Dr. R. KANNAN,

Commissioner of Agriculture and Museums,
Government of Tamilnadu.

NEW SERIES - General Section, Vol. XVIII, No.2, 2003

Published by
The Commissioner of Museums,
Government Museum, Chennai - 600 008.
First Edition: 2003 AD.
Number of Copies: 500

© Commissioner of Museums,
Government Museum
Chennai - 600 008

Price : Rs. 265/-

Front Cover: Surya in a Chariot with attendants
Inner Title Page: Kulothunga - Katai Konda Chola Coin
Back Cover: Gold Pendant (Sl. No. 39)

Typeset by
AKSHARA, 303/7, Anna Salai, Teynampet, Chennai - 600 018.
Phone: 2436 4303
# TABLE OF CONTENTS

1. **Foreword** v

2. **Preface** ix

3. **Alphabetical Index of Artefacts** xiv

4. **Introduction** 1

5. **Display Holograms of rare artefacts and antiques** 2

6. **Bronzes for Holography** 4

7. **Holographed Jewellery** 51

8. **Holograms - Jewellery** 88

9. **Holographical Coins** 90

10. **Holograms - Coins** 133

11. **Holograms - Bronzes** 134

12. **Conclusion** 136

13. **Select Bibliography** 138

14. **Glossary** 141
I have written the foreword for the book 'Manual on the Bronzes in the reorganised Bronze gallery in the Government Museum, Chennai', the 'Monograph on Rock and Cave Art' and the 'Manual on Numismatics' based on the collection of coins in the Government Museum, Chennai. These publications have been brought out in connection with the one hundred and fifty-first year celebrations of the Government Museum, Chennai (Madras) in 2002 - 2003 AD. It gives me great pleasure to write the foreword of this book, 'Manual on the Holographic Gallery in the Government Museum, Chennai'.

In terms of age and the size of its collection, the Government Museum, Chennai (Madras) occupies the second place in India. In 1951 AD, Pandit Jawaharlal Nehru, the first Prime Minister of India took part in its centenary celebrations. Government are enabling it to celebrate the 151st Anniversary also in a similar fitting manner. About Rs 4 Crores have been sanctioned by the Government for repairing the buildings housing some of the galleries, modernising and renovating the displays.

Its collection of artefacts such as bronzes, sculptures, coins, the jewellery, which forms part of the anthropological collection, the geological collections, botanical plants, and zoological specimens are amongst the most rare in the world. The collection of South Indian bronzes is justly famous throughout the world.

The displays of several collection sections, viz. Numismatics, Chemical Conservation and the Bronze gallery, which are housed in the buildings called the Bronze Gallery Building and the Contemporary Art Gallery building have been reorganised and modernised. The latest technology has been used in order to make the display on par with those adopted in the best museums of the world. Video shows of the museum in the past, techniques of bronze making - in history and investment casting today are some of the inter-active displays. Computer Aided Design and three Dimensional Modelling resulted in the creation of a Virtual Gallery and showcases, which have been
converted into reality. This is perhaps the first use of such techniques in the world of museums.

The rare artefacts like jewellery and some of the small rare bronzes are not exhibited frequently. This is due to security concerns. Computer controlled electronic surveillance of the galleries at a cost of about Rs.83 Lakhs is being installed. Still, it is felt that some of these pieces are best kept in the Reserve Collection and brought out only for Special Exhibitions.

In order to solve this problem, the Holographic gallery, which is a cutting edge technology, was proposed by the museum. This gallery has been set up in collaboration with Anna University, Chennai. The procurement of the equipment and mastering of the technology took two years. We are seeing the fruition of this project this year. This gallery must perhaps be the only one of its kind in India at this point of time. It has been got ready in time for the 151st Anniversary Celebrations. The gallery is housed in the second floor of the contemporary Art Gallery Building. It has been lit using the latest lighting techniques. The most advanced labelling technique available in India has also been used. This work though highly technical in nature has been done by Dr.R.Kannan, the Commissioner, who has even been made a Board Member of the International Museums of History, Paris on the strength of his technical work and publications.

Every museum publishes guides for the benefit of visitors. The guides of the Government Museum are also manuals as they contain a lot of information on the exhibits and the subject. These are referred to by scholars all over the world. This guide written by Dr.R.Kannan, Ph.D., I.A.S. introduces the process of holography in the first part to the lay reader. The second part deals with all the artefacts displayed viz., the Bronze pieces, which are small pieces. About 80 bronzes are described. A glossary of Sanskrit and Tamil terms has also been provided, so that the reader is not mystified by the use of iconographic terms. In the third part, an introductory note on each type of coin is given. The rare coins are analytically described. The fourth part, which is the last deals with the Jewellery items. These are rare and extremely valuable pieces. Their description and the annotations serve as a history of jewellery in India.

The technical work of writing books is a residuary duty of the head of the department of museums, after he completes his
administrative and display work. Dr. Kannan has written several
important books and monographs earlier. Some of these are the
Documentation on the cannons in the collection of the Government
Museum, Chennai (1999 AD). The Monograph on Holistic Dating
(2000 AD), Iconography of Jain Images in the Government Museum,
Chennai (2001 AD) and Iconography of Jain Images in the districts of
Tamilnadu (2002 AD). Besides these he has edited the Journal of the
museum, written several articles and papers, which have been published
among others in the Annual Journal of the Museums Association of
India. He has published several colourful Brochures on the Museum
in general and its several galleries.

More than a dozen publications and six videos apart from this
publication have been made for the 151st Anniversary (2002-2003).
These are for the benefit of scholars and visitors who would like more
information. This is the first time in the history of any museum that
so many publications are being brought out within such a short span
of time of about six months, with almost all of it with the personal
contribution of the Commissioner. This is apart from the work of
setting up and reorganising galleries, referred to above. In addition,
Dr. Kannan has been given technical advice on the renovation of the
heritage structures like the compound wall, so that it is done by the
Public Works Department according to archaeological principles. The
correct identification of the red stone used in the compound wall as
Satyavedu stone was done by him.

I compliment Dr. Kannan for this very high output of publications,
which is an exuberant blossoming within a short period of time for
the Government Museum, Chennai. I am sure that it will be a valuable
reference work in the field in the years to come.

Fort St. George,
Chennai - 600 009.
31-3-2003

(Mrs. Lakshmi Pranesh)
PREFACE

The Government Museum, Chennai completes its one hundred and fifty-first year in 2003 AD. The Government desired to celebrate it in a fitting manner on the lines of the Centenary Celebration in 1951 AD, when Pandit Jawaharlal Nehru, the first Prime Minister of India took part as the chief guest.

The collection of artefacts such as bronzes, jewellery, which forms part of the Anthropological collection, Geological collections, Botanical, and Zoological specimens are some of the most rare in the world. The collection of South Indian bronzes is justly famous throughout the world.

About Rs.4 Crores have been sanctioned by the Government for repairing the buildings housing some of the galleries, modernising and renovating the displays.

The displays of all the collection sections, viz. Numismatics, Chemical Conservation and the Archaeology (Bronzes), which are housed in the building called the Bronze Gallery Building have been reorganised. The latest technology has been used in order to make it on par with the display techniques adopted in the best museums in the world. Video shows of the museum in the past, techniques of bronze making - in history and investment casting today are some of the interactive displays.

The work was started in November 2002 and completed within six months. Detailed planning, which included Computer Aided Design and Three Dimensional Modelling resulted in the creation of a Virtual Gallery and showcases. They have been converted into reality. This is perhaps the first use of such techniques in the world of museums.

The Single Platform technique used in the automobile industry has been adopted and adapted to the world of museums. In this technique, the number of artefacts to be displayed are first planned based on the capacity of the three dimensional model(3D Model). Then,
the Manual i.e. the documentation is written by the Commissioner. The labels and descriptive labels are made by Cut and Paste on Computer word processing software. This results in one base document having multiple uses. This alone ensured that the display work got over within two months as against the normal period of a year and more, which is usual among museums.

The rare artefacts like jewellery and some of the small rare bronzes are not exhibited frequently. This is due to security concerns. There was an unfortunate event in 1982 when some small Buddhist bronzes were stolen. This happens in museums abroad also, which have the latest technology of surveillance. Even in our museum, we are installing computer controlled electronic surveillance of the galleries at a cost of Rs.90 Lakhs. Still, it is felt that these pieces are best kept in the Reserve Collection and brought out only for Special Exhibitions.

The museum had a proposal for Holography of some of these rare pieces for display in 1997 AD itself. However for various reasons the proposal did not take off. There was a Seminar in connection with the Silver Jubilee of the Course on Care of Museum Objects on 30-6-1999, in which Prof.P.K. Palanisamy, the Head of the Department of Physics, Anna University displayed the holograph of a scientist. This impressed the delegates to the Seminar. It was decided to revive the project so that cutting edge technology would be available to the Government Museum, Chennai. This would also popularise such technology among the people of India and Tamilnadu. In 1999, we took efforts to revalidate the Government Order and placed Rs. 7 Lakhs at the disposal of Anna University, Chennai for this project vide G.O.Ms.No. 557, Tamil Development, Culture, Hindu Religious and Charitable Endowments Department dated 16-11-1999. The procurement of the equipment took two years and we are seeing the fruition of this project this year. A committee to guide the project has been formed in which the Commissioner of Agriculture and Museums (this writer), Dr.E. Balagurusamy, the Vice, Chancellor of Anna University, the staff of the museum and other scientists and a representative of Hindustan Photo Films, Ooty participated. This meeting finalised the modalities of implementation.

This gallery must perhaps be the only one of its kind in India at this point of time. It has been got ready in time for the 151st Anniversary Celebrations.
The publications of this museum have also undergone a
technology transformation in recent years as evidenced by the book,
Iconography of Jain Images in two parts in 2001 and 2002 published
with world class colour photography and execution.

In modern museology, displays are not constant but kept
constantly changing except a few leading trademark pieces.

The first part deals with the process of holography and the second
the Bronze pieces. These are small pieces. About 80 bronzes are
described, many for the first time. A glossary of Sanskrit and Tamil
terms has also been provided, so that the reader is not mystified by
the use of iconographic terms. Those who are interested in knowing
more are invited to read the Guide to the Bronze Gallery written by
the Editor and published this year (2003 AD). In that book, there is
an introductory part to Indian culture especially Tamil culture. The
philosophy and mythology behind Indian Iconography is explained. It
also gives a typological description of the bronzes.

The third part of this book deals with the Jewellery items. These
are rare and extremely valuable pieces. The detailed description of each
of these pieces gives an interesting account of the history of jewellery
in India as well as of their owners. Coins are described in the fourth
part, which is the last. They have been chosen since they are rare
pieces. They are interpreted in the light of the culture and civilisation
that gave rise to them.

We have brought out this guide so that visitors both Indian and
foreign can appreciate the holograms better. This guide has sections on
the Bronzes written by me assisted jointly by Thiru K.Lakshminarayanan,
Assistant Director and Thiru R.Balasubramanian, Curator of the
Archaeology section. Thiru Lakshminarayanan did a lot of research work
to clear the doubts that I used to raise, while Thiru Balasubramanian did
a three in one job of collating the physical images, the skeleton material
and also the photography. The section on anthropology viz. the jewellery
has been written by me assisted by Thiru P. Jawahar, Curator in charge
of the section. He has carried the extra load because the post is vacant
for the past few years. The part relating to the Numismatics section has
been written by me assisted by Tmt. R.Sanithi and Thiru K.Sekar.
Dr.V.Jeyaraj prepared the bronzes by chemically treating them for
holography. The gallery has been housed in the second floor of the
Contemporary Art Gallery Building. It has been lit using the latest lighting
techniques. The most advanced labelling technique available in India has also been used. This is not a mere coffee-table book but strives for all the knowledge intensity usually associated with our museum publications. This guide has also been written within the same tight timetable as the reorganisation and redisplay.

Any suggestions for improvement are welcome.

31-3-2003
Chennai – 6000 08.

(Dr.R.Kannan, Ph.D., I.A.S.)

An alphabetical Index of artefacts section wise (Bronzes, Jewellery and Coins) has been prepared for easy reference. It is available at page No. XIV.
To

The memory of late Sri T.S. Padmanabha Iyer (Retd.)
Superintending Engineer (P.W.D.) British India & Composite Madras
State, my grandfather on his centenary (1901-2001) and my uncle late
Sri P. Subramanian. Also to Ms. Lalitha, my mother, Mrs. Seetha, my
wife, Master Sridar Padmanabhan, my son and Ms. Shrikalaa, my
daughter for their encouragement and help.

Dr. R. Kannan Ph.D., I.A.S.

Acknowledgements

I acknowledge the help given by Thiru K. Lakshminarayanan, Assistant Director and Curators Thiru P. Jawhar, Thiru R. Bala Subramanian, Thiru K. Sekar and Tmt. R. Santhi. Thiru G. Ramesh, Technical Assistant, Thiru M. Muthukrishnan and Thiru M. Giri Sankar, Photography section, Tmt. V. Sasikala and Tmt. S. Thara, personal staff of the Commissioner also rendered valuable assistance.
ALPHABETICAL INDEX OF ARTEFACTS

This key gives the alphabetical list of Bronzes, Jewellery and Coins for easy reference to the Manual.

BRONZES

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of artefact with Accession Number</th>
<th>Serial Number of Artefact</th>
<th>Page Number where description is given</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>A Dwarfish Figure: Acc. No. 84-38/45;</td>
<td>Sl. No. 64.</td>
<td>40</td>
</tr>
<tr>
<td>2.</td>
<td>A Queer Image: Acc. No. 87-4/46;</td>
<td>Sl. No. 65.</td>
<td>40</td>
</tr>
<tr>
<td>3.</td>
<td>Alwar: Acc. No. 173;</td>
<td>Sl. No. 9.</td>
<td>8</td>
</tr>
<tr>
<td>4.</td>
<td>Ayyanar with Consorts: Acc. No. 85-26/46;</td>
<td>Sl. No. 58.</td>
<td>39</td>
</tr>
<tr>
<td>5.</td>
<td>Ayyanar: Acc. No. 84-27/45;</td>
<td>Sl. No. 49.</td>
<td>32</td>
</tr>
<tr>
<td>6.</td>
<td>Ayyanar: Acc. No. 322;</td>
<td>Sl. No. 23.</td>
<td>17</td>
</tr>
<tr>
<td>7.</td>
<td>Balakrishna: Acc. No. 57-6/39;</td>
<td>Sl. No. 38.</td>
<td>27</td>
</tr>
<tr>
<td>8.</td>
<td>Balakrishna: Acc. No. 79-4/43;</td>
<td>Sl. No. 48.</td>
<td>32</td>
</tr>
<tr>
<td>9.</td>
<td>Bhairava: Acc. No. 244</td>
<td>Sl. No. 77.</td>
<td>48</td>
</tr>
<tr>
<td>11.</td>
<td>Bhuvaneswari: Acc. No. 84-21/45;</td>
<td>Sl. No. 52.</td>
<td>35</td>
</tr>
<tr>
<td>12.</td>
<td>Buddha: Acc. No. 30;</td>
<td>Sl. No. 78.</td>
<td>48</td>
</tr>
<tr>
<td>13.</td>
<td>Buddha: Acc. No. 33;</td>
<td>Sl. No. 79.</td>
<td>48</td>
</tr>
<tr>
<td>14.</td>
<td>Chakra: Acc. No. 79-6/43;</td>
<td>Sl. No. 47.</td>
<td>32</td>
</tr>
<tr>
<td>15.</td>
<td>Chieftain: Acc. No. 84-24/45;</td>
<td>Sl. No. 50.</td>
<td>32</td>
</tr>
<tr>
<td>16.</td>
<td>Crawling Krishna: Acc. No. 75-2/43;</td>
<td>Sl. No. 44.</td>
<td>31</td>
</tr>
<tr>
<td>17.</td>
<td>Dakshinamurti: Acc. No. 228</td>
<td>Sl. No. 12.</td>
<td>11</td>
</tr>
<tr>
<td>18.</td>
<td>Devi: Acc. No. 1602/30;</td>
<td>Sl. No. 76.</td>
<td>46</td>
</tr>
<tr>
<td>20.</td>
<td>Dhanvantari: Acc. No. 37/35;</td>
<td>Sl. No. 35.</td>
<td>24</td>
</tr>
<tr>
<td>21.</td>
<td>Ganesa as Sakti-ganapati: Acc. No. 295;</td>
<td>Sl. No. 20.</td>
<td>14</td>
</tr>
<tr>
<td>22.</td>
<td>Ganesa: Acc. No. 66-1/40;</td>
<td>Sl. No. 43.</td>
<td>28</td>
</tr>
<tr>
<td>23.</td>
<td>Garuda: Acc. No. 156;</td>
<td>Sl. No. 6.</td>
<td>7</td>
</tr>
<tr>
<td>24.</td>
<td>Garuda: Acc. No. 160;</td>
<td>Sl. No. 8.</td>
<td>8</td>
</tr>
<tr>
<td>25.</td>
<td>Garuda: Acc. No. 157</td>
<td>Sl. No. 7.</td>
<td>7</td>
</tr>
<tr>
<td>No.</td>
<td>Name of artefact with Accession Number</td>
<td>Serial Number of Artefact</td>
<td>Page Number where description is given</td>
</tr>
<tr>
<td>------</td>
<td>---------------------------------------</td>
<td>---------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>26.</td>
<td>Kali: Acc. No. 1007/80;</td>
<td>Sl. No. 74.</td>
<td>47</td>
</tr>
<tr>
<td>27.</td>
<td>Kali: Acc. No. 1283/85;</td>
<td>Sl. No. 75.</td>
<td>47</td>
</tr>
<tr>
<td>29.</td>
<td>Kaliyakrishna with his Consorts.: Acc. No. 16-2/32;</td>
<td>Sl. No. 31.</td>
<td>22</td>
</tr>
<tr>
<td>30.</td>
<td>Kameswara with Kameswari: Acc. No. 20/33;</td>
<td>Sl. No. 32.</td>
<td>22</td>
</tr>
<tr>
<td>31.</td>
<td>Krishna With Rukmini: Acc. No. 85-33/46;</td>
<td>Sl. No. 59.</td>
<td>39</td>
</tr>
<tr>
<td>32.</td>
<td>Lakshmi Narasimha: Acc. No. 638/69;</td>
<td>Sl. No. 73.</td>
<td>44</td>
</tr>
<tr>
<td>33.</td>
<td>Lakshmi: Acc. No. 34-5/35;</td>
<td>Sl. No. 34.</td>
<td>23</td>
</tr>
<tr>
<td>34.</td>
<td>Lakshminarayana: Acc. No. 40;</td>
<td>Sl. No. 3.</td>
<td>4</td>
</tr>
<tr>
<td>35.</td>
<td>Lakshmivaraha: Acc. No. 62;</td>
<td>Sl. No. 4.</td>
<td>7</td>
</tr>
<tr>
<td>36.</td>
<td>Mahishasuramardini: Acc. No. 84-22/45;</td>
<td>Sl. No. 55.</td>
<td>36</td>
</tr>
<tr>
<td>37.</td>
<td>Mahishasuramardini: Acc. No. 274;</td>
<td>Sl. No. 18.</td>
<td>14</td>
</tr>
<tr>
<td>38.</td>
<td>Mahishasuramardini: Acc. No. 84-23/45;</td>
<td>Sl. No. 54.</td>
<td>35</td>
</tr>
<tr>
<td>39.</td>
<td>Nandi: Acc. No. 325;</td>
<td>Sl. No. 24.</td>
<td>18</td>
</tr>
<tr>
<td>40.</td>
<td>Nandikeshwara with his Consort Kundalini: Acc. No. 85-25/46;</td>
<td>Sl. No. 57.</td>
<td>36</td>
</tr>
<tr>
<td>41.</td>
<td>Narasimha: Acc. No. 66;</td>
<td>Sl. No. 5.</td>
<td>7</td>
</tr>
<tr>
<td>42.</td>
<td>Nataraja with Sivakami: Acc. No. 84-10/45;</td>
<td>Sl. No. 51.</td>
<td>35</td>
</tr>
<tr>
<td>43.</td>
<td>Nataraja: Acc. No. 84-9/45;</td>
<td>Sl. No. 53.</td>
<td>35</td>
</tr>
<tr>
<td>44.</td>
<td>Padukas: Acc. No. 65-18/40;</td>
<td>Sl. No. 41.</td>
<td>28</td>
</tr>
<tr>
<td>45.</td>
<td>Parvati as Rajarajeswari: Acc. No. 266.</td>
<td>Sl. No. 17.</td>
<td>13</td>
</tr>
<tr>
<td>46.</td>
<td>Parvati: Acc. No. 264;</td>
<td>Sl. No. 16.</td>
<td>13</td>
</tr>
<tr>
<td>47.</td>
<td>Parvati: Acc. No. 262;</td>
<td>Sl. No. 15.</td>
<td>12</td>
</tr>
<tr>
<td>48.</td>
<td>Ramanuja: Acc. No. 16-1/32;</td>
<td>Sl. No. 30.</td>
<td>22</td>
</tr>
<tr>
<td>49.</td>
<td>Rati: Acc. No. 359;</td>
<td>Sl. No. 27.</td>
<td>21</td>
</tr>
<tr>
<td>50.</td>
<td>Rishi: Acc. No. 365;</td>
<td>Sl. No. 28.</td>
<td>21</td>
</tr>
<tr>
<td>51.</td>
<td>Rukmini: Acc. No. 437/60;</td>
<td>Sl. No. 71.</td>
<td>44</td>
</tr>
<tr>
<td>52.</td>
<td>Saraswati: Acc. No. 87-7/46;</td>
<td>Sl. No. 66.</td>
<td>43</td>
</tr>
<tr>
<td>No.</td>
<td>Name of artefact with Accession Number</td>
<td>Serial Number of Artefact</td>
<td>Page Number where description is given</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------</td>
<td>---------------------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>53.</td>
<td>Sathyabhama: Acc. No. 438/60</td>
<td>Sl. No. 72.</td>
<td>43</td>
</tr>
<tr>
<td>54.</td>
<td>Seated Woman: Acc. No. 87-10/46;</td>
<td>Sl. No. 67.</td>
<td>43</td>
</tr>
<tr>
<td>55.</td>
<td>Sita: Acc. No. 56-6/39;</td>
<td>Sl. No. 37.</td>
<td>24</td>
</tr>
<tr>
<td>56.</td>
<td>Somaskanda: Acc. No. 434/59;</td>
<td>Sl. No. 69.</td>
<td>43</td>
</tr>
<tr>
<td>57.</td>
<td>Subrahmanya as Palanandi: Acc. No. 310;</td>
<td>Sl. No. 22.</td>
<td>17</td>
</tr>
<tr>
<td>58.</td>
<td>Subrahmanya on a Peacock:</td>
<td>Sl. No. 40.</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Acc. No 65-17/40;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>59.</td>
<td>Subrahmanya: Acc. No. 306;</td>
<td>Sl. No. 21.</td>
<td>17</td>
</tr>
<tr>
<td>60.</td>
<td>Sudarshana: Acc. No. 191;</td>
<td>Sl. No. 10.</td>
<td>8</td>
</tr>
<tr>
<td>61.</td>
<td>Surya in a Chariot with Attendants:</td>
<td>Sl. No. 25.</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Acc. No. 356;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>62.</td>
<td>Surya: Acc. No. 357;</td>
<td>Sl. No. 26.</td>
<td>21</td>
</tr>
<tr>
<td>63.</td>
<td>Surya: Acc. No. 84-19/45;</td>
<td>Sl. No. 56.</td>
<td>36</td>
</tr>
<tr>
<td>64.</td>
<td>Tirthankara: Acc. No. 175/50;</td>
<td>Sl. No. 80.</td>
<td>48</td>
</tr>
<tr>
<td>65.</td>
<td>Tiruvanandal; Acc. No. 85-36/45;</td>
<td>Sl. No. 62.</td>
<td>40</td>
</tr>
<tr>
<td>66.</td>
<td>Tiruvanandal; Acc. No. 85-35/46;</td>
<td>Sl. No. 61.</td>
<td>39</td>
</tr>
<tr>
<td>67.</td>
<td>Umamahesvara: Acc. No. 213;</td>
<td>Sl. No. 11.</td>
<td>11</td>
</tr>
<tr>
<td>68.</td>
<td>Venugopala: Acc. No. 435/60;</td>
<td>Sl. No. 70.</td>
<td>44</td>
</tr>
<tr>
<td>70.</td>
<td>Vishnu with Consorts: Acc. No. 76-3/43;</td>
<td>Sl. No. 45.</td>
<td>31</td>
</tr>
<tr>
<td>71.</td>
<td>Vishnu: Acc. No. 21-9/33;</td>
<td>Sl. No. 33.</td>
<td>23</td>
</tr>
<tr>
<td>72.</td>
<td>Vishnu. Acc. No. 57-4/39;</td>
<td>Sl. No. 39.</td>
<td>27</td>
</tr>
<tr>
<td>73.</td>
<td>Vishnu. Acc. No. 19;</td>
<td>Sl. No. 2.</td>
<td>4</td>
</tr>
<tr>
<td>74.</td>
<td>Vishnu: Acc. No. 4;</td>
<td>Sl. No. 1.</td>
<td>4</td>
</tr>
<tr>
<td>75.</td>
<td>Vishnu. Acc. No. 97/48;</td>
<td>Sl. No. 68.</td>
<td>43</td>
</tr>
<tr>
<td>76.</td>
<td>Vishnu: Acc. No. 79-1/43;</td>
<td>Sl. No. 46.</td>
<td>31</td>
</tr>
<tr>
<td>77.</td>
<td>Vishvaksena: Acc. No. 13/32;</td>
<td>Sl. No. 29.</td>
<td>21</td>
</tr>
<tr>
<td>78.</td>
<td>Warrior: Acc. No. 85-37/45;</td>
<td>Sl. No. 63.</td>
<td>40</td>
</tr>
<tr>
<td>79.</td>
<td>Worshipper: Acc. No. 85-34/46;</td>
<td>Sl. No. 60.</td>
<td>39</td>
</tr>
<tr>
<td>80.</td>
<td>Yoga Narasimha: Acc. No. 65-2/40;</td>
<td>Sl. No. 42.</td>
<td>28</td>
</tr>
<tr>
<td>No.</td>
<td>Name of artefact with Accession Number</td>
<td>Serial Number of Artefact</td>
<td>Page Number where description is given</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------</td>
<td>---------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>1.</td>
<td>A Gold Chain (Two Threads) with ten knots: Acc. No. 85</td>
<td>Sl. No. 11.</td>
<td>59</td>
</tr>
<tr>
<td>2.</td>
<td>Bell Shaped Bead: Acc. No. 186-40 / 2;</td>
<td>Sl. No. 5.</td>
<td>55</td>
</tr>
<tr>
<td>3.</td>
<td>Big Taali Kodi (Taali chain with bottu bearing Goddess in sitting posture): Acc. No. 349-1;</td>
<td>Sl. No. 43.</td>
<td>76</td>
</tr>
<tr>
<td>4.</td>
<td>Chain with 60 Gold Gundus: Acc. No. 261-1;</td>
<td>Sl. No. 23.</td>
<td>65</td>
</tr>
<tr>
<td>5.</td>
<td>Ear Studs - 2 pairs (Anantha mudichu - innumerable knots), Acc. No. 334-3;</td>
<td>Sl. No. 36.</td>
<td>72</td>
</tr>
<tr>
<td>6.</td>
<td>Ear Rings (Maravattai kadukkan) – 1 pair: Acc. No. 321-1;</td>
<td>Sl. No. 51.</td>
<td>83</td>
</tr>
<tr>
<td>7.</td>
<td>Ear Rings .. 6 Nos.: Acc. No. 85-4;</td>
<td>Sl. No. 15.</td>
<td>60</td>
</tr>
<tr>
<td>8.</td>
<td>Ear Stud: Acc. No. 193-4;</td>
<td>Sl. No. 29.</td>
<td>70</td>
</tr>
<tr>
<td>9.</td>
<td>Ear Ornament: Acc. No. 193-6;</td>
<td>Sl. No. 28.</td>
<td>69</td>
</tr>
<tr>
<td>10.</td>
<td>Gold Ottiyana Mugappu (Tamil for decorated front piece of waist belt): Acc. No. 331-5;</td>
<td>Sl. No. 48.</td>
<td>80</td>
</tr>
<tr>
<td>11.</td>
<td>Gold Ring : Acc. No. 199-6;</td>
<td>Sl. No. 24.</td>
<td>66</td>
</tr>
<tr>
<td>12.</td>
<td>Gold Ring with Lion Motif: Acc. No. 134-39/3</td>
<td>Sl. No. 3.</td>
<td>52</td>
</tr>
<tr>
<td>13.</td>
<td>Gold Chain - 2 Nos.: Acc. No. 372-1;</td>
<td>Sl. No. 52.</td>
<td>83</td>
</tr>
<tr>
<td>14.</td>
<td>Gold Pendant: Acc. No. 97;</td>
<td>Sl. No. 13.</td>
<td>60</td>
</tr>
<tr>
<td>15.</td>
<td>Gold Necklace with Dollar: Acc. No. 350-1;</td>
<td>Sl. No. 54.</td>
<td>84</td>
</tr>
<tr>
<td>16.</td>
<td>Gold Ring: Acc. No. 350-3;</td>
<td>Sl. No. 55.</td>
<td>85</td>
</tr>
<tr>
<td>17.</td>
<td>Gold Peacock: Acc. No. 106-1;</td>
<td>Sl. No. 17.</td>
<td>61</td>
</tr>
<tr>
<td>18.</td>
<td>Gold Chain with Big Dollar: Acc. No. 360-1;</td>
<td>Sl. No. 53.</td>
<td>84</td>
</tr>
<tr>
<td>No.</td>
<td>Name of artefact with Accession Number</td>
<td>Serial Number of Artefact</td>
<td>Page Number where description is given</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------------</td>
<td>---------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>19.</td>
<td>Gold Badrakaliyanman: Acc. No. 106-2; Sl. No. 18.</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>Gold Muhappus : 4 Nos.: Acc. No. 85-2 / 1-4; Sl. No. 20.</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>Gold Anklet : Acc. No. 201; Sl. No. 22.</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>Gold Ring With Dragon Motif: Acc. No. 134-39 / 2; Sl. No. 2.</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>23.</td>
<td>Gold Poodi (Ear ring, broken): Acc. No. 94-2; Sl. No. 21.</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>Gold Bangles - 1 pair: Acc. No. 331-3; Sl. No. 46.</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>Gold Chain (Chandrahaaram - 8 rows) Acc. No. 91; Sl. No. 40.</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td>Gold Ring With 40 Red Stones: Acc. No. 190-1; Sl. No. 41.</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>Gold Ring : Acc. No. 271-2; Sl. No. 49.</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td>Gold Ring with one red and one blue Stone: Acc. No. 190-2 Sl. No. 42.</td>
<td>76</td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>Gold Ring with Fish Motif: Acc. No. 134-39 / 1; Sl. No. 1.</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>Gold Pendant : Acc. No. 269 Sl. No. 39.</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td>Gold Otiyanam (Tamil: waist belt): Acc. No. 331-7; Sl. No. 47.</td>
<td>80</td>
<td></td>
</tr>
<tr>
<td>32.</td>
<td>Gold Jimiky - 1 pair: Acc. No. 255-8; Sl. No. 35.</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>Gold Otiyanam: Acc. No. 334-1; Sl. No. 38.</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>34.</td>
<td>Gold Bowl: Acc. No. 317-1; Sl. No. 50.</td>
<td>83</td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>Hamsa Dollar: Acc. No. 355-1; Sl. No. 56.</td>
<td>85</td>
<td></td>
</tr>
<tr>
<td>36.</td>
<td>Head Ornament, Nila Pirai: Acc. No. 193-20; Sl. No. 34.</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td>Hood Shaped Bead: Acc. No. 186-40/3; Sl. No. 6.</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>38.</td>
<td>Karai Chain: Acc. No. 193-1; Sl. No. 30.</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Name of artefact with Accession Number</td>
<td>Serial Number of Artefact</td>
<td>Page Number where description is given</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------------</td>
<td>---------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>40.</td>
<td>Leaf Shaped Gold Ornaments. 2 Nos: Acc. No. 400/1, 2;</td>
<td>Sl. No. 7</td>
<td>55</td>
</tr>
<tr>
<td>41.</td>
<td>Mango Shaped Bead Pendant: Acc. No. 186-40/1</td>
<td>Sl. No. 4.</td>
<td>52</td>
</tr>
<tr>
<td>42.</td>
<td>Muhappu with Twelve Red Stones : Acc. No. 85-6;</td>
<td>Sl. No. 14.</td>
<td>60</td>
</tr>
<tr>
<td>43.</td>
<td>Naga Jyoti with Spring – 1 pair (Finger rings)</td>
<td>Sl. No. 37.</td>
<td>72</td>
</tr>
<tr>
<td>44.</td>
<td>Naga’s Uruvam (figure of Naga): Acc. No. 193-18;</td>
<td>Sl. No. 32.</td>
<td>70</td>
</tr>
<tr>
<td>45.</td>
<td>Nagavadam .. 3 Nos.: Acc. No. 85-3 / 1, 2, 3;</td>
<td>Sl. No. 19.</td>
<td>62</td>
</tr>
<tr>
<td>46.</td>
<td>Nose Stud: Acc. No. 354-5;</td>
<td>Sl. No. 58.</td>
<td>86</td>
</tr>
<tr>
<td>47.</td>
<td>Pattam: Acc. No. 193-17;</td>
<td>Sl. No. 31.</td>
<td>70</td>
</tr>
<tr>
<td>48.</td>
<td>Piraithodu - 1 pair: Acc. No. 354-1;</td>
<td>Sl. No. 57.</td>
<td>85</td>
</tr>
<tr>
<td>49.</td>
<td>Poothodu - 1 pair: Acc. No. 354-2;</td>
<td>Sl. No. 59.</td>
<td>89</td>
</tr>
<tr>
<td>50.</td>
<td>Ring: Acc. No. 193-13;</td>
<td>Sl. No. 27.</td>
<td>69</td>
</tr>
<tr>
<td>51.</td>
<td>Sadai Kiritam: Acc. No. 331-1;</td>
<td>Sl. No. 45.</td>
<td>79</td>
</tr>
<tr>
<td>52.</td>
<td>Silver Samarai .. 2 Nos.: Acc. No. 85-5 / 1, 2;</td>
<td>Sl. No. 16.</td>
<td>61</td>
</tr>
<tr>
<td>53.</td>
<td>Small Peacocks - 2 Nos.: Acc. No. 74-36;</td>
<td>Sl. No. 9.</td>
<td>56</td>
</tr>
<tr>
<td>54.</td>
<td>Small Taali Kodi (with bird like design): Acc. No. 249-2;</td>
<td>Sl. No. 44</td>
<td>79</td>
</tr>
<tr>
<td>55.</td>
<td>Thaali Kodi with Thaali (Two Threads): Acc. No. 261-2;</td>
<td>Sl. No. 25</td>
<td>66</td>
</tr>
<tr>
<td>56.</td>
<td>Thaali - Gold : Acc. No. 193-19;</td>
<td>Sl. No. 26.</td>
<td>66</td>
</tr>
<tr>
<td>57.</td>
<td>Thaalikundu in the Shape of Pillaiyar: Acc. No. 93 / 5;</td>
<td>Sl. No. 12</td>
<td>59</td>
</tr>
<tr>
<td>58.</td>
<td>Two Pendants: Acc. No. 61A-35;</td>
<td>Sl. No. 8</td>
<td>56</td>
</tr>
<tr>
<td>59.</td>
<td>Two Gold Ear Rings: Acc. No. 84;</td>
<td>Sl. No. 10.</td>
<td>59</td>
</tr>
<tr>
<td>No.</td>
<td>Name of artefact with Accession Number</td>
<td>Serial Number of Artefact</td>
<td>Page Number where description is given</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------</td>
<td>---------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>1.</td>
<td>Achyutaraya Coin: Acc. No. 611/1;</td>
<td>Sl. No. 40.</td>
<td>121</td>
</tr>
<tr>
<td>2.</td>
<td>Bent Bar Satamana Coin: Acc. No. 767/1;</td>
<td>Sl. No. 1.</td>
<td>91</td>
</tr>
<tr>
<td>3.</td>
<td>Bent Bar Satamana Coin: Acc. No. 767/2;</td>
<td>Sl. No. 2.</td>
<td>92</td>
</tr>
<tr>
<td>4.</td>
<td>Bent Bar Satamana Coin: Acc. No. 767/5;</td>
<td>Sl. No. 5.</td>
<td>95</td>
</tr>
<tr>
<td>5.</td>
<td>Bent Bar Satamana Coin: Acc. No. 767/3;</td>
<td>Sl. No. 3.</td>
<td>92</td>
</tr>
<tr>
<td>6.</td>
<td>Bent Bar Satamana Coin: Acc. No. 767/4;</td>
<td>Sl. No. 4.</td>
<td>92</td>
</tr>
<tr>
<td>7.</td>
<td>Chandra Gupta II - Gupta Coin Stock Register Coin No. 8;</td>
<td>Sl. No. 29</td>
<td>113</td>
</tr>
<tr>
<td>8.</td>
<td>Chandra Gupta II - Coin Stock Register Coin No. 6;</td>
<td>Sl. No. 28</td>
<td>113</td>
</tr>
<tr>
<td>9.</td>
<td>Chandra Gupta II - Coin: Acc. No. 574/1;</td>
<td>Sl. No. 30.</td>
<td>113</td>
</tr>
<tr>
<td>10.</td>
<td>Eastern Chalukya: Raja Raja Coin: Acc. No. 808/16;</td>
<td>Sl. No. 31.</td>
<td>114</td>
</tr>
<tr>
<td>11.</td>
<td>Eastern Chalukya King: Raja Raja Coin: Acc. No. 808/36;</td>
<td>Sl. No. 32.</td>
<td>114</td>
</tr>
<tr>
<td>12.</td>
<td>Haider Ali Coin: Acc. No. 799/24;</td>
<td>Sl. No. 43.</td>
<td>123</td>
</tr>
<tr>
<td>13.</td>
<td>Half Star Pagoda: Acc. No. 1301/1;</td>
<td>Sl. No. 51.</td>
<td>130</td>
</tr>
<tr>
<td>14.</td>
<td>Jehangir Coin Stock Register Coin No. 2;</td>
<td>Sl. No. 42.</td>
<td>122</td>
</tr>
<tr>
<td>15.</td>
<td>Jehangir Coin Stock Register Coin No. 1;</td>
<td>Sl. No. 41.</td>
<td>122</td>
</tr>
<tr>
<td>16.</td>
<td>Kongu Chera Coin: Acc. No. 1027/5;</td>
<td>Sl. No. 38.</td>
<td>119</td>
</tr>
<tr>
<td>17.</td>
<td>Krishna Raja Wodeyar Coin: Acc. No. 504/4;</td>
<td>Sl. No. 44.</td>
<td>124</td>
</tr>
<tr>
<td>No.</td>
<td>Name of artefact with Accession Number</td>
<td>Serial Number of Artefact</td>
<td>Page Number where description is given</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------------</td>
<td>---------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>18.</td>
<td>Krishnadevaraya Coin: Acc. No. 694/7;</td>
<td>Sl. No. 39.</td>
<td>120</td>
</tr>
<tr>
<td>19.</td>
<td>Kulothunga - Malainadu Konda Chola: Acc. No. 808/103;</td>
<td>Sl. No. 36.</td>
<td>116</td>
</tr>
<tr>
<td>20.</td>
<td>Kulothunga - Katali konda Chola Coin: Acc. No. 808/66;</td>
<td>Sl. No. 34.</td>
<td>116</td>
</tr>
<tr>
<td>22.</td>
<td>Kulothunga - Malainadu Konda Chola: Acc. No. 808/96;</td>
<td>Sl. No. 37.</td>
<td>119</td>
</tr>
<tr>
<td>23.</td>
<td>Old Star Pagoda: Acc. No. 836/2;</td>
<td>Sl. No. 48.</td>
<td>129</td>
</tr>
<tr>
<td>24.</td>
<td>Punch Marked Coin - Sangam Pandya: Acc. No. 749/1;</td>
<td>Sl. No. 6.</td>
<td>97</td>
</tr>
<tr>
<td>26.</td>
<td>Punch Marked Coin - Sangam Pandya: Acc. No. 749/2;</td>
<td>Sl. No. 7.</td>
<td>97</td>
</tr>
<tr>
<td>27.</td>
<td>Punch Marked Coin Sangam Pandya: Acc. No. 749/3;</td>
<td>Sl. No. 8.</td>
<td>97</td>
</tr>
<tr>
<td>29.</td>
<td>Punch Marked Coin Sangam Pandya: Acc. No. 749/11;</td>
<td>Sl. No. 16.</td>
<td>102</td>
</tr>
<tr>
<td>30.</td>
<td>Punch Marked Coin - Sangam Pandya: Acc. No. 749/12;</td>
<td>Sl. No. 17.</td>
<td>102</td>
</tr>
<tr>
<td>31.</td>
<td>Punch Marked Coin - Sangam Pandya: Acc. No. 749/13;</td>
<td>Sl. No. 18.</td>
<td>104</td>
</tr>
<tr>
<td>32.</td>
<td>Punch Marked Coin - Sangam Pandya: Acc. No. 749/14;</td>
<td>Sl. No. 19.</td>
<td>104</td>
</tr>
<tr>
<td>33.</td>
<td>Punch Marked Coin - Sangam Pandya: Acc. No. 749/15;</td>
<td>Sl. No. 20.</td>
<td>102</td>
</tr>
<tr>
<td>34.</td>
<td>Punch Marked Coin - Sangam Pandya: Acc. No. 749/10;</td>
<td>Sl. No. 15.</td>
<td>102</td>
</tr>
<tr>
<td>No.</td>
<td>Name of artefact with Accession Number</td>
<td>Serial Number of Artefact</td>
<td>Page Number where description is given</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------------</td>
<td>---------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>35.</td>
<td>Punch Marked Coin Sangam Pandya: Acc. No. 749/5;</td>
<td>Sl. No. 10.</td>
<td>98</td>
</tr>
<tr>
<td>36.</td>
<td>Punch Marked Coin Sangam Pandya: Acc. No. 749/6;</td>
<td>Sl. No. 11.</td>
<td>98</td>
</tr>
<tr>
<td>37.</td>
<td>Punch Marked Coin - Sangam Pandya: Acc. No. 749/7;</td>
<td>Sl. No. 12.</td>
<td>101</td>
</tr>
<tr>
<td>38.</td>
<td>Punch Marked Coin Sangam Pandya: Acc. No. 749/8;</td>
<td>Sl. No. 13.</td>
<td>101</td>
</tr>
<tr>
<td>39.</td>
<td>Quarter Star Pagoda: Acc. No. 1301/2;</td>
<td>Sl. No. 52.</td>
<td>130</td>
</tr>
<tr>
<td>40.</td>
<td>Rajendra Chola Coin: Acc. No. 924/1;</td>
<td>Sl. No. 33.</td>
<td>115</td>
</tr>
<tr>
<td>41.</td>
<td>Ramatanka Stock Register Coin No. 3;</td>
<td>Sl. No. 47.</td>
<td>128</td>
</tr>
<tr>
<td>42.</td>
<td>Roman - Domitian: Acc. No. 324/148;</td>
<td>Sl. No. 24.</td>
<td>108</td>
</tr>
<tr>
<td>43.</td>
<td>Roman - Pendant Stock Register Coin No.209;</td>
<td>Sl. No. 25.</td>
<td>109</td>
</tr>
<tr>
<td>44.</td>
<td>Roman - Vespasian: Acc. No. 822/4;</td>
<td>Sl. No. 21.</td>
<td>107</td>
</tr>
<tr>
<td>45.</td>
<td>Roman - Faustina: Acc. No. 838;</td>
<td>Sl. No. 22.</td>
<td>107</td>
</tr>
<tr>
<td>46.</td>
<td>Roman - Commodus: Acc. No. 822;</td>
<td>Sl. No. 23.</td>
<td>108</td>
</tr>
<tr>
<td>47.</td>
<td>Samudra Gupta Coin Stock Register Coin No.3;</td>
<td>Sl. No. 27.</td>
<td>110</td>
</tr>
<tr>
<td>48.</td>
<td>Samudra Gupta Coin Stock Register Coin No.2;</td>
<td>Sl. No. 26.</td>
<td>110</td>
</tr>
<tr>
<td>49.</td>
<td>Single Swami Pagoda: Acc. No. 742/13;</td>
<td>Sl. No. 49.</td>
<td>129</td>
</tr>
<tr>
<td>50.</td>
<td>Three Swamy pagoda : Acc. No. 768/1;</td>
<td>Sl. No. 50.</td>
<td>129</td>
</tr>
<tr>
<td>51.</td>
<td>Venetian Doge: Paola Renier Coin: Acc. No. 13;</td>
<td>Sl. No. 45.</td>
<td>127</td>
</tr>
<tr>
<td>52.</td>
<td>Venetian Doge: Paola Renier Coin: Acc. No. 14;</td>
<td>Sl. No. 46.</td>
<td>127</td>
</tr>
<tr>
<td>53.</td>
<td>Victoria Coin: Acc. No. 1384;</td>
<td>Sl. No. 54.</td>
<td>135</td>
</tr>
<tr>
<td>54.</td>
<td>Victoria Coin: Acc. No. 1440;</td>
<td>Sl. No. 55.</td>
<td>135</td>
</tr>
<tr>
<td>55.</td>
<td>William III Coin (normally written as IV): Acc. No. 1402;</td>
<td>Sl. No. 53</td>
<td>135</td>
</tr>
</tbody>
</table>
INTRODUCTION

Holography demonstrates the age old Hindu concept of *Maya* through science - what appears a real and three-dimensional object is actually unreal.

The Government Museum, Chennai has a good collection of very valuable jewellery, coins, small bronzes and similar extremely high value but small items. Most museums in the world display only a minute portion of such collections in high cost bullet proof display showcases after careful screening of the visitors. Due to the high inflow of visitors every day to the museum, it is not practical to screen visitors without inviting criticism of elitism or harassment. A technological solution to the problem was presented in a scientific seminar in 1999 AD. This was making holograms of these rare artefacts and presenting them to the public. This would be the Second-Best solution to display of the actual artefacts themselves. This also required mastering of a new technology. This could not be done by the museum itself. Hence, the project became a collaboration with the Anna University, Chennai. This has taken this museum to the cutting edge of technology, since this is a highly sophisticated technology. Such projects have a gestation period to overcome technological and equipment problems. Therefore, the project has come to fruition this year.

Holograms of rare coins especially ancient coins both gold and others, ancient jewellery mostly gold and small bronzes are displayed in the gallery. The small bronzes are easier to steal as an unfortunate incident in 1982 bears out. Therefore, they have been displayed as holograms.

This has also become an occasion to document the rare collections with explanations. This is because the visiting public and scholars like to know more than what the descriptive labels tell them, which is a bare minimum. Therefore, this manual has been brought out. It tells the story of these rare artefacts. It may also throw new light or present views from a hitherto unseen perspective. For example, in the bronze section some new bronzes have been described. Names for some pieces like the wife of *Nandikeswara* have been given (*Kundalini*). In the
Numismatics section, some of the geometric figures on the Punch Marked coins are identified as Swastika. The Shadara Chakras on them and inscribed words on the Roman and other later period coins are interpreted. In the jewellery section, so far there was no documentation. This has been remedied by this publication. The old identification for some pieces among the Roman jewellery has been changed in the light of newer excavations and knowledge. For example, the pendants identified, as breasts have been re-identified as modelled on the Roman army uniform. The snake motif has been explained with reference to ancient Indian mythology and linked to astronomy. The diamond-studded jewellery considered as post medieval has been interpreted as Chola pieces. Dating of the pieces has been done, with several dates as entered in the Accession Register having to be revised.

This manual has four sections, viz. explanation of the process of holography, analytical description of the bronzes, jewellery and coins.

DISPLAY HOLOGRAMS OF RARE ARTEFACTS AND ANTIQUES

The material provided by Prof. Palanisamy of the Anna University has been used to describe the process of holography. A display hologram is basically a photograph viewable with three-dimensional effect as compared with the two-dimensional conventional photograph. Holography is the process of recording of an object with the three dimensional effect. Holography is somewhat different from conventional photography. In photography, only intensity variation of an object is recorded without any information of depth where as in holography both are recorded on a light sensitive plate or film. In photography, the lens of the camera is used for imaging i.e. light scattered from the object to be recorded is imaged using the lens in the camera. But in holography the light scattered by the object (called object beam) is made to interfere with another beam (called reference beam) on the recording surface. Hence the information is recorded in the form of interference pattern. Since a highly coherent light source is required for such interference recording, lasers are used for recording of holograms. Such recording has to be done on a vibration isolation table. There should be no vibration as otherwise, the recording would be vitiated.
Based on the method and material used for the recording, the image can be reconstructed either using a laser or white light. The recorded image is an exact replica of the original object with three-dimensional information. White light reflection holograms are a class of display holograms, which are useful in displaying the objects such as gold jewellery, artefacts, antiques etc., which cannot be put directly in the exhibition for display due to security reasons. There are also Projection Holograms where the viewer feels that the object is suspended in space.

In the Holographic Gallery in the museum, He-Ne (Helium-Neon) red colour lasers are used for the recording. With this type of set-up, the holograms recorded are mono colour in nature. They will be seen as orange coloured, since there will be some loss of wavelength during reconstruction. While there was no problem in recording the images of coins and jewellery, there was a problem in recording bronzes. Direct recording was not fully visible to the naked eye. Two methods were proposed to get over the difficulty. One was coating with magnesium oxide powder. This made the holograms of the bronzes bright, but it was unnatural. Coating with poly vinyl acetate (PVA) made the hologram a little brighter though not as bright as with the powder, but it also retained the natural look of the bronze. Therefore, it was decided at the meeting of the Committee to guide the project to retain the natural look. The normal strength of PVA while treating bronzes is 2% but in this case 10-15% was used by the Chemical Conservation Section to induce greater reflectivity. Still, holography of bigger bronzes has not been done till the time of going into print. We are hopeful that it will be done shortly.

By choosing suitable recording material and using lasers of different wavelengths (colours), holograms, to reproduce real colour images, can be recorded. It is proposed to take such real colour holograms in future after the procurement of required equipments.
**BRONZES FOR HOLOGRAPHY**

Sl. No. 1. VISHNU  
Acc. No. 4;  
Height (Ht.) 12 Centimetres (cms.);  
Breadth (Br.) 4.5 cms.;  
Provenance: Locality Unknown;  
Period: Circa 13\textsuperscript{th} Century AD.

Vishnu stands on a padma peetah over a square bhadra peetah. A Karanda-Makuta adorns his head. He wears makara-kundalas in his ears. He holds the discus (slightly turned) and conch in his upper right and left hands respectively. The lower right hand is portrayed in abhaya mudra while the lower left holds the gada (mace), which is placed on the lotus pedestal. He wears two rows of necklaces and the sacred thread. Udarabandha, Keyuras, Valayaas are the other ornaments seen.

Sl. No. 2. VISHNU  
Acc. No. 19;  
Ht. 15 cms.; Br. 6.5 cms.;  
Provenance: Chimakurti, Guntur District, Andhra Pradesh;  
Period: Circa 17\textsuperscript{th} Century AD.

Vishnu is seated with two hands on a padma peetah over a square plate. His right hand is in Jnana mudra and his left hand is resting on his left knee. A vadalakeli namam is shown on the forehead. His head is adorned with a Kirita Makuta. As for ornaments he wears a kantti, necklace, Haara, Keyuras, Valayaas, sacred thread and Udarabandha etc.

Sl. No. 3. LAKSHMINARAYANA  
Acc. No. 40;  
Ht. 5.5 cms.; Br. 3.5 cms.;  
Provenance: Chimakurti, Guntur District, Andhra Pradesh;  
Period: Circa 17\textsuperscript{th} Century AD.

This small figure of Lakshminarayana is seated at ease on a padma peetah over a rectangular bhadra peetah. He has a Kirita Makuta over his head. He has makara-kundalas on his ears. His right upper hand holds a Chakra (discus). His left hand holds Goddess Lakshmi, who is seen seated on his left lap. His lower right hand is broken near the forearm and missing. Lakshmi holds a lotus flower in her left hand.

4
Bronzes for Holography

Sl. No. 1
Vishnu

Sl. No. 2
Vishnu

Sl. No. 3
Lakshminarayana

Sl. No. 4
Lakshmivaraha
Sl.No. 5
Narasimha

Sl.No. 6
Garuda

Sl.No. 7
Garuda

Sl.No. 8
Garuda
Sl. No. 4. **LAKSHMIVARASA**
Acc. No. 62;
Ht. 6 cms.; Br. 4.3 cms.;
Provenance: Chimakuriti, Guntur District, Andhra Pradesh;
Period: Circa 17\textsuperscript{th} Century AD.

This small image of Lakshmivaraha is seated on a lotus pedestal over an elaborately designed bhadra peetah. A vadakalai namam is clearly marked on the forehead of Varaha and a tilaka on Goddess Lakshmi’s forehead. His head is adorned with a Kirita Makuta. His right upper hand holds a discus and his lower right hand is in abhaya mudra. His left hand holds Goddess Lakshmi, who is seated on his left lap with her hands in anjali mudra.

Sl. No. 5. **NARASIMHA**
Acc. No. 66;
Ht. 8 cms.; Br. 5 cms.;
Provenance: Chimakuriti, Guntur District, Andhra Pradesh;
Period: Circa 17\textsuperscript{th} Century AD.

This small figure of Narasimha stands near a short pillar on which he has placed his left hand while his right hand is placed on the face of a bhoota (goblin). He has only one pair of hands. He wears a necklace, sacred thread and Udarabandha as ornaments. He stands on a rectangular bhadra peetah.

Sl. No. 6. **GARUDA**
Acc. No. 156;
Ht. 11 cms.; Br. 4 cms.;
Provenance: Chimakuriti, Guntur District, Andhra Pradesh;
Period: Circa 17\textsuperscript{th} Century AD.

Garuda stands on a lotus pedestal over a square bhadra peetah with his two hands in Anjali mudra. He wears a tiered Kirita Makuta. He wears makara - kundalas in his ears. A vadakalai namam is shown on his forehead. He wears a thick necklace, Keyuras, Valayaas and Padasaraas as ornaments.

Sl. No. 7. **GARUDA**
Acc. No. 157
Ht. 10 cms.; Br. 8 cms.;
Provenance: Chimakuriti, Guntur District, Andhra Pradesh;
Period: Circa 17\textsuperscript{th} Century AD.

Garuda is seated on a lotus pedestal over a double-tiered bhadra peetah. He wears a Kirita Makuta on his head. A vadakalai namam
is seen on his forehead. He wears *makara - kundalas* in his ears. His hands are portrayed in *Anjali mudra*. His wings are shown on both the shoulders.

**Sl. No. 8. GARUDA**
Acc. No.160;  
Ht. 8.5 cms.; Br. 5.2 cms.;  
Provenance: Locality unknown;  
Period: Circa 17\textsuperscript{th} Century AD.

This icon of *Garuda* with a *Kirti Makula* on his head wears a *vadakalai namam* on his forehead. He kneels on a pedestal with both the hands stretched out as if to hold the feet of *Vishnu*, his Lord. The wings are shown on his shoulders. He has a necklace, *Haara*, *Udara Bandha*, *Keyuras* and *Valayaas* as ornaments.

**Sl. No. 9. ALWAR**  
Acc. No. 173;  
Ht. 7 cms.; Br. 5 cms.;  
Provenance: *Chimakurti*, Guntur District, Andhra Pradesh;  
Period: Circa 17\textsuperscript{th} Century AD.

This icon of an *Alwar* (*vaishnavite* saint) is seated cross-legged over a pedestal with his hands in *Anjali mudra*. His head is closely shaved with elongated earlobes. He sports a sacred thread on his chest. He wears *Valayaas* on his foreheads.

**Sl. No. 10. SUDARSHANA**  
Acc. No. 191;  
Ht. 7 cms.; Br. 5.5 cms.;  
Provenance: Locality unknown;  
Period: Circa 17\textsuperscript{th} Century AD

*Sudarshana*, the theri-anthropomorphic form of the discus weapon of Lord *Vishnu* is shown within the discus in standing form against the background of the discus. He stands on a square pedestal with eight hands; holding his symbols, the discus, conch, sword, shield, mace, lotus, while two hands are held in *abhaya* and *varada* respectively. He is portrayed within crossed equilateral triangles in the centre. This is the counterpart part of the *Sri-Chakra*. Streamers and three small marginal flames are seen.
Sl.No. 9
Alwar

Sl.No. 10
Sudarshana

Sl.No. 11
Umamahesvara

Sl.No. 12
Dakshinamurti
Sl. No. 11. **UMAMAHESVARA**  
Acc. No. 213  
Ht. 18 cms.; Br. 10.5 cms.;  
Provenance: Locality Unknown;  
Period: Circa 17th Century AD.

*Umamahesvara* is seated on a lotus pedestal with *Subrahmanya* seated on a peacock to his right, the sacred bull in front and *Ganesh* on his rat to his left. He has a *Makuta* of matted hair on his head. He holds a trident in his upper right hand and a cobra in his upper left hand respectively. His lower right hand is in *abhaya mudra* and the lower left hand embraces his consort *Parvati*, here known as *Uma*. She is seated on his left lap. Her right hand embraces *Siva's* waist while the left hand holds a lotus bud. There is foliage above in which nine figures are portrayed in seated posture with hands in *anjali mudra* on the *prabavali*. Rampant lions are portrayed on both the sides of *Umamahesvara*. Below the rampant lions just above the bottom of the pedestal. *Nandi* is portrayed in front above the pedestal at the feet of *Umamahesvara*. This is an elaborately carved beautiful image.

Sl. No. 12. **DAKSHINAMURTI**  
Acc. No. 228  
Ht. 9.5 cms.; Br. 6.5 cms.;  
Provenance: Locality Unknown;  
Period: Circa 17th Century AD.

*Siva* as *Dakshinamurti* is portrayed in this small but elegant bronze as seated on Mount *Kailasa* with his right foot trampling upon the demon *Apsmara*. His hair is tied in *jata-bandha* fashion with a lunar snake on the right and a crescent on the left. He holds a snake (broken and missing) in his upper right hand and a flaming torch in his upper left hand. His lower right hand is portrayed in *upadesa* (teaching) fashion and his lower left hand holds a manuscript. Two *nagas* are portrayed on either side in front as if in front of caves. Various men and animals (antelope, elephant and monkeys) are also shown each in their own cave from which they appear to emerge.
Sl. No. 13. **BHAIRAVA**
Acc. No. 242;
Ht. 14 cms.; Br. 8 cms.;
Provenance: Thanjavur District;
Period: Circa 17th Century AD.

The figure of Bhairava is portrayed as standing on a *padma peetah* over a double *bhadra peetah* with five pairs of hands holding drum, cobra, goad, noose, sword, bell, trident and a skull-cup. A pair of hands is in *abhaya* and *varada mudra*. He is shown as accompanied by a dog. He has a flaming lanceolate form hair-do on his head. A cobra, skull and crescent are seen in his hair-do. He wears a *Makara* and *Patra - Kundala* respectively in each ear. A cobra is seen coiled around his sacred thread and another around the string above his hips. A long garland hangs from his left shoulder, passing around his right ankle. He wears *Udarabandha*, necklaces, *Kankanas*, *Valayaas* and *Padasaraas* as ornaments.

Sl. No. 14. **VIRABHADRA**
Acc. No. 247
Ht. 13.5 cms.; Br. 7 cms.;
Provenance: Locality unknown;
Period: Circa 17th Century AD.

This is a well-finished image with a *Kirita Makuta* in the place of the usual *Jata-Makuta* on the head, standing on a *padma peetah* over a square plate. He wears *patra-kundalas* in his ears. A long necklace with a large circular central ornament hangs between the breasts below the usual short one, which has a large square central ornament. A long garland hangs from the shoulders to the knees. He has two pairs of hands. He holds an arrow and bow in his upper hands. The lower right hand holds the sword, while the lower left rests on a shield. He is accompanied by *Daksha* (father-in-law of Lord Siva), who is depicted with a goat’s head and a pair of hands. *Daksha* keeps his hands in *anjali mudra*.

Sl. No. 15. **PARVATI**
Acc. No. 262;
Ht. 7 cms.; Br. 5 cms.;
Provenance: Thanjavur District;
Period: Circa 17th Century AD.

Parvati is seated on a *padma peetah* over a rectangular *bhadra peetah*. She wears a *Kesas Bandha* (hair-do) decorated with jewels on
her head. She wears *makara-kundalas* in her ears. She wears a necklace, *Keyuras, Kankanās* as ornaments and an undivided sacred thread, which is in three strands. She is seated on the pedestal with her right leg resting on a bolster while the left leg hangs down. Her right hand is portrayed in the *kātaka* pose as if holding a flower, and her left hand is resting on the seat.

**Sl. No. 16. PARVATI**

**Acc. No. 264;**

**Ht. 11 cms.; Br. 8.5 cms.;**

**Provenance: Koyilpatti, Thanjavur District;**

**Period: Circa 17th Century AD.**

The figure of Parvati is depicted seated on an oval shaped base. Her hair is in *Jata Makuta*. She wears *makara-kundalas* in her ears. Of the four hands, the upper right hand holds a goad and the upper left hand holds a noose. Her lower right hand is portrayed in *abhaya mudra* and the lower left hand is shown in *varada mudra*. She wears a necklace, a broad *Haara, Keyuras, Kankanās, Valayaas* and *padasaraas*. An undivided sacred thread in three strands is seen on her body.

**Sl. No. 17. PARVATI AS RAJARAJESWARI**

**Acc. No. 266.**

**Ht. 14 cms.; Br. 7 cms.;**

**Provenance: Locality Unknown;**

**Period: Circa 17th Century AD.**

*Rajarajeswari* is seated on a lotus pedestal over a well-ornamented *bhadra peetah*. She wears short *Kirtita-Makuta* on her head. A crescent is shown in the round (three-dimensionsal mode) projecting from the right side of the headdress. The third eye is depicted on her forehead. She wears *makara-kundalas* on her ears. She has two pairs of hands. Her upper right hand holds a goad and the upper left hand a noose. The lower right hand holds a flower bunch while the lower left has a sugarcane. She wears a necklace, which has a large central ornament hanging low between her breasts. She also wears an undivided sacred thread. Her right leg hangs down and is kept on a lotus with its stalk on the pedestal. The left leg is kept folded on the seat. She is seated in *Raja leelasana*. 
Sl. No. 18. MAHISHASURAMARDINI.
Acc. No. 274;
Ht. 12 cms.; Br. 9 cms.;
Provenance: Locality Unknown;
Period: Circa 17th Century AD.

The figure of Mahishasuramardini is portrayed in the action of killing the demon, Mahisha. The severed buffalo head of the demon is shown on the pedestal below Mahisha’s bent left leg. On the right side of the pedestal the vehicle of Mahishasuramardini, the lion stands on four legs. She wears Kirita-Makuta on her head. She has four pairs of hands holding the following emblems: discus, conch; sword, shield; arrow, bow; Kataka pose (for holding the trident) and Mahisha’s hair. She wears patra-kundalas in her ears. She also wears a breast band, which has an ornamental sash in the centre.

Sl. No. 19. KALI
Acc. No. 283;
Ht. 12 cms.; Br. 7 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

The figure of Kali is designed as seated on a lotus pedestal over a bhadra peetah. She wears a Karanda-Makuta with Jwalakesa (flames at the back of the hair-do). She wears patra-kundalas in her ears. She holds a drum and a trident in her upper pair of arms. The lower pair of hands hold a sword and a skull-cup. She wears a necklet and a necklace, the pendant of which lies in between her breasts. A breast band is also seen.

Sl. No. 20. GANESA AS SAKTI-GANAPATI
Acc. No. 295;
Ht. 10 cms.; Br. 8 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

The figure of Ganesa is sculpted as seated on a lotus pedestal over a square bhadra peetah with his spouse on his left lap. He wears a short conical-Makuta on his head. In his upper hands, he holds a goad and a noose. The lower right hand is kept in abhaya mudra while the lower left hand clasps his spouse on his lap. His trunk is twisted to the left. It is tasting a wood-apple (the usual fruit associated with him). The sacred thread on his trunk is divided into two parts. His spouse is seated on his left lap. She holds him by her right hand and her left hand holds a flower. She wears a Karanda-Makuta on her head.
Sl. No. 17
Parvati as Rajarajeswari

Sl. No. 18
Mahishasuramardini

Sl. No. 19
Kali

Sl. No. 20
Ganesa as Sakti-Ganapati
Sl. No. 21
Subrahmanya

Sl. No. 22
Subrahmanya as Palaniandi

Sl. No. 23
Ayyanar

Sl. No. 24
Nandi
Sl. No. 21. SUBRAHMANYA
Acc. No. 306;
Ht. 15 cms.; Br. 7.5 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

Subrahmanya is shown as standing on a lotus pedestal over a square plate in samabhanga posture holding a Sakti and Vajra in his upper right and left hands and his lower pair of hands portray the abhaya mudra and varada mudra respectively. He wears makara-kundalas in his ears, a necklet and necklaces. The sacred thread divides into two parts, one goes through the trunk and another goes behind the body. Keyuras, Valayaas and padasaraas are the other ornaments seen.

Sl. No. 22. SUBRAHMANYA AS PALANIANDI
Acc. No. 310;
Ht. 14 cms.; Br. 6.5 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

Palaniandi is depicted as standing on a Padma Peetah over a bhadra peetah in tribhanga posture holding a staff in his right hand and keeping his left hand on his left thigh. He wears a Rudraksha mala (bead garland) on his head and around his neck. The ears bear makara-kundalas. The sacred thread divided into two parts is seen on his trunk. There is a small crude female figure on each side of the base of the lower pedestal.

Sl. No. 23. AYYANAR
Acc. No. 322;
Ht. 10 cms.; Br. 6.5 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

The figure of Ayyanar is designed as seated (with the yoga patta around his waist and left knee) on an elephant over a rectangular pedestal. His hair spreads at his sides with a large lotus bud behind each ear. He wears patra-kundalas in his ears. He holds a crook. His left forearm rests on his left knee with his hand hanging. He wears a sacred thread, which is divided into three parts.
Sl. No. 24. NANDI  
Acc. No. 325;  
Ht. 7 cms.; Br. 8 cms.;  
Provenance: Tennur, Madurai District;  
Period: Circa 18th Century AD.

Nandi is portrayed here as a bull, which is seated on an oval, shaped padma peetah. His hump is very much pronounced. He wears Koppus on his horns.

Sl. No. 25. SURYA IN A CHARIOT WITH ATTENDANTS  
Acc. No. 356;  
Ht. 15.5 cms.; Br. 10 cms.;  
Provenance: Locality unknown;  
Period: Circa 17th Century AD.

The figure of Surya is depicted as seated on a lotus seat in a chariot drawn by seven horses. The seven horses represent the seven colours of the rainbow. The prabha behind is round in shape and on its top is a kirti mukha with a floral knob. On the right and left sides of the kirti mukha are the vaishnavite symbols of discus and conch. Surya wears a Kirita-Makuta. Makara-kundalas with rings hang from the lobes of his ears. There are two necklaces, of which the shorter one has a large central ornament, while the longer hangs low with a smaller ornament. The three-stranded sacred thread is undivided. He holds a lotus in his two hands. On either side of him stand on lotus-shaped pedestals arising from the supports of the chariot wheel, a pair of female attendants, possibly his two wives, in similar attitude but with ratna-kundalas in the form of lotus flowers in their ears. The one on his right, who is without any breast-band, bears a standard from which hangs a row of bells; the one on his left, who wears a breast-band, bears a flywhisk. Below Surya is seated Aruna, his charioteer, driving the seven horses of his chariot. A yali supports each end of the axle of the large single wheel, the axle being fixed and the wheel free to rotate. The presence of the discus and conch suggest that he is the combined form of Surya and Narayana (Suryanarayana), the sun as a manifestation of Vishnu.
Sl. No. 25
*Surya* in a chariot with Attendants

Sl. No. 26
*Surya*

Sl. No. 27
*Rati*

Sl. No. 28
*Rishi*
Sl. No. 29
Vishvaksena

Sl. No. 30
Ramanuja

Sl. No. 31
Kaliyakrishna with his consorts.

Sl. No. 32
Kameswara with Kameswari
Sl. No. 26. **SURYA**  
**Acc. No.** 357;  
**Ht.** 9 cms.; **Br.** 5 cms.;  
**Provenance:** Locality unknown;  
**Period:** Circa 17th Century AD.

The small figure of Surya is depicted as standing with a disc as a backdrop. He has only one pair of arms holding a lotus bud in each. The whole disc is fixed on a lotus pedestal over a square bhadra peetah. The Suryanarayana cult explains this iconographic depiction also.

Sl. No. 27. **RATI**  
**Acc. No.** 359;  
**Ht.** 14.5 cms.; **Br.** 5 cms.;  
**Provenance:** Thogur, Thanjavur District;  
**Period:** Circa 18th Century AD.

The figure of Rati is shown as standing on a Padma Peetah with a mirror in her right hand. Her left hand is in lola hasta. She wears patra-kundalas in her ears. Three rows of necklaces are seen, of which the last one goes through her breasts. She wears Valayaas in her hands. Her lower garment is designed with a fringe pattern.

Sl. No. 28. **RISHI**  
**Acc. No.** 365;  
**Ht.** 9 cms.; **Br.** 4.5 cms.;  
**Provenance:** Locality Unknown;  
**Period:** Circa 18th Century AD.

The figure of the Rishi is shown seated in yogasana pose with a yoga patta holding the slightly raised legs in position. The yoga patta encircles his knees. He has a beard and a moustache. He holds a book in his left armpit. His right hand is in upadesa or chin mudra (vyakayaana mudra) and the left one is in ahuya mudra. The beard is long. He wears a long Haara, the central pendant of which lies on his stomach.

Sl. No. 29. **VISHVAKSEN**A  
**Acc. No.** 13/32;  
**Ht.** 8.5 cms.; **Br.** 5 cms.;  
**Provenance:** Locality Unknown;  
**Period:** Circa 17th Century AD.

The figure of Vishvaksesna is shown as standing on a square bhadra peetah holding a discus and conch in the upper pair of hands.
The lower right hand is in *tarjani mudra* (pointing above) while the lower left holds his mace. He wears a *Kirti Makuta* on his head and *patra-kundalas* in his ears. A short ornamental loincloth adorns his hip. The kneecaps are very pronounced. The sacred thread, which he wears on the body is divided into two parts.

**Sl. No. 30. RAMANUJA**
Acc. No. 16-1/32;
Ht. 11 cms.; Br. 7 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

The figure of Ramanuja is sculpted seated on a Padma Peethah over a *bhadra peetah*. Ramanuja has a *tridanda* (saintly mendicant's staff) leaning on his right shoulder. His hands are portrayed in *anjali hasta* posture. The Vadakalai *namam* is seen on the forehead. He is adorned with a long *Haara*.

**Sl. No. 31. KALIYAKRISHNA WITH HIS CONSORTS.**
Acc. No. 16-2/32;
Ht. 9.5 cms.; Br. 7.5 cms.;
Provenance: Locality Unknown;
Period: Circa 18th Century AD.

The figure of Kaliyakrishna is depicted as dancing on the hood of the *Kaliya* serpent. His right hand is in *abhaya mudra* and the left one holds the tail of the *Kaliya* snake. *Rukmini* and *Sathyabhama* are on either side standing on a Padma peetah on a rectangular pedestal, which is encircled by a Prabhavali, which has sixteen flames. *Kaliya* has five heads.

**Sl. No. 32. KAMESWARA WITH KAMESWARI**
Acc. No. 20/33;
Ht. 15 cms.; Br. 10 cms.;
Provenance: Locality Unknown;
Period: Circa 15th Century AD.

*Siva* is seated on a Padma Peetah attached to a *bhadra peetah*, which is supported by lions, thereby suggesting that the lower pedestal is a *Simhasana*. In front of the *bhadra peetah* stand five *Brähmas* in the attitude of supporting the seated *Siva*. The whole is surmounted by a *prabha* on the *Padma Peetah*. *Siva* is carrying a goad and a noose in his upper pair of hands and flower and bow in his lower pair. The lower left, which has the bow, goes round the spouse, *Kameswari* who
is seated on his left lap. The crescent moon is visible on the matted jata Makuta of Siva on the left side. The sacred thread is divided. Kameswari has four hands and she is also similarly equipped. Her upper left hand is broken and missing. She wears patra-kundalas in her ears. A very rare specimen conforming to the description of Kameswara given in the dhyana sloka (the invocatory cum contemplatory verse) relating to how Kameswara appears with Kameswari to those who contemplate on this form of Siva. The underlying philosophy in Hinduism is that God is formless but since this is difficult to visualise he appears in the form in which the worshipper seeks him. This is the sumnum bonum of all religious thought.

Sl. No. 33. VISHNU  
Acc. No. 21-9/33;  
Ht. 21 cms.; Br. 10.5 cms.;  
Provenance: Valudaiyur Hamlet, Trichy District;  
Period: Circa 9th Century AD.

The figure of Vishnu is depicted as standing on a circular pedestal. He wears a Kirita-Makuta on his head. Makara-kundalas adorn his ears. His upper hands are broken and the emblems are lost. He portrays abhaya and katyavilambita in his lower hands, respectively. He wears necklaces, shoulder tassels and Valayaas as ornaments. His sacred thread is very broad. It flows over his right forearm, which is a characteristic mark of the Pallava icons. His under garment is elaborately worked with sashes at the sides.

Sl. No. 34. LAKSHMI  
Acc. No. 34-5/35;  
Ht. 12 cms.; Br. 8 cms.;  
Provenance: Thinniam, Trichy District;  
Period: Circa 15th Century AD.

Lakshmi is seated on a padma peetah over a bhadra peetah in seated-at-ease posture. She wears a Kesa-bandha on her head. She holds lotuses in her upper hands and her lower right hand is in abhaya posture and lower left is in varada mudra respectively. She wears makara-kundalas in her ears. She wears three necklaces, the sacred thread, kantti, Valayaas and padasaraas as ornaments. Her lower garment is well designed.
Sl. No. 35. DHANVANTARI
Acc. No. 37/35;
Ht. 8.5 cms.; Br. 6 cms.;
Provenance: Madurai District;
Period: Circa 15th Century AD.

The figure of Dhanvantari is depicted as seated in padmasana posture on a padma peetah over a bhadra peetah. A Garuda in seated posture with anjali hasta (hands in anjali mudra) is depicted on the front of the bhadra peetah below the padma peetah at the base. He wears a Kirita-Makuta on his head. Discus and Conch are embossed as relief on his right and left sides respectively on the round back plate, which forms his halo. He holds a ball of medicine in his right hand and an amruta kalasa in his left hand.

Sl. No. 36. DEVOTEE
Acc. No. 55-2/39;
Ht. 11 cms.; Br. 4 cms.;
Provenance: Srikantapuram, Thanjavur District;
Period: Circa 18th Century AD.

A devotee most probably a prince with his hair worked into a knot stands in anjali posture on a padma peetah in tribhanga posture. He has a beard on his face. He wears a long necklace around his neck. His loincloth is elaborately worked with sashes at the sides.

Sl. No. 37. SITA
Acc. No. 56-6/39;
Ht. 7.5 cms.; Br. 4.5 cms.;
Provenance: Timmasamudram, Chittoor District,
Andhra Pradesh;
Period: Circa 18th Century AD.

The figure of Sita is shown as seated on a padma peetah in sukhasana posture over a bhadra peetah holding a lily flower on her right hand. Her left hand is in varada mudra. She has a Karanda-Makuta on her head. She wears a breast-band. She wears patra - kundalas in her ears. As ornaments she wears a necklace, kantii, Keyuras, Valayaas and padasaraas.
Sl. No. 33
Vishnu

Sl. No. 34
Lakshmi

Sl. No. 35
Dhanvantari

Sl. No. 36
Devotee
Sl. No. 37  
Sita

Sl. No. 38  
Balakrishna

Sl. No. 39  
Vishnu

Sl. No. 40  
Subrahmanya on a peacock
Sl. No. 38. BALAKRISHNA
Acc. No. 57-6/39;
Ht. 15.5 cms.; Br. 7 cms.;
Provenance: Alathur, Thanjavur District;
Period: Circa 18th Century AD.

The boy Krishna who is very fond of butter is depicted in this bronze as holding a Uri (Tamil - rope tied in the form of a rack in which pots can be kept) with five butter pots in his left hand. His right hand is in the posture of carrying a butterball. Balakrishna wears patra-kundalas. Balakrishna wears three rows of necklaces and a Channavira as ornaments. A srivatsa symbol is seen on the right chest.

Sl. No. 39. VISHNU
Acc. No. 57-4/39;
Ht. 11 cms.; Br. 7 cms.;
Provenance: Alathur, Thanjavur District;
Period: Circa 18th Century AD.

The figure of Vishnu is shown as seated on a padma peethah over a bhadra peethah with four hands holding a discus and a conch in his upper right and left hands. The lower right and left hands are in abhaya and varada postures respectively. He is sporting a Kirita-Makuta on his head. He wears makara-kundalas in his ears. He wears three necklaces, Keyuras and Valayaas. The sacred thread divides into three branches, of which one turns towards the left above the Udarabandha. He also wears padasaraas.

Sl. No. 40. SUBRAHMANYA ON A PEACOCK
Acc. No 65-17/40;
Ht. 8 cms.; Br. 7 cms.;
Provenance: Kulittalai, Trichy District;
Period: Circa 19th Century AD.

The figure of Subrahmanya is portrayed here as Sikhivahana seated on a peacock, his vehicle, on a padma peethah over a bhadra peethah. Of his four hands, the upper right and left hands carry the Sakti and Vajra respectively. The lower right hand is in abhaya mudra while the lower left is in ahuya varada mudra. Subrahmanya wears a short Karanda-Makuta on his head. He wears two necklaces and patra-kundalas in the ears as ornaments. He also wears a sacred thread.
Sl. No. 41. PADUKAS
Acc. No. 65-18/40;
Ht. 6 cms.; Br. 5.5 cms.;
Provenance: Kulittalai, Trichy District;
Period: Circa 19th Century AD.

A pair of padukas or sandals of Vishnu is depicted on a padma peetah. At the time of temple rituals, padukas will be kept on the head of the devotee as a symbolic act of receiving the divine touch of the Lord and depicting the surrender of the devotee to the Lord.

Sl. No. 42. YOGA NARASIMHA
Acc. No. 65-2/40;
Ht. 11 cms.; Br. 7 cms.;
Provenance: Kulittalai, Trichy District;
Period: Circa 19th Century AD.

The small figure of Yoga Narasimha is shown as seated in utkutika asana posture on a padma peetah over a bhadra peetah with his right leg hanging down and his left leg with a yoga patta going around it, resting on the seat. He wears a short Karanda-Makuta on his head. He holds a discus and conch in his upper right and left hands. His lower right hand is in abhaya mudra while his lower left hand is kept on the left knee. He wears two necklaces, Keyuras, Kankanam, and Valayaa as ornaments above the hip. The sacred thread is divided into three parts of which one goes to the back and another goes around the torso. He wears Padasaraas in his feet.

Sl. No. 43. GANESA
Acc. No. 66-1/40;
Ht. 10 cms.; Br. 6 cms.;
Provenance: Sengandi, Trichy District;
Period: Circa 18th Century AD.

The figure of Ganesa is depicted as standing on a padma peetah over a bhadra peetah. The latter has two spikes for receiving the aureole (missing). He has a short Karanda-Makuta on his head. He holds an axe and a noose in his upper right and left hands. A broken tusk and a sweet rice ball are seen in his lower right and left hands respectively. Two rows of necklaces, Keyuras, Kankanam, Valayaa adorn him as ornaments. He wears Padasaraas in his feet. He also wears a sacred thread.
Sl. No. 41
Padukas

Sl. No. 42
Yoga Narasimha

Sl. No. 43
Ganesha

Sl. No. 44
Crawling Krishna
Sl. No. 45
_Vishnu with consorts_

Sl. No. 46
_Vishnu_

Sl. No. 47
_Chakra_

Sl. No. 48
_Balakrishna_
Sl. No. 44. CRAWLING KRISHNA
Acc. No. 75-2/43;
Ht. 6.5 cms.; Br. 4 cms.;
Provenance: Vikram, Thanjavur District;
Period: Circa 19th Century AD.

This small crawling Krishna keeps both his knees and hands on the ground. He wears a kondai on his head and makara-kundalas in his ears. Three rows of necklaces, a Channavira, Keyuras and Valayaas are shown as ornaments.

Sl. No. 45. VISHNU WITH CONSORTS
Acc. No. 76-3/43;
Ht. 17 cms.; Br. 9.3 cms.;
Provenance: Naraiyur, North Arcot District;
Period: Circa 10th Century AD.

This Vishnu group in Chalukyan style stands on a padma peetah over a rectangular bhadra peetah. Vishnu carries a conch and discus in his upper right and left hands. He holds a gada in his lower left hand while his lower right is in abhaya mudra. The face is very much corroded due to frequent abhisheka (ritual bath). He wears a long garland. Sri Devi and Bhu Devi are standing on either side. Beneath the base Garuda is seated with his hands in Anjali mudra. The prabha is decorated with the representation of his ten incarnations (Dasavatara). This is an excellent Chalukyan bronze.

Sl. No. 46. VISHNU
Acc. No. 79-1/43;
Ht. 8 cms.; Br. 5 cms.;
Provenance: Siruvattur, South Arcot District;
Period: Circa 18th Century AD

The figure of Vishnu is depicted as standing on a padma peetah over a bhadra peetah carrying a discus and conch in his upper hands. The lower right hand is in abhaya mudra while the lower left hand is kept on the top his mace. A Kirita-Makuta adorns his head. He wears makara-kundalas in his ears. He wears necklaces, Keyuras, kantii and Valayaas as ornaments. A sacred thread divided into three parts is also seen.
Sl. No. 47. CHAKRA
Acc. No. 79-6/43;
Ht. 8 cms.; Br. 5 cms.;
Provenance: Siruvattur, South Arcot District;
Period: Circa 18th Century AD.

Vishnu’s Chakra with 4 flames on the outer ring and sixteen inner spokes is mounted on a square pedestal. The outer ring on the left side is broken.

Sl. No. 48. BALAKRISHNA
Acc. No. 79-4/43;
Ht. 11 cms.; Br. 6.5 cms.;
Provenance: Siruvattur, South Arcot District;
Period: Circa 18th Century AD.

The figure of Balakrishna is sculpted in dancing posture with his right leg raised and bent. He supports himself on his left leg, which rests on a padma peetah, placed over a square bhadra peetah. Kesa-bandha adorns his head and patra-kundalas his ears. His right hand is in abhaya mudra while the left hand is held stretched in dola hasta mudra (gracefully in glee).

Sl. No. 49. AYYANAR
Acc. No. 84-27/45;
Ht. 6 cms.; Br. 4.5 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of Ayyanar is depicted in seated utkutikasana posture with his right leg hanging down and his left leg kept on his seat on a padma peetah over a rectangular bhadra peetah. He has two hands. He holds a crook in his right hand and his left hand is resting on his left knee. His hair is in jatabhara fashion. He wears patra-kundalas in his ears. He wears a necklace and Udarabandha as ornaments. He also wears the yagnopavita (sacred thread).

Sl. No. 50. CHIEFTAIN
Acc. No. 84-24/45;
Ht. 8.5 cms.; Br. 4 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

A prince or chieftain is depicted in standing posture on a padma peetah. His hair is arranged in a knot above the head. He carries a danda (stick) in his right hand and keeps his left hand on his left thigh.
Sl. No. 49  
Ayyanar

Sl. No. 50  
Chieftain

Sl. No. 51  
Nataraja with Sivakami

Sl. No. 52  
Bhuvaneshwari
Sl. No. 51. NATARAJA WITH SIVAKAMI
Acc. No. 84-10/45;
Ht. 6.5 cms.; Br. 5 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

This is a small figure of Nataraja dancing. His right leg tramples over the back of Apasmara on a rectangular pedestal. An aureole is depicted on the back of the head of Nataraja. He has Sivakami on his left side. Sivakami stands at the left end. A crescent is seen on his headdress on the left side. He wears a makara-kundala in his right and a patra-kundala in his left ear respectively. He holds a kettledrum and fire pot in his upper right and left hands. His lower right hand is in abhaya while the lower left hand is in gajahasta posture.

Sl. No. 52. BHUVANESWARI
Acc. No. 84-21/45;
Ht. 7.5 cms.; Br. 4.8 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of Bhuvaneswari is depicted as seated cross-legged on a padma peetah over a bhadra peetah carrying an ankusa and pasa in her upper hands. Her lower right hand is in abhaya mudra and left hand is in varada mudra. She has kesa-bandha on her head and makara kundalas in her ears.

Sl. No. 53. NATARAJA
Acc. No. 84-9/45;
Ht. 8.3 cms.; Br. 4 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of Nataraja is depicted as dancing on Apasmara over a padma peetah, which is on a bhadra peetah. The left hand is broken at the upper arm, which is missing. The fingers of the lower left hand are also broken and missing.

Sl. No. 54. MAHISHASURAMARDINI
Acc. No. 84-23/45;
Ht. 5 cms.; Br. 3.3 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of Mahishasuramardini is sculpted as seated on a padma peetah over a bhadra peetah carrying a damaru (kettle-drum)
and pasa in her upper hands. She holds a sula in her lower right hand, which she is about to thrust on the demon, Mahisha and a skullcap in the lower left hand. Her hair do is arranged like flames at its outer edge. She wears a breast band.

Sl. No. 55. MAHISHASURAMARDINI
Acc. No. 84-22/45;
Ht. 6.8 cms.; Br. 4.8 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of Mahishasuramardini is designed more or less on the same pattern as above except her upper right hand is broken and missing. The sula in her lower right hand is also missing. Here, Mahishasura is shown at her feet against the bhadra peetah.

Sl. No. 56. SURYA
Acc. No. 84-19/45;
Ht. 7.3 cms.; Br. 3 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of Surya is depicted as standing on a padma peetah carrying lotuses in both the hands and with a halo behind his head. He wears a Karanda Makuta, ratna-kundalas, necklace, sacred thread, Udarabandha and padasaraas.

Sl. No. 57. NANDIKESHWARA WITH HIS CONSORT KUNDALINI
Acc. No. 85-25/46;
Ht. 6.5 cms.; Br. 10 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

Nandikeshwara and his consort are depicted as standing on separate padma peetahs over the same bhadra peetah. Nandikeshwara has a Jata-Makuta on his head. He carries an axe and deer on his upper hands and the lower hands are in anjali posture. His consort Kundalini (Sanskrit; Kalakandi Ammaiyar – Tamil) has a Karanda-Makuta on her head. She carries a flower in her right hand and her left hand is in lola hasta. This is wrongly entered as Umasahita in the Accession Register. We identify this bronze as Nandi since Nandi is usually portrayed with anjali hasta, while Siva being the supreme God is never portrayed as praying to anybody.
Sl. No. 57
*Nandikeshwara with his consort Kundalini*

Sl. No. 58
*Ayyanar with consorts*

Sl. No. 59
*Krishna with Rukmini*

Sl. No. 60
*Worshipper*
Sl. No. 61
Tirujnanasambandar

Sl. No. 62
Tirujnanasambandar

Sl. No. 63
Warrior

Sl. No. 64
A Dwarfish figure
Sl. No. 58. AYYANAR WITH CONSORTS
Acc. No. 85-26/46;
Ht. 6.5 cms.; Br. 10 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

Ayyanar with his two consorts on either side of him is depicted in seated posture on a bhadra peetah. Ayyanar has a crook on his right hand and his left hand is kept on his left knee. His consorts carry the flower in their left and right hand respectively.

Sl. No. 59. KRISHNA WITH RUKMINI
Acc. No. 85-33/46;
Ht. 7.5 cms.; Br. 6.5 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

Krishna with Rukmini is depicted in standing posture on a Padma Peetah over a bhadra peetah. Sathyabhama who should be found on the left side of Krishna is missing. Krishna has makara-kundalas in his ears and his right hand is in the attitude of holding a staff. His left hand is portrayed in the posture of keeping it on the back of a cow. Rukmini holds a lily flower in her left hand.

Sl. No. 60. WORSHIPPER
Acc. No. 85-34/46;
Ht. 7 cms.; Br. 3 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

A Worshipper on a Padma Peetah with his hands in Anjali mudra is depicted in standing pose. His head is clean-shaven. He wears a loincloth around his waist.

Sl. No. 61. TIRUJNANASAMBANDAR
Acc. No. 85-35/46;
Ht. 8 cms.; Br. 3 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

A Worshipper on a Padma Peetah is depicted in standing posture. He keeps his hands in Anjali mudra. His hair on the head is tied with a topknot. Though the bronze is recorded in the register as TiruJnanaSambandar there is no cognisance to identify it as TiruJnanaSambandar.
Sl. No. 62. TIRUJNANASAMBANDAR
Acc. No. 85-36/46;
Ht. 7 cms.; Br. 2 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

This is similar to Acc. No. 85-35/46, but in folk style. His head is clean-shaven. From its features, it should be identified as a devotee or worshipper rather than as Tirujnanasambandar.

Sl. No. 63. WARRIOR
Acc. No. 85-37/45;
Ht. 13 cms.; Br. 4.5 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

The figure of the warrior, probably a prince is depicted as standing on a Padma Peetah over a bhadra peetah with a sword and shield in his hands. He has makara-kundalas in his ears. He wears necklaces and also the sacred thread. This is interesting as a South Indian warrior (there is no identifiable Kshatriya caste in Tamil Nadu, though many castes claim this status) is shown as wearing the sacred thread.

Sl. No. 64. A DWARFISH FIGURE
Acc. No. 84-38/45;
Ht. 7 cms.; Br. 3.5 cms.;
Provenance: Asesham, undivided Thanjavur District;
Period: Circa 18th Century AD.

A dwarfish figure carrying a lotus and a bowl in his right and left hands respectively is depicted as standing on a broken round pedestal. His head is clean-shaven. He wears patra-kundalas.

Sl. No. 65. A QUEER IMAGE
Acc. No. 87-4/46;
Ht. 9 cms.; Br. 5 cms.;
Provenance: Locality unknown;
Period: Circa 19th Century AD.

A queer image possessing legs like that of a bird and a human body with a tail of an animal represented in the act of burning incense before a deity. The right leg is bent and the knee is made to rest on ground whereas the left is bent with the foot resting on the ground. He holds a Dhupakkal (stand for holding incense stick) in his right hand and a bell in his left hand. He is sporting a beard.
Sl. No. 65
A Queer image

Sl. No. 66
Saraswati

Sl. No. 67
Seated Women

Sl. No. 68
Vishnu
Sl. No. 66. SARASWATI
Acc. No. 87-7/46;
Ht. 16.5 cms.; Br. 8 cms.;
Provenance: Locality unknown;
Period: Circa 18th Century AD.

The figure of Saraswati is depicted seated on a Padma Peetah over two square bhadra peetahs, in utkutikasana posture, letting the right leg hang down while the left leg rests on the padma peetah. She wears several ornaments and has a Veena in her hands. She wears a Kirita-Makuta and a kucha-bandha.

Sl. No. 67. SEATED WOMAN
Acc. No. 87-10/46;
Ht. 9 cms.; Br. 6 cms.
Provenance: Locality unknown;
Period: Circa 18th Century AD.

The image of the woman is designed as seated on an asana, which has four legs. She is seated in the sukhasana pose with her left hand resting on the seat. A parrot is perching on her right arm and is pecking the petal of a lotus flower held by her. She wears a circular kondai and ear lobes.

Sl. No. 68. VISHNU
Acc. No. 97/48;
Ht. 8 cms.; Br. 5 cms.;
Provenance: Locality unknown;
Period: Circa 10th Century AD.

The figure of Vishnu is depicted in sukhasana posture on a high bhadra peetah, which is hollow and has holes. He has a discus and a conch in his upper hands. The lower right hand is in abhaya and the left is in katyavilambita postures respectively. A Haara can be seen around his neck. A thick yagnopavita adorns his chest. Even this much-corroded bronze exhibits the charm of Chola workmanship.

Sl. No. 69. SOMASKANDA
Acc. No. 434/59;
Ht. 17 cms.; Br. 17.5 cms.;
Provenance: Avudayarkoil, Pudukottai (in old Thanjavur District before the formation of Pudukottai District in 1972 AD);
Period: Circa 14th Century AD.

Siva with his consort Parvati and son Skanda is called Somaskanda. In this Somaskanda ensemble, the figure of Skanda is missing. Siva holds a deer in his upper left hand while his upper right
hand is broken and missing. His lower right hand is in abhaya and left is in anuva varada posture. Parvati is seated with her left hand kept on her seat. Her right hand is in kataka mudra. A Karanda-Makuta is on her head. The beauty of the figure suggests that it should belong to the 14th Century AD.

Sl. No. 70. VENUGOPALA
Acc. No. 436/60;
Ht. 18 cms.; Br. 8.5 cms.;
Provenance: Bandarakottai, South Arcot District;
Period: Circa 18th century AD.

Krishna as Venugopala is depicted as standing on a padma peeta with crossed legs. He has four arms. The upper right hand holds a discus while the upper left holds a conch. His lower right and left hands are portrayed as holding a flute. Kesa-bandha and siraschakra are seen on the head.

Sl. No. 71. RUKMINI
Acc. No. 437/60;
Ht. 15 cms.; Br. 6 cms.;
Provenance: Bandarakottai, South Arcot District;
Period: Circa 18th century AD.

This Rukmini is a part Venugopala ensemble (Acc. No. 436/60). She stands in Dwibhanga posture on a padma peeta with a bhadra peeta. She wears Karanda-Makuta, Patra-kundalas adorn her ears. She has a breast band. She holds a lotus flower in her left hand.

Sl. No. 72. SATHYABHAMA
Acc. No. 438/60
Ht. 15 cms.; Br. 6 cms.;
Provenance: Bandarakottai, South Arcot District;
Period: Circa 18th century AD.

This figure also belongs to the Venugopala ensemble (Acc. No. 436/60) mentioned above. She stands on a padma peeta with a bhadra peeta in Dwibhanga posture. She wears a Karanda-Makuta on her head and has makara-kundalas in her ears. She holds a lily in her right hand.

Sl. No. 73. LAKSHMI NARASIMHA
Acc. No. 638/69;
Ht. 8 cms.; Br. 5.5 cms.;
Provenance: Royapuram, Thanjavur District;
Period: Circa 18th Century AD.

The figure of Lakshmi Narasimha is sculpted as seated on a padma peeta with a bhadra peeta with his consort Lakshmi on his
Sl. No. 77
Bhairava

Sl. No. 78
Buddha

Sl. No. 79
Buddha

Sl. No. 80
Tirthankara
left lap. He holds a discus in his upper right hand. The lower left
hand embraces his consort. The lower right hand is in abhaya posture.
He wears a necklace and a sacred thread divided into three parts.

Sl. No. 74. KALI
Acc. No. 1007/80;
Ht. 9.5 cms.; Br. 7 cms.
Provenance: Kuhanur, Thanjavur District;
Period: Circa 17th Century AD.

The figure of Kali is depicted as seated on a high oval shaped
peetah with her right leg hanging down while the left is bent and kept
on the peetah. She has a hair-do in Jwalakesa form (in the shape of
flames on the edge). The upper right hand holds a drum and her upper
left holds a bell. The lower right hand holds a trident. The lower left
hand is broken. She wears two necklaces and a sacred thread. She also
wears Padasaraas on her feet.

Sl. No. 75. KALI
Acc. No. 1283/85;
Ht. 11 cms.; Br. 8 cms.;
Provenance: Seruvalur, Thanjavur District;
Period: Circa 17th century AD.

The figure of Kali is seated on a rectangular pedestal, which has
provision on either sides to receive a prabha, which is missing. The
upper hands carry a drum and a noose while the lower right hand holds
a sula and the left holds a kapala. Jwalakesa is seen on the head. She
wears necklaces, shoulder tassels, Keyuras and Valayaas as ornaments.

Sl. No. 76. DEVI
Acc. No. 1602/90;
Ht. 20.5 cms.; Br. 9.5 cms.;
Provenance: Valangaiman, Thanjavur District;
Period: Circa 15th Century AD.

The figure of Devi is depicted as standing in Tribhanga posture
on a padma peetah over a bhadra peetah, which has two spikes to
receive the prabha. She has a short Karanda-Makuta on her head and
makara-kundalas on her ears. Her right hand is in kataka mudra and
her left hand is in lola hasta.
Sl. No. 77. BHAIRAVA
Acc. No. 244
Ht. 9 cms.; Br. 5 cms.;
Provenance: Locality unknown;
Period: Circa 17th century AD.

The figure of Bhairava is sculpted as standing on a padma peetah over a bhadra peetah. The headdress has the form of a Karanda-Makuta with flames on either side. There are patra-kundalas in both ears. A long necklace with a large central pedant hangs on the chest. A cobra is tied round the hips (naga kati sutra), and from it hangs on either side the two ends of a garland, which crosses in front of the legs a little above the ankles. The dog is shown at the back of Bhairava.

Sl. No. 78. BUDDHA
Acc. No. 30;
Ht. 10 cms.; Br. 8 cms.;
Provenance: Velippalayam, Nagapattinam District;
Period: Circa 10th Century AD.

The figure of Buddha is depicted as seated on a triangular Padma Peetah. The face is very much corroded. His hair is in several curls and the robe has folds. This image has gold gilt below the chest. The right hand holds a ball-like substance or fruit; the left is in dhyana posture.

Sl. No. 79. BUDDHA
Acc. No. 33;
Ht. 10.5 cms.; Br. 8.5 cms.;
Provenance: Velippalayam, Nagapattinam District;
Period: Circa 10th Century AD.

The figure of Buddha is depicted in seated dhyana posture. The pedestal on which bronze was fitted originally is missing. His hands are in dhyana posture. This image also have large areas of gold gilt. Ear lobes are elongated. The hair is in several rows of curls surmounted by a huge and flattened usnisa looking more like a trident than flames of fire.

Sl. No. 80. TIRTHANKARA
Acc. No. 175/50;
Ht. 10 cms.; Br. 3.5 cms.;
Provenance: Locality unknown;
Period: Circa 19th Century AD.

The Tirthankara figure is depicted in Kayotsarga posture standing on a Padma Peetah. The figure is made of copper. There is a suggestion of curly hairs on the head.
Holograms - Bronzes

Lakshmi

Lakshminarayana

Nandikesvara with Kundalini
HOLOGRAPHED JEWELLERY

The jewellery collection of the Anthropology Section of the Government Museum, Chennai has, as is the case with the other artefacts, been brought from all over India especially South India. Most of the collections have been got as Treasure-trove under the Indian Treasure-trove Act, 1878. In olden days, in the unsettled conditions in India especially during the 17th, 18th and 19th Centuries AD, people kept their savings as gold, especially coins and ornaments. They died or left the place in a hurry due to wars etc. These are the hoards, which have found their way to the museum after the enactment of 1878. There are rare cases of gifts. The jewellery is too precious to be displayed in the galleries. It is kept in the reserve collection. The new technology afforded by holography has been used to bring it to the visitors for viewing as holograms.

The items displayed are catalogued below.

Sl. No. 1 GOLD RING WITH FISH MOTIF
Acc. No. 134 – 39 / 1;
Weight: 9.695 grams;
Provenance: Vellalore, Coimbatore Taluk, Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery.

This ring to be worn on the finger is made of gold. It is engraved with a fish on its façade. The mouth of the fish has been elongated to look like the trunk of an elephant. It would have been used by Roman traders as a signet ring.

There was a lot of trade between ancient Rome and South India. This has been attested by Periplus. At Arikamedu near Pondicherry, Roman artefacts like amphora have been excavated in addition to Roman coins and Roman Jewellery. The recent excavation by the State Department of Archaeology in 2002 AD has uncovered a North Indian Mathura style terracotta head and beads. This shows it must have been an important trade and pilgrim centre. Vellalore must have been a similar trade centre.
Sl. No. 2 GOLD RING WITH DRAGON MOTIF
Acc. No. 134-39 / 2;
Weight: 9.728 grams;
Provenance: Vellalore, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery.

This gold ring is engraved with a dragon. It could have been used a signet ring either by traders or envoys. There is no record of any envoy from Rome near Vellalore.

Sl. No. 3 GOLD RING WITH LION MOTIF
Acc. No. 134 - 39 / 3;
Weight: 15.29 grams;
Provenance: Vellalore, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery.

This gold ring is engraved with a lion figure on its face. It would have been used by the Roman envoys as their motif. The tail is up like in the Rampant pose. In the Pallava pillars and sculptures, we see similar lions.

Sl. No. 4 MANGO SHAPED BEAD PENDANT
Acc. No. 186-40 / 1;
Weight: 1.289 grams;
Provenance: Vellalore, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery;
Metal: Gold.

This is a piece of gold jewellery, which would have been used as a pendant in a chain. This has been found along with the pieces described above. The carved lines on which the small beads are strewn are intricate.

We can compare this type of gold brooches with the figure of a hare decorated with filigree and granulation published in the Silk Road Journal (Treister, Mikhail, 2002, p.40). They are dated to 1st Century BC - 1st Century AD. They are from Sarmatian and Maeotian
Holographed Jewellery

Sl.No. 1
Gold Ring with Fish motif

Sl.No. 2
Gold Ring with Dragon motif

Sl.No. 3
Gold Ring with Lion motif

Sl.No. 4
Mango shaped Bead Pendant
Sl.No. 5  
Bell shaped Bead

Sl.No. 6  
Hood shaped Bead

Sl.No. 7  
Leaf shaped gold ornaments - 2 Nos.

Sl.No. 8  
Two Pendants
burials. The style of the two pieces above are exactly similar. This shows that the stylistic identification is correct. (Photo p. 152)

Sl. No. 5 BELL SHAPED BEAD
Acc. No. 186 – 40 / 2;
Weight: 1.467 grams;
Provenance: Vellalore, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period; Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery;
Metal: Gold.

This is similar to the Acc. No. 186-40 described above. The shape is like a bell or a mango. Since it is a Roman piece it is unlikely to be a mango, which is an Indian fruit.

Sl. No. 6 HOOD SHAPED BEAD
Acc. No. 186-40 / 3;
Weight: 1.767 grams;
Provenance: Vellalore, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period; Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery;
Metal: Gold.

This gold ornament is in the shape of a Y shaped rib with one branch going above vertically. This is also a Roman ornament from the same find. It is entered in the Accession Register as a hood shaped bead.

Sl. No. 7 LEAF SHAPED GOLD ORNAMENTS. 2 Nos
Acc. No. 400 / 1, 2;
Weight: 9.93 grams;
Provenance: Vellalore, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery;
Metal: Gold.

These are two pendants meant to be strung on a thin gold chain. The shape is of the leaf of the Indian peepal (Ficus religiosa indica). The design is floral or of a serpent. It appears to be Indian jewellery based on its motif, though entered in the Accession Register as Roman. The workmanship imitates Roman jewellery.
Sl. No. 8 TWO PENDANTS
Acc. No. 61A-35;
Weight: 2.127 grams;
Provenance: Vellalore, Coimbatore Taluk,
Coimbatore District, Tamilnadu;
Period: Circa 2nd Century BC - 3rd Century AD;
Type: Roman Jewellery;
Metal: Gold.

It is entered in The Accession Register as symbolic of breasts. However, it appears to be a miniature of the Roman army uniform of a breastplate and skirt.

The Treasure Trove objects indicated in serial nos. 1 to 8 were acquired from one hoard from Vellalore in Coimbatore District. The mango-shaped bead, bell-shaped bead, hood-shaped bead, leaf-shaped Ornaments (2 Nos.), two pendants (miniature of uniform) would have been used as pendants in chains. All these objects are decorated with designs.

Sl. No. 9 SMALL PEACOCKS - 2 Nos.
Acc. No. 74-36; Weight: 8.68 grams;
Provenance: Pogaipatti, Tirukoilur Taluk,
Cuddalore District; Tamilnadu;
Period: Circa 15th Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

This ornament consists of two peacock shaped pendants. They are decorated with embossed floral designs. The peacock is a symbol of prosperity associated with green forests. It is the national bird of India. Its plumes and feathers are considered the ultimate symbols of natural beauty. These ornaments are the favourite of women as symbols of beauty. It is the traditional motif used in art and architecture of India. It is the mount of God Muruga, the Tamil god associated with hills and nature, whose Sanskrit equivalent is Skanda, the general of the army of the celestials (Devas).

A small group of fibulae brooches in the form of rams, horses etc richly decorated with filigree circles and inlays of stones are seen in Sarmatian and Maeotian burials of 1st Century BC - 1st Century AD (Treister, Mikhail, 2002, p.40). The two peacocks here are successors in style to this remote past. This shows the survival of tradition as well as exchange of ideas. (Photo p. 152)
Sl.No. 9  
Small Peacocks  
- 2 Nos.

Sl.No. 10  
Two gold Ear Rings

Sl.No. 11  
Gold chain (two threads)  
with ten knots

Sl.No. 12  
*Thaalikundu*  
in the shape of *Pillaiyar*
Sl. No. 10 TWO GOLD EAR RINGS
Acc. No. 84;
Weight: 15.0158 grams;
Provenance: Kolinjpatti Village, Nilakkottai Taluk, Madurai District, Tamilnadu;
Period: Circa 16\textsuperscript{th} - 17\textsuperscript{th} Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

These are two earrings with a broad band. They are made of gold. The ear holes would have had to be very large to admit such a broad band. The practice of boring the ear to this extent so that the flesh below the bore would elongate even up to 3” was common in southern Tamilnadu in the rural parts till the 1980s. Even now it can be seen in a few old women. The ring is very thin. On eye examination, the rings appear to be about 300 years old.

Sl. No. 11 A GOLD CHAIN (TWO THREADS) WITH TEN KNOTS
Acc. No. 85;
Weight: 34.06 grams;
Provenance: Kondamanaickanpatti, Namakkal Taluk, Namakkal District, Tamilnadu;
Period: Circa 6\textsuperscript{th} or 10\textsuperscript{th} Century AD;
Type: South Indian jewellery;
Metal: Gold.

This chain is two rows with knots at a certain distance. This may be about 300 years old. This would have been worn around the neck.

Sl. No. 12 THAALIKUNDU IN THE SHAPE OF PILLAIYAR
Acc. No. 93 / 5;
Weight: 0.9016 grams;
Provenance: Ganapathi Agraharam Village, Papanasam Taluk, Thanjavur District, Tamilnadu;
Period: Circa 16\textsuperscript{th} or 17\textsuperscript{th} Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

This Thaalikundu (pendant of a Thaali, an ornament tied at the time of marriage around the neck by the bridegroom on the bride to signify the sacred state of marriage) in the shape of Pillaiyar (Lord Shiva) would have been strung in the Thaali chain.
Sl. No. 13 GOLD PENDANT
Acc. No. 97;
Weight: 5 grams;
Provenance: Madoor Village, Dindugul Taluk,
Dindugul District, Tamilnadu;
Period: Circa 16th or 17th Century AD;
Type: South Indian.
This is another gold pendant with decorated design to be worn strung in a chain around the neck. This is the traditional lotus design. It has small projections all around the edge with a big one at 6 O’Clock of the circular edge. It has a small barrel shape for stringing the chain and three projections at the top (12 O’Clock).

Sl. No. 14 MUHAPPU WITH TWELVE RED STONES
Acc. No. 85-6;
Weight: 6.0154 grams;
Provenance: Kondamanaickanpatti, Namakkal Taluk,
Namakkal District, Tamilnadu;
Period: Circa 16th or 17th Century AD;
Type: South Indian;
Metal: Gold for Inlay.
This Muhappu (front piece, in this case a pendant) would have been used in chains for joining the rows. This Muhappu is embedded with 12 red stones (semi-precious stones). It is in the shape of a square surmounted by a flower.

Sl. No. 15 EAR RINGS .. 6 Nos.
Acc. No. 85-4;
Weight: 32.36 grams;
Provenance: Kondamanaickanpatti, Namakkal Taluk,
Namakkal District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian;
Metal: Gold.
These are ear ornaments. They resemble modern ornaments. They may be about 200 years old. The workmanship is intricate. They are in the form of chain links in the case of the two rings.
Sl. No. 16 SILVER SAMARAI .. 2 Nos.
Acc. No. 85-5 / 1, 2;
Weight: 10.974 grams;
Provenance: Kondamaickanpatti, Namakkal Taluk, Namakkal District; Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian.

They are round pendants, with decorative designs. Both have Gajalakshmi (Goddess Lakshmi with two elephants with trunks raised in salute) motif with pearl like nodes around the circumference.

Sl. No. 17 GOLD PEACOCK
Acc. No. 106-1;
Weight: 7.271 grams;
Provenance: Kadathur Village, Udumalpet Taluk, Coimbatore District, Tamilnadu;
Period: Circa 17th or 18th Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

It is meant to be used as a pendant. It has decorative designs embedded with stones. The wing at the back is in the shape of a hub and spokes embedded with stones.

Rare finds of circular fibulae brooches of late Hellenistic early Roman era are seen from the Kuban basin. The brooch to the right is a Bosporan polychrome object with big stone inlays including gems. They are dated to 2nd -1st centuries BC. They are from the Nogaichik barrow. Its central part has wave friezes with stone inlays (Treister, Mikhail, 2002, p.43). The piece is shown here to illustrate how South Indian jewellery has links with the ancient past and also the whole of Asia and Rome. The golden peacock idol is a successor to this style though far distant in time. (Photo p. 152)
Sl. No. 18 GOLD BADRAKALIAMMAN
Acc. No. 106-2;
Weight: 6.935 grams;
Provenance: Kadathur Village, Udumalpet Taluk, Coimbatore District, Tamilnadu;
Period: Circa 17th or 18th Century AD;
Type: South Indian (Tamilnadu).

This pendant is engraved with the image of Badrakali Amman. This is a krura (angry form) of Kali (the Goddess representing Sakthi cult – i.e. worship of God in female form). Hence, this is a doubly virulent form assumed to destroy powerful evil (asuras i.e. demons). It is decorated with designs and embedded with semi-precious stones, it may be about 300 years old. The top two round extrusions show breasts. Three sapphires are set to show ardhaparyankasana (seated posture).

Sl. No. 19 NAGAVADAM .. 3 Nos.
Acc. No. 85–3 / 1, 2, 3;
Weight: 20.243 grams;
Provenance: Kondamanaickenpatti, Namakkal Taluk, Namakkal District; Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian;
Metal: Gold.

They may have been used as finger rings with the cobra’s hood decorated with designs. The naga (snake) is the cobra. It is worshipped for fertility and also to get spouses. The ring is decorated with small gold beads.

Sl. No. 20 GOLD MUHAPPU. 4 Nos.
Acc. No. .85–2 / 1-4;
Weight: 21.804 grams;
Provenance: Kondamanaickenpatti, Namakkal Taluk, Namakkal District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian.

The muhappus (front pieces) with designs in the form of gopuras (temple towers) would have been used in chains for joining the rows. There are minute decorations.
Sl.No. 17
Gold Peacock

Sl.No. 18
Gold Badrakali Amman

Sl.No. 19
Nagavadam - 3 Nos.

Sl.No. 20
Gold Muhappus - 4 Nos.
Sl.No. 21
Gold Poodi (Ear ring, broken)

Sl.No. 22
Gold Anklet

Sl.No. 23
Chain with 60 gold Gundus

Sl.No. 24
Gold Ring
Sl. No. 21 GOLD POODI (Ear ring, broken)
Acc. No. 94-2;
Weight: 4.7272 grams;
Provenance: Subbalapuram Village, Tirumangalam Taluk, Madurai District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian (Tamilnadu).

This earring is in broken condition. Poodi is a type of gold work made by gold granules. This can be seen as a knob prominently on the top and also the beads below it.

Sl. No. 22 GOLD ANKLET
Acc. No. 201;
Weight: 269.863 grams;
Provenance: Masinagudi Village, Ooty Taluk, Nilgiri District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian (Nilgiris tribal - probably Toda’s);
Metal: Gold.

The solid gold rod has been made as an anklet. This anklet would have been used by tribal people of The Nilgiris (probably Todas). At present, there are more Badagas there. The theory is that the Badagas are not tribals but plains people from the Mysore region, who fled due to the invasion of Tippu Sultan. This could also have been a Badaga ornament.

Sl. No. 23 CHAIN WITH 60 GOLD GUNDUS
Acc. No. 261-1;
Weight: 23.350 grams;
Provenance: Vadacheri Village, Kulithalai Taluk, Trichy District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian (Tamilnadu);
Metal: Inferior Gold (Alloy).

The chain is made of gold wire with 60 gold (gundus) round beads. This type was common in the Tamil-speaking region about 200 years ago.
Sl. No. 24 GOLD RING
Acc. No. 199-6;
Weight: 5.40 grams;
Provenance: Jayamkondacholapuram Village,
Kulithalai Taluk, Trichy District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South Indian (Tamilnadu).

This gold ring is embedded with one red stone (ruby) and yellow stones (topaz) next to it.

Sl. No. 25 THAAALI KODI WITH THAAALI (TWO THREADS)
Acc. No. 261-2;
Weight: 36.210 grams;
Provenance: Vadacheri Village, Kulithalai Taluk,
Trichy District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

This ornament from its shape can be deduced readily as a thaaali (an ornament tied by the husband on the neck of the wife in South India as an auspicious token; it also signifies that the woman is married). This artefact is made of two bundles of gold threads bound together tightly known as Thaalikodi. At the centre of it is the pendant called Thaaali proper. Decorated designs are found at the two ends of the Thaalikodi where it joins the hook. Usually figures of gods are carved on the pendant. In this pendant, only floral designs are seen.

Sl. No. 26 THAAALI - GOLD
Acc. No. 193-19;
Weight: 0.6 grams;
Provenance: Periyakottai Village, Dindugul Taluk,
Dindugul District, Tamilnadu;
Period: Circa 17th or 18th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is in pentagonal shape, like pendant made of very thin gold sheet with symbolic designs of two feet of Lord Vishnu and decorated with some beautiful designs. It is in fragile condition. It may be about 300 years old. This is worn by Vaishnavites while the Saivite Thaaali has a Linga or Nandi (the sacred bull and mount of Lord Siva).
Sl.No. 25
*Thaali Kodi* with
two threads

Sl.No. 26
*Thaali* - gold

Sl.No. 27
Ring

Sl.No. 28
Ear ornament
Sl.No. 29
Ear Stud

Sl.No. 30
*Karai* chain

Sl.No. 31
*Pattam*

Sl.No. 32
*Naga's Uruvam*
*(figure of Naga)*
Sl. No. 27 RING
Acc. No. 193-13;
Weight: 2.100 grams;
Provenance: Periayakottai Village, Dindugul Taluk,
Dindugul District, Tamilnadu;
Period: Circa 18th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It seems to be a finger ring with a dome structure in erect position and decorated with beautiful designs on it. It may be about 300 years old.

Sl. No. 28 EAR ORNAMENT
Acc. No. 193-6;
Weight: 2.100 grams;
Provenance: Periayakottai Village, Dindugul Taluk,
Dindugul District, Tamilnadu;
Period: Circa 16th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is an ornament, cylindrical in shape with triangle shaped designs engraved on it. It may be an ear ornament or strung in a Thaali. Each row of triangles is separated by a line carved on the ornament.

Sl. No. 29 EAR STUD
Acc. No. 193-4;
Weight: 2.600 grams;
Provenance: Periayakottai Village, Dindugul Taluk,
Dindugul District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is a ring shaped ear ornament. At the centre of it is a sphere shaped structure decorated with pine like projections. The workmanship shows a high degree of intricacy.
Sl. No. 30 KARAI CHAIN
Acc. No. 193-1;
Weight: 67.000 grams;
Provenance: Periyakottai Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 6th or 10th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is a solid neck ornament (chain) decorated with tiny sphere like structures worn close around the neck. Though it is from the same village as some of the pieces above which are dated to within 200 years, a different more ancient date has been given based on the features of its manufacture.

Sl. No. 31 PATTAM
Acc. No. 193-17;
Weight: 1.900 grams;
Provenance: Periyakottai Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 6th or 10th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is a head ornament in rectangular shape with tapering ends. It is made of thin gold sheet with some beautiful floral designs on it. It is worn by bridegrooms in villages. Since it is made of gold thin sheet, the groom must have been affluent. This also has the appearance of an ancient piece due to its simplicity.

Sl. No. 32 NAGA’S URUVAM (figure of Naga)
Acc. No. 193-18;
Weight: 0.600 grams;
Provenance: Periyakottai Village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 6th or 10th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

In structure, this is an idol of a figure of a woman. This must be a Devi (Goddess) especially of Kerala called Bhagavathi since this area also borders Kerala, on the leeward side of the Western Ghats. It is entered as Nagas uruvam (figure of Naga). It would have been used as pendant in a Thaali. The iconography shows Kerala features.
Sl. No. 33 KIRITA (CROWN) SHAPED THAALI
Acc. No. 193-15;
Weight: 3.280 grams;
Provenance: Periayakottai Village, Dindugul Taluk,
Dindugul District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It would have been used as Thaali. This is in the shape of a kirita. It is decorated with designs. Designs in the shape of triangles are seen at the base. One mango design is seen while its counterpart is missing. It is in the shape of a face. Two eye shaped projections are seen. It appears like a lion or yali (half elephant – half lion – some say mythical and some extinct).

Sl. No. 34 HEAD ORNAMENT, NILA PIRAI
Acc. No. 193-20;
Weight: 0.6 grams;
Provenance: Periayakottai Village, Dindugul Taluk,
Dindugul District, Tamilnadu;
Period: Circa 18th or 19th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is a head ornament in the shape of crescent, made of thin gold sheet. It used to be worn on the hair-do by women. It could have been worn either as a symbol of Siva (by Hindus) or more likely by Muslim women.

Sl. No. 35 GOLD JIMIKY - 1 pair
Acc. No. 265-8;
Weight: 6.1 grams; Length: 4 cms.; Width: 1.5 cms.;
Provenance: Thandalam village, Arakkonam Taluk,
North Arcot District, Tamilnadu;
Period: Circa early 20th Century AD;
Type: South India (Tamilnadu);
Metal: Gold.

It is a hanging ear ornament with a stud. In the middle of each stud a diamond is embedded in a star-shaped design. From its appearance, it appears to be a remade ornament. It is less than a hundred years old.
Sl. No. 36 EAR STUDS - 2 pairs
(Anantha mudichu - innumerable knots)
Acc. No. 334-3;
Weight: 19.279 grams; Length: 2.2 cms.; Width: 1.7 cms.;
Provenance: Mettupatti village, Vazhappadi Taluk,
Salem District, Tamilnadu;
Period: Circa 17th – 18th Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

These ear studs have been made with minute decorative workmanship. The type is called as anantha i.e. unending or innumerable knots.

Sl. No. 37 NAGA JYOTI WITH SPRING – 1 pair
(Finger rings)
Acc. No. 334-5;
Weight: 8.497 Grams; Length: 5.5 cms.; Width: 1.1 cms.;
Provenance: Mettupatti village, Vazhappadi Taluk,
Salem District, Tamilnadu;
Period: Circa 17th or 18th Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

This ornament has a decorated cobra’s hood with a spring like structure made of gold attached to the hood. Naga means cobra and Jyoti signifies light or divine effulgence. It could have been given as an offering in a temple. Snake worship is for getting offspring or getting a spouse. It is traditionally a fertility symbol. Rahu (Dragon’s Head in Western astrology) and Ketu (Dragon’s Tail in Western astrology) are the two planets in Indian astrology that are propitiated in this connection. They are also considered as the astronomical structure in the middle of our galaxy called the ‘Snake’ (Kannan, Dr., R., 2000). This appears to answer their description as shadowy planets. In their theri- anthropomorphic form, Rahu has the body of a snake and the head of a man, while Ketu has the body of a man and the head of a snake.
Sl. No. 33
Kirita (Crown) shaped Thaali

Sl. No. 34
Head ornament, Nila Pirai

Sl. No. 35
Gold Jimiky - 1 pair

Sl. No. 36
Ear Studs - 2 pairs
(Anantha mudichu - innumerable knots)
Sl. No. 37
*Naga Jyoti* with spring – 1 pair
(Finger rings)

Sl. No. 38
Gold *Ottiyanam*

Sl. No. 39
Gold Pendant

Sl. No. 40
Gold Chain
(*Chandrahaaram* - 8 rows)
Sl. No. 38 GOLD OTTIYANAM
Acc. No. 334-1;
Weight: 17.389 grams; Length: 31.5 cms.;
Width: 1.2 cms.;
Provenance: Mettupatti village, Vazhappadi Taluk,
Salem District, Tamilnadu;
Period: Circa 16th Century AD;
Type: South Indian (Tamilnadu).

This is a waist belt worn by rich ladies during functions and even in houses if they are very rich. It is common among the Nattukottai Chettiar, a rich mercantile community of Tamilnadu and other such rich mercantile and land owning classes. It is worn even now. The front is decorated with designs as in this case.

Sl. No. 39 GOLD PENDANT
Acc. No. 269
Weight: 22.441 grams; Length: 4.2 cms.; Width: 4.2 cms.;
Provenance: Thandalam village, Kumbakonam Taluk,
Thanjavur District, Tamilnadu;
Period: Circa 18th Century AD;
Type: South Indian (Tamilnadu).

The icon of Venugopala (Krishna playing the Venu or flute, in this case as a child) under the snake canopy is resting his back on a cow. He plays on the flute flanked by gopis, the rishis (Hindu hermits), who incarnated as cowherd women in Mathura to be near Him. The five-headed serpent is holding his hood as a canopy. This is Adisesha, the celestial serpent. The embossed plate is strengthened by lac at the back and is covered by silver sheet. This pendant may be 200 years old as the face is chubby as in Tanjore paintings.

Sl. No. 40 GOLD CHAIN (Chandrahaaram - 8 rows)
Acc. No. 91;
Weight: 326.220 grams; Length: 36 cms.;
Length of the crescent: 3.8 cms.;
Height of the crescent: 1.3 cms.;
Provenance: Periyeri village, Salem Taluk, Salem District,
Tamilnadu;
Period: Circa 16th or 17th Century AD;
Type: South Indian.

This chain is made of inferior gold. It is made of eight rows of chains of flat rings joined together by a crescent shaped piece of metal.
It may be more than 350 years old. This type is called Chandraharam (chandra- moon; haaram - garland).

Sl. No. 41 GOLD RING WITH 40 RED STONES
Acc. No. 190-1;
Weight: 12.11 grams; Height of the stone part: 3.1 cms.;
Width: 1.8 cms.;
Provenance: Akkalur village, Thiruvadanai Taluk, Ramanathapuram District, Tamilnadu;
Period: Circa 17th Century AD;
Type: South Indian (Tamilnadu).

This ring has an elegant look. This type is usually worn by landed aristocracy or chieftains. It is set with semi-precious rubies called Kemp in Tamil. It may be more than 300 years old. The shape of the front of the ring is like a high arched window or crown.

Sl. No. 42 GOLD RING WITH ONE RED AND ONE BLUE STONE
Acc. No. 190-2;
Weight: 7.60 grams; Height of the stone part: 1.3 cms.;
Width: 1.9 cms.;
Provenance: Akkalur Village, Thiruvadanai Taluk, Ramanathapuram District, Tamilnadu;
Period: Circa 17th Century AD;
Type: Islamic South Indian.

This gold ring has floral designs, which look Islamic. The big sapphire and ruby give an idea of the status of the wearer who must have been a noble or army chief or his wife.

Sl. No. 43 BIG TAALI KODI (Taali chain with bottu bearing Goddess in sitting posture)
Acc. No. 349-1;
Weight: 9.676 grams; Length: 42.4 cms.;
Provenance: Chinnapanamutlu Village, Krishnagiri Taluk, Dharmapuri District, Tamilnadu;
Period: Circa 15th Century AD;
Type: South Indian;
Metal: Gold.

This big taali chain is twisted and a small bottu (a round coin like piece). The bottu has a Goddess in sitting posture embossed on it. This type is more common in the area, that which comprises the
Sl. No. 41
Gold Ring with 40 red stones

Sl. No. 42
Gold Ring with one red and one blue stone

Sl. No. 43
Big Taali Kodi
(Taali chain with bottu bearing Goddess in sitting posture)

Sl. No. 44
Small Taali Kodi
(with bird like design)
Sl. No. 45
Sadai Kiritam

Sl. No. 46
Gold Bangles
- 1 pair

Sl. No. 47
Gold Ottiyanal
(Tamil for waist belt)

Sl. No. 48
Gold Ottiyana Mugappu
(Tamil for decorated front piece of waist belt)
present Karnataka – Andhra Pradesh region bordering the Tamil speaking area.

Sl. No. 44 SMALL TAALI KODI (with bird like design)
Acc. No. 249-2;
Weight: 5.268 grams; Length: 19.2 cms.;
Provenance: Chinnapanamutlu Village, Krishnagiri Thaluk,
Dharmapuri District, Tamilnadu;
Period: Circa 15th Century AD;
Type: South Indian;
Metal: Gold.

This taali chain is also twisted. It has a small bottu (small round shaped coin like piece). The bottu bears a bird like design.

Sl. No. 45 SADAI KIRITAM
Acc. No. 331-1;
Weight: 36.786 grams; Height (gold part): 3.5 cms.;
Width (gold part): 4 cms.;
Provenance: Kalipalayam village, Paramathivelllore Taluk,
Salem District, Tamilnadu;
Period: Circa 18th Century AD;
Type: South Indian (Tamilnadu);
Metal: Gold.

This is a head ornament with decorated designs in the shape of beads with spring -like structure made of white metal at the base. It is a hair do cover. It has a knob like design on the top and beads on the sides. It is shaped like an amalaka (Indian gooseberry).

Sl. No. 46 GOLD BANGLES - 1 pair
Acc. No. 331-3;
Weight: 10.077 grams;
Circumference: 16 cms and 15.2 cms;
Provenance: Kalipalayam Village, Paramathivelllore Taluk,
Salem District, Tamilnadu;
Period: Circa 17th Century AD;
Type: South Indian (Tamilnadu).

The two bangles appear like springs made into bangles. At the centre of the circle, gundus (globe like pieces) are seen.
Sl. No. 47 GOLD OTTIYANAM (Tamil: waist belt)
Acc. No. 331-7;
Weight: 32.839 grams; Length: 29.8 cms.;
Provenance: Kalipalayam village, Paramathivellore Taluk, Salem District, Tamilnadu;
Period: Circa 16th Century AD;
Type: South Indian (Tamilnadu).

It used as a waist belt as seen above. The front portion is decorated with beautiful designs. It is worn by ladies during functions.

Sl. No. 48 GOLD OTTIYANA MUGAPPU (Tamil for decorated front piece of waist belt)
Acc. No. 331-5;
Weight: 8.105 grams; Length: 5.3 cms.; Height: 1.8 cms.;
Provenance: Kalipalayam Village, Paramathivellore Taluk, Salem District, Tamilnadu;
Period: Circa 6th or 10th Century AD.;
Type: South Indian Tamilnadu).

This has a Kirti Mukha Mupappu (lion's head signifying glory usually seen in arches and belt loops and ornaments) front piece. This is the front portion of the ottiyanam (waist belt) where the two ends join together. It has a fine design worn by rich aristocratic ladies.

Sl. No. 49 GOLD RING
Acc. No. 271-2;
Weight: 7.000 grams; Height: 2.3 cms.; Width: 2.1 cms.;
Provenance: Megamalai Village, Mayiladumparai, Andipatti Taluk, Theni District, Tamilnadu;
Period: 20th Century AD;
Type: South Indian (Tamilnadu).

This is recorded in the Accession Register as ‘appearance like T.V’. This may be a remade finger ring. It possesses a modern design on the façade. The design resembles a Vishnu chakra cracker when fired. It gives out these sparks as rays.
Sl. No. 49
Gold Ring

Sl. No. 50
Gold Bowl

Sl. No. 51
Ear Rings
(Maravattai kadukkan) – 1 pair

Sl. No. 52
Gold Chain – 2 Nos
Sl. No. 53
Gold Chain with big Dollar

Sl. No. 54
Gold Necklace with Dollar

Sl. No. 55
Gold Ring

Sl. No. 56
Hamsa Dollar
Sl. No. 50 GOLD BOWL
Acc. No. 317-1;
Weight: 24.950 grams; Diameter at the top: 4.9 cms.;
Height: 2.8 cms.;
Provenance: Chenna Samudram Village, Erode Taluk,
Erode District, Tamilnadu;
Period: Circa 15th Century AD;
Type: South Indian (Tamilnadu).

It is a small gold bowl probably used for feeding small children. Such bowls are used even now, though not in gold, but in silver or stainless steel.

Sl. No. 51 EAR RINGS (Maravattai kadukkan) – 1 pair
Acc. No. 321-1;
Weight: 3.840 grams; Diameter: 1.6 cms. each;
Provenance: Velakalahalli, Palacode Taluk,
Dharamapuri District, Tamilnadu;
Period: Circa 18th Century AD;
Type: South Indian.

These earrings resemble the Indian millipede. Therefore, they are called (Tamil - Maravattai - Indian millipede; Kadukkan – ear ring worn by males). These ear ornaments were worn by Indian males as the counterpart of the female earrings. They went out of fashion along with shaving the hair on the head in front and typing up in the back as a tuft. Now, that men in the West are wearing such ornaments, it has again become the fashion. A type of Indian jewellery goes West and is reimported. Strange are the ways of the Indian mind as it apes Western fashion.

Sl. No. 52 GOLD CHAIN - 2 Nos.
Acc. No. 372-1;
Weight: 23.210 grams; Length of the each chain: 60 cms.;
Provenance: Pandavaramangalam village, Kovilpatti Taluk,
Thoothukudi District, Tamilnadu;
Period: 20th Century AD;
Type: South Indian (Tamilnadu).

These chains appear to be modern chains re-made out of old jewellery. They have a small grain like structure. They are made of inferior gold. It may be about 70 years old.
Sl. No. 53 GOLD CHAIN WITH BIG DOLLAR
Acc. No. 360-1;
Weight: 120.76 grams; Length of the chain: 69.5 cms.;
Length of dollar: 11.2 cms.; Height: 5 cms.;
Length of each flower design: 3 cms.; Width: 2 cms.;
Provenance: Sirumalai village, Dindugul Taluk, Dindugul District, Tamilnadu;
Period: Circa 16th Century AD;
Type: South Indian.

This chain is entirely different from other chains. It possesses two round mohappus with flower designs on each side of the main dollar (pendant). It is entered in the Accession Register as ‘Dollar’. Dollar is a term used in Tamilnadu parlance for a pendant usually a round one. In one flower design all the four red stones are present, while in the other flower only three red stones are seen. On the other side no stones are available in the flower designs. Both sides of the chain are joined by a big dollar embedded with red and green stones and one blue stone in the centre. It may have been worn by local chieftains who ruled this area during the Naik rule in Madurai (King Tirumalai Naik and his successors). It is about 400 years old judged by the thinness of the chain attached.

Sl. No. 54 GOLD NECKLACE WITH DOLLAR
Acc. No. 350-1;
Weight: 23.876 grams; Length of the chain: 37 cms.;
Diameter of the dollar: 2.7 cms.;
Provenance: Muthuramalingapattinam village,
Tiruvadanai Taluk, Sivaganga District, Tamilnadu;
Period: 20th Century AD;
Type: South Indian (Tamilnadu).

This appears to be a re-made ornament with a modern design. There is a dollar with flower like designs. It has pearls made of gold at the edge. It is about 70 years old.
Sl. No. 55 GOLD RING
Acc. No. 350-3;
Weight: 5.080 grams; Height: 2 cms.; Diameter: 2 cms.;
Provenance: *Muthuramalingapattinam* village, Tiruvadanai Taluk, Sivaganaga District, Tamilnadu;
Period: 20\(^{th}\) Century AD;
Type: South Indian (Tamilnadu).

This may also be a remade finger ring. It possesses a modern design of a turbine or fan on its face. It is less than 30 years old. It was seized when an older ornament was melted to make this. This is a source of collections for this museum, though the original antique is lost in the process, which is unfortunate.

Sl. No. 56 HAMSA DOLLAR
Acc. No. 355-1;
Weight: 5.29 grams; Length (head to leg): 3.7 cms.;
Provenance: *Sirunila* village, Perambalur Taluk, Perambalur District, Tamilnadu;
Period: Circa 15\(^{th}\) Century AD;
Type: South Indian;
Metal: Gold.

This appears to be made of inferior gold, with space for embedding stones but the stones are not found in it. The tail is round and one leg is not found. It may be more than 500 years old. *Hamsa* is a mythical (extinct according to some) bird, the mount of God *Brahma*, the Creator among the Hindu Trinity. It separates milk from water in a milk-water mixture. This is used metaphorically to indicate the ability to separate the grain or essence from chaff or unwanted or useless things with useful things or thoughts.

Sl. No. 57 PIRAITHODU - 1 pair
Acc. No. 354-1;
Weight: 5.70 grams; Height: 1.8 cms.; Width: 2 cms.;
Provenance: *Meensurutti* village, Perambalur Taluk, Perambalur District, Tamilnadu;
Period: Circa 10\(^{th}\) to 12\(^{th}\) Century AD or 18\(^{th}\) Century AD;
Type: South Indian (Chola);
Metal: Stones set in gold.

It is an ear ornament with 23 semi precious white stones. The top portion is in the form of a lotus. Below is the form of a *pirai*
(Tamil for crescent), Thodu (Tamil for ear ornament). Below the crescent are gems set as a spoke of a wheel. The base and crescent each have seven stones, while the lotus flower has nine stones. There are two schools of thought. This writer holds the view that it is a Chola period ornament. Another school holds the view that it is a re-made ornament. This is based on its appearance, which is stated to be characteristic of the 18th – 19th Centuries AD.

Meensurutti village is part of the capital city of Gangaikondacholapuram established by Rajendra Chola (1014-1044 AD). Today it is such a small village that it is difficult to visualize it in its grandeur as part of the metropolis of the Chola Empire. The crescent moon is worn by Lord Siva in his headdress. The lotus is also a classic Hindu symbol. This ornament has been made in such a shape because the Cholas were great Saivites. Since the woman must have been somebody important, this adherence to the Chola cult. The stones are set in gold. The other school holds the view that such semi-precious stones set in gold is a post Vijayanagar phenomenon. The fact that it is from a Treasure-trove, that the village was sacked and declined at the end of the Chola empire and has not revived till date, that it is wrong to surmise that the Cholas who could create such masterpieces in bronze could not create this small jewel, all make us come to the conclusion that this can be a Chola piece.

Sl. No. 58 NOSE STUD
Acc. No. 354-5;
Weight: 1.15 grams; Height: 1 cms.; Width: 1.7 cms.;
Provenance: Meensurutti village, Perambalur Taluk,
Perambalur District, Tamilnadu;
Period: Circa 10th to 12th Century AD. of 18th Century AD.;
Type: South Indian (Tamil Nadu)
Metal: Semi-precious white stones set in gold.

This nose stud is of the same style as Acc. No. 354-1 seen above. It is embedded with nine - semi precious stones. It is in the shape of a hamsa (nearest modern equivalent is the swan). This stud was recovered from beneath the ground as a Treasure Trove. This is about 200 years old or 700- 800 years old, depending on one’s viewpoint as seen above. It is set with white semi-precious stones. This type is still worn by old women from rich families. However, they set it with
Sl.No. 57
Piraithodu - 1 pair

Sl. No. 58
Nose Stud

Sl.No. 59
Poothodu - 1 pair
Holograms - Jewellery

Gold poodi, gold anklet and a gold chain with 60 small gundus.

Gold rings with fish, dragon, lion motifs: mango, bell, hood shaped beads, leaf shaped gold ornaments and two pendants.

Gold pendant, two small peacocks, Thaalgundu in the shape of Pillaiyar, gold chain (two threads) with ten knots and two gold ear rings.
monds. This nose-stud and the *thodus* appear to be belong to the same set, probably owned by the same lady.

**Sl. No. 59 POOTHODU - 1 pair**

- Acc. No. 354-2;
- Weight: 3.88 grams; Diameter: 1.8 cms.;
- Provenance: *Meensurutti* Village, Perambalur Taluk, Perambalur District, Tamilnadu;
- Period: 20th Century AD;
- Type: South Indian (Tamilnadu);
- Metal: Gold.

It is an ear ornament with a flower like decoration. It may be a made ornament. The flower resembles chrysanthemum. Though it is from the same village of *Meensurutti*, we have dated it later based on the flower, which is not an ancient Indian motif, but introduced by the British or at the earliest by the Muslims. The metal also shows that it is not old. It can be dated to about 70 years before the present.
HOLOGRAPHEO COINS

The study of coins is called Numismatics. History cannot be reconstructed fully without the help of Numismatics. New historical facts or reflection of hitherto established facts occurs when coins are studied. Numismatics reveals the administrative set up, historical geography, economic, religious and cultural history of a country. Coins found in India and Indian coins found in other countries play a role in establishing links with known events and therefore Dating events.

Replacement of barter by coins is a milestone key event in the story of civilisation. Coins served as a common medium of trade and continued even after the introduction of paper money in the 17th Century AD. Coins narrate the history of the rulers who issued them, how they ruled and the general conditions in their age. The development of technology and art is also seen through coins. A more detailed account of coins is presented in the book, ‘Manual on the Numismatics Gallery in the Government Museum, Chennai’ written by this author (Kannan, Dr. R., 2003).

A coin is a piece of metal having a definite shape and weight and bearing recognized symbols on its face impressed upon it by a responsible authority. They state its value on its face. Coins of the same face value are uniform, unless the designs and/or value are changed deliberately at certain periods of time.

Coins of cowrie shells and other material like leather have been issued at certain points of time. The leather coins of Sultan Muhammad Bin Tughlak are very famous, as the first attempt at token currency. Coins of the same face value are uniform, unless the value is changed deliberately at certain periods of time. Various metals have been used for minting coins in different periods. Lead, tin, brass, nickel iron, electrum (an alloy of gold and silver) and poitin (an alloy of copper, zinc, lead and silver) and bullion (gold or silver with a large amount of base metal) have been the metals used. Potin and Electrum coins are described in the Manual on Numismatics (Kannan, Dr. R, 2003). Gold, silver, copper and bronze are the metals in general use. Aluminium, Nickel and Stainless Steel are in use in India.

Any museum keeps its rare objects in reserve except when they are specifically displayed as leading items. Most ancient coins are made of gold. Even when they are not made of gold, they are very valuable
for their antique value. These coins are therefore displayed as holograms. In this gallery, holograms of some of the rare coins are kept for view. It is a great coincidence that the opening of this gallery coincides with the 151st Anniversary celebrations of this museum. The coins in the gallery and their types are described here.

**Satamana Coins**

*Satamana* is a rare type of *Purana* (ancient coin). It is a long bent bar of silver weighing 560 grains (*Satamana* means one hundred *mana*, *mana* being the name of a weight – in today’s equivalent one *mana* is equivalent to 5-6 grains or 3.63 grams) (Sarkar, D.C., 1968, p.48). They have on one side a sun symbol at each end in most cases. The explanation is to be found in the *Kali Vilasa Tantra*. The *Bindu* or zero or cipher represents *Siva*. *Shunya*, the dot represents the *Para Brahma*, the Supreme Being. In most of the coins, the rays are shaped like a *Trisul* (Trident of Lord *Siva*). Rays are put around it to make it the sun (Prasad, Durga, 1934, p.22). This symbol has only one variation with the *Shadara Chakra* described below under Punch Marked coins. The other side is blank. *Panini*, the *Sanskrit* grammarian, who wrote the most ancient work on grammar dated to pre-history (Circa 8000 BC - 6000 BC) has made a mention of these coins in his work. A more detailed account is given in the Manual on the Numismatics Gallery (Kannan, Dr. R., 2003).

**Sl. No. 1. Bent Bar Satamana Coin**

**Acc. No. 767/1;**

**Weight:** 11.431 grams; **Length:** 4.4 cms.;

**Provenance:** Purchased (from Dr. T. Krishna Agarwal, Rawalpindi) through the Curator, Lucknow Museum 7.8.1942;

**Period:** Circa 600 BC;

**Metal:** Silver.

Obverse: A sun symbol at each end.

Reverse: Blank
Sl. No. 2. Bent Bar Satamana Coin  
Acc. No. 767/2;  
Weight: 11.264 grams; Length: 4 cms.;  
Provenance: Purchased (from Dr. T. Krishna Agarwal, Rawalpindi) through the Curator, Lucknow Museum 7.8.1942;  
Period: Circa 600 BC;  
Metal: Silver.  
Obverse: A sun symbol at each end. This identification is based as seen above on the rationale of Durga Prasad (Prasad, Durga, 1934, p.22). This is adopted in the book, Indian Numismatics by D.D. Kosambi (1981, p.25 and p.125). This is earlier than the Punch marked coins on which he has written, but the symbol is the same.  
Reverse: Blank  

Sl. No. 3. Bent Bar Satamana Coin  
Acc. No. 767/3;  
Weight: 11.278 grams; Length: 3.5 cms.;  
Provenance: Purchased (from Dr. T. Krishna Agarwal, Rawalpindi) through the Curator, Lucknow Museum 7.8.1942;  
Period: Circa 600 BC;  
Metal: Silver.  
Obverse: A sun symbol at each end  
Reverse: Blank  

Sl. No. 4. Bent Bar Satamana Coin  
Acc. No. 767/4;  
Weight: 11.207 grams; Length: 3.5 cms.;  
Provenance: Purchased (from Dr. T. Krishna Agarwal, Rawalpindi) through the Curator, Lucknow Museum 7.8.1942;  
Period: Circa 600 BC;  
Metal: Silver.  
Obverse: A sun symbol at each end.  
Reverse: Blank
Bent Bar Satamana Coins

Obverse

Reverse

Sl. No. 5

Punch Marked Coins

Sangam Pandya

Sl. No. 6

Sl. No. 7

Sl. No. 8

94
Sl. No. 5. Bent Bar Satamana Coin
Acc. No. 767/5;
Weight: 11.3398 grams; Length: 4.5 cms.;
Provenance: Purchased (from Dr. T. Krishna Agarwal, Rawalpindi,) through the Curator, Lucknow Museum 7.8.1942;
Period: Circa 600 BC;
Metal: Silver.

Obverse: A sun symbol at each end.
Reverse: Blank

**Puranas or “Punch Marked” Coin**

Ancient Indian coins are known as “punch marked” coins. The word “Punch-marked” has been used to distinguish it from “die-struck”. This name is derived from the method of manufacture peculiar to these coins. The symbols and marks on these coins were not “die-struck” as in the case of the modern coin, but are struck on its face by many separate punches. The punches were made irregularly at various points on the surface of the coin.

Sanskrit writers such as *Manu* and *Panini*, and the *Buddhist Jataka* stories have made mention of these coins.

An interesting feature of these coins is that they bear neither their date nor any names of kings. We only find a number of symbols punched on the face of these coins.

The punch-marked coins were in circulation till a thousand years before the beginning of the Christian era. These coins are discussed in greater detail in the Manual on the Numismatics Gallery (Kannan, Dr. R., 2003)

The symbols found on these coins are religious, mythological or astronomical in character. Usually the obverse of these coins shows a large number of symbols like Sun, Bull, Horse, Cow, Jackal, Fish, Elephant, Tree, Tiger and *Chakra* (discus held by Lord Vishnu, one of the Hindu Trinity), *Stupa and dharma chakra* (Buddhist symbols) or *chakra* (Hindu symbol) and on the reverse, none or at the most one or two symbols. There were usually five marks on the obverse. They had extra marks of bankers and miniature of the official marks on the reverse. These were used to solve the problem of obliterating and
debased value as a result of obliteration. In Asoka’s time, the mint itself placed one bold additional mark on the reverse in the centre to end all disputes (Gupta, P.L. et al., 1985, p.7).

A geometric figure or primitive Swastika symbol is seen on some coins.

The Shadara chakra is a special feature found on these coins. A full Shadara chakra has a circle with six arms. Its structure is a circle with a dot in the centre and an outside border. Six arms emanate from the circle-arrow heads (leaves) and taurean symbols are found on alternate arms. The Taurean symbol is a crescent on a circle (Hindu - Vrisabha). Durga Prasad refers to the Narasimha Tapani Upanishad in which the Shadara Chakra is described. This text states that six spokes drawn about a nabhi (like an umbilical knot) in the centre with termination as leaves or other symbols form the auspicious symbol of Shadara Chakra. This is like the swastika another ancient auspicious symbol, which has survived even today. The successor of this chakra of ancient India is the Sudarsana Chakra of Lord Vishnu (Prasad, Durga, 1934, p.29). The Shadara chakra is rarely seen in its full form (Kosambi, D.D., 1981, p.27). In the coins described here also, this is the case. The exact form has to be determined by comparison with similar coins. Kosambi has personally examined the hoard from which the coins described in this manual are taken in the 1950s. Chapter-9, 'The Bodenayakkanur hoard' of his book, ‘Indian Numismatics’ gives a more detailed account. They are ‘square’ type while the hoards from Khandesh have ‘round’ coins also. The coins have the sun, Shadara chakra, stupa like symbol, leaves with a stalk, a crescent -axe and a symbol on the reverse called a stylised fish now which Kosambi identifies as the stamp of the Mauryan mint on the reverse. He suggests that this hoard is from a peninsular king claiming descent from the Mauryas. He dates it to circa 2nd - 4th Century AD. The mark on the reverse is interpreted as a fish, the symbol of the Sangam Pandyas, since the hoard is from Bodenayakkanur, near Madurai. This interpretation seems reasonable, since the Mauryan Empire or its successors never stretched into Tamil country till the time of the Delhi Sultanate. It may be that the Madurai Pandya rulers used the Mauryan symbol either to claim glory or assert their legitimacy.

These punch-marked coins are referred to as Puranas in Hindu and Buddhist literature. They are also called as Karshapana coinage
of Magadha in the Nanda - Mauryan era. In South India they continued
to be in use up to 300 AD. The word ‘Purana’ usually means Hindu
mythological stories with a vague historical basis.

Sl. No. 6. Punch Marked Coin - Sangam Pandya
Acc. No. 749/1;
Weight: 1.39 grams; Dimension (Irregular rectangle): 1.3 x
1.2 cms.;
Provenance: Periyakulam, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC conventionally, but even goes up to
900 BC (Kannan, Dr., R., 2002, p.65);
Metal: Silver.

Obverse: Broken at the edge. Three leaves, a stalk, part of a Shadara
Chakra and a geometric design, which appears to be a primitive swastika.
Reverse: Looks like a stylished fish. One view is that it is the Mauryan
mintmark made to authenticate it; the fish type mark may be because
it is in Pandya country.

Sl. No. 7. Punch Marked Coin - Sangam Pandya
Acc. No. 749/2;
Weight: 1.435 grams; Dimension (Irregular rectangle):
1.2 x 1.3 cms.;
Provenance: Periyakulam, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Three leaves, sun, trisul (Trident, Weapon of Siva);
Reverse: Stylished fish - mint mark.

Sl. No. 8. Punch Marked Coin Sangam Pandya
Acc. No. 749/3;
Weight: 1.54 grams; Dimension (Irregular rectangle):
1.2 x 1.0 cms.;
Provenance: Periyakulam, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Two leaves, Shadara Chakra, Trisul, stupa (a hemispherical
dome- derived from the Sanskrit root ‘stup’ to collect and means heap
or mound usually containing relics of the Buddha);
Reverse: Stylished Fish - mintmark.
Sl. No. 9. Punch Marked Coin *Sangam Pandya*
Acc. No. 749/4;
Weight: 1.28 grams; Dimension (Square): 1.1 x 1.2 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Two leaves, a portion of *Shadara Chakra*, *Trisul* and Sun
Reverse: Stylised Fish - mint mark.

Sl. No. 10. Punch Marked Coin *Sangam Pandya*
Acc. No. 749/5;
Weight: 1.43 grams; Dimension (Irregular rectangle):
1.1 x 1.3 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: Sun, *trisul* with an axe attached, two leaves, *stupa*, part of a *Shadara Chakra*.
Reverse: Stylised Fish - mint mark.

Sl. No. 11. Punch Marked Coin *Sangam Pandya*
Acc. No. 749/6;
Weight: 1.85 grams; Dimension (Square): 1.0 x 1.0 cms.;
Provenance: *Periyakulam*, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.

Obverse: *Shadara Chakra*, *stupa*, five leaves, *trisul* with axe attached
Reverse: Part of a stylized fish - mint mark.
Punch Marked Coins

Sangam Pandya

Obverse

Sl. No. 9

Reverse

Sl. No. 10

Sl. No. 11

Sl. No. 12
Sl. No. 12. Punch Marked Coin - Sangam Pandya
Acc. No. 749/7;
Weight: 1.47 grams; Dimension (Irregular square):
  1.2 x 1.2 cms.;
Provenance: Periyakulam, Bodinayakanur Taluk,
           Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.
Obverse: Three leaves, Trisul and stupa, part of a Shadara Chakra;
Reverse: Part of a stylised fish - mint mark.

Sl. No. 13. Punch Marked Coin Sangam Pandya
Acc. No. 749/8;
Weight: 1.61 grams; Dimension (Irregular shape): 1.3 x 1.2 cms.;
Provenance: Periyakulam, Bodinayakanur Taluk,
           Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.
Obverse: Three leaves, portion of a Shadara Chakra, stupa and a
         primitive swastika (identified as a geometric shape by other
         writers except Durga Prasad as seen above);
Reverse: Part of a stylised fish - mint mark.

Sl. No. 14. Punch Marked Coin - Sangam Pandya
Acc. No. 749/9;
Weight: 1.55 grams; Dimension (Irregular shape):
  1.2 x 1.3 cms.;
Provenance: Periyakulam, Bodinayakanur Taluk,
           Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.
Obverse: Four leaves, Sun, Shadarachakra - Taurean and arrow
         symbols, stupa, Trisul
Reverse: The Mauryan mint mark to authenticate it. This cannot be
         described as a stylised fish by any stretch of imagination.

101
Sl. No. 15. Punch Marked Coin - Sangam Pandya
Acc. No. 749/10;
Weight: 1.42 grams; Dimension (Rectangle): 1.0 x 1.2 cms.;
Provenance: Periyakulam, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.
Obverse: Four leaves, portion Shadara Chakra, stupa and a geometric shape that is a swastika;
Reverse: Stylised Fish.

Sl. No. 16. Punch Marked Coin Sangam Pandya
Acc. No. 749/11;
Weight: 1.655 grams; Dimension (Rectangle): 1.0 x 1.3 cms.;
Provenance: Periyakulam, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.
Obverse: Part of a Shadara Chakra - 3 arms are visible, stupa, and three leaves;
Reverse: Stylised Fish - mint mark.

Sl. No. 17. Punch Marked Coin - Sangam Pandya
Acc. No. 749/12;
Weight: 1.54 grams; Dimension (Rectangle): 1.0 x 1.2 cms.;
Provenance: Periyakulam, Bodinayakanur Taluk,
Madurai District, Tamilnadu;
Period: Circa 300 BC;
Metal: Silver.
Obverse: Portion of a Shadara Chakra; three leaves, Stupa and a Trisul with axe;
Reverse: Stylised Fish - mint mark.
Sl. No. 18. Punch Marked Coin - *Sangam Pandya*  
Acc. No. 749/13;  
Weight: 1.56 grams; Dimension (Rectangle): 1.0 x 1.5 cms.;  
Provenance: *Periyakulam*, Bodinayakanur Taluk,  
Madurai District, Tamilnadu;  
Period: Circa 300 BC;  
Metal: Silver.

Obverse: Five leaves, *Stupa, Trisul* with axe, portion of a *Shadara Chakra*;

Reverse: Stylised Fish - mint mark.

Sl. No. 19. Punch Marked Coin - *Sangam Pandya*  
Acc. No. 749/14;  
Weight: 1.225 grams; Dimension (Irregular Square):  
1.3 x 1.3 cms.;  
Provenance: *Periyakulam*, Bodinayakanur Taluk,  
Madurai District, Tamilnadu;  
Period: Circa 300 BC;  
Metal: Silver.

Obverse: *Stupa*, two leaves, Sun and a Geometric shape in the form of  
two plus signs indicating prosperity (a slight cut in the edge of the coins).  
This is an Indus Valley sign (Kannan, Dr., R., 2000, p. 46).

Reverse: Stylised fish - mint mark.

Sl. No. 20. Punch Marked Coin - *Sangam Pandya*  
Acc. No. 749/15;  
Weight: 1.20 grams; Dimension (Irregular rectangle): 1.0 x  
1.2 cms.;  
Provenance: *Periyakulam*, Bodinayakanur Taluk,  
Madurai District, Tamilnadu;  
Period: Circa 300 BC;  
Metal: Silver.

Obverse: Three leaves, portion of a *Shadara Chakra, Stupa* and *Trisul*,  
portion of a geometric figure;

Reverse: Stylised Fish - mint mark.
Roman Coins

A large quantity of Roman Imperial Coins has been found in India, largely in present Tamilnadu. The references in the Tamil Sangam works to Yavanas bringing wine to the Tamil country indicates that the Yavanas were Greeks and Romans, as wine was one of the chief commodities exported from the Mediterranean world. Exchange of wine and gold took place. Iron and steel was exported from Kodumanal near Erode in Tamilnadu to Rome. Trade with Rome meant that Roman gold coins in large quantities came to Tamilnadu. The Tamils usually accepted only gold coins. Gold coins are called ‘solidos’ and ‘aures’, silver ‘denarius’ and copper ‘asses’ and ‘folles’. There are also brass coins found near Thanjavur (Aravamuthan, T.G., 2002, p.16).

The Roman Coins are considered to be fine representatives of numismatic art in the ancient world. Roman coins usually portray royal figures on the obverse. The reverse displays Princesses and Queens, birds, animals, angels, public buildings, weapons and historical events.

Coins of the Roman Emperor Tiberius with the inscription ‘Pontiff Maxim’ are popularly known as trade coins. These are undated issues, but scholars place them between 14 AD and 37 AD. They are said to have been specially issued by the Romans to trade with India. The coin in the collection of this museum, which is considered to be in the best condition, has the word ‘Maxim’ slightly attenuated.

These types of coins issued by Augustus and continued by his adopted son Tiberius, are referred to as GL Caesarus and Pontiff Maxim type. There are a large number of imitations also. There are actual counterfeits, copies made in terracotta etc (bullae). Some have the obverse and reverse of two different periods, i.e. obverse of Antoninus Pius with reverse of another period say Hadrian. The cut marks on some coins could be authentication after testing the genuineness. Since they were full bodied coins (i.e. face value was determined by metal value – gold in most cases) they could not be demonetised by slashes as contended sometimes (Radhakrishnan, P.V., 1999, p.10 and Kannan. Dr. R, 2003, Coin No. 11).
Punch Marked Coins
Sangam Pandya

Obverse

Sl.No. 17

Reverse

Sl.No. 18

Sl.No. 19

Sl.No. 20

105
Roman Coins

Obverse

Sl.No. 21  Vespasian

Reverse

Sl.No. 22  Faustina

Sl.No. 23  Commodus

Sl.No. 24  Domitian
Sl. No. 21. Roman - Vespasian
Acc. No. 822/4;
Weight: 7.225 grams; Diameter: 2.0 cms.;
Provenance: Kadmat Island, Amandivi Group, Lakshadweep
(purchased from a private individual through
the Collector of Canara in 1949);
Period: 69 - 79 AD;
Metal: Gold.

Obverse: Bust of Vespasian. Legend-IMP VESPASIAN. T CAESAR.
(Imperator Vepasian, Caesar i.e. Emperor Vespasian, Caesar, the last
title was assumed by Roman Emperors after Octavius, the nephew of
Julius Caesar took this title and called himself Augustus Caesar. Till
Hadrian, the Emperors gave themselves these two titles. After,
Hadrian, the reigning Emperor was called Caesar Augustus and the
heir apparent Caesar.

Reverse: Bull butting to the right. Legend – COS –III i.e. Consul for
the 4th time. The Emperors were not so particular about prompt
renewal of their judicial power as their executive power. The single
bar instead of the two bars normally used and also four lines instead
of ‘IV’ is common in ancient Rome. (Kannan.Dr.R., Chennai, 2003,
Coin No.16)

Sl. No. 22. Roman - Faustina
Acc. No. 838;
Weight: 7.04 grams; Diameter: 2.00 cms.;
Provenance: Bhimavaram, West Godavari, Andhra Pradesh;
Period: 138 AD - 141 AD;
Metal: Gold.

Obverse: Bust of FASTINA. Legend-DIVA FAV(U)STINA - Diva
means consecrated Empress.

Reverse: Goddess Venus standing facing left. Legend- AUGUSTA -
the female form of Augustus. She is the wife of Antoninus Pius.
(Kannan.Dr.R., 2003, Coin No.16)
Sl. No. 23. Roman - Commodus
Acc. No. 822;
Weight: 7.385 grams; Diameter: 2.0 cms;
Provenance: Kadmat Island, Amandivi Group, Lakshadweep
(purchased from individual through the Collector of Canara in 1949);
Period: 176 AD - 192 AD;
Metal: Gold.
Obverse: Bust of Commodus. Legend – DIVUS - M - ANTONINUS PIUS. Divus means - Consecrated Emperor - M - Abrreviaton for Maxim i.e. Chief. ANTONINUS PIUS is the name.
Reverse: RUGUS. Legend-CONSECRATIO - Rugus usually means Funeral Pyre; Consecratio means deification of the Emperor i.e. deification of the Empero rby a fire rite in this context - (Kannan.Dr.R., 2003, Coin No.15)

Sl. No. 24. Roman - Domitian
Acc. No. 324/148;
Weight: 7.56 grams; Diameter: 1.8 cms.;
Provenance: Karivalamvandanallur, Sankarankoil Taluk, Tirunelveli District, Tamilnadu;
Period: 181 - 196 AD;
Metal: Gold.
Obverse: Bust of Domitian. The legend is from left to right - Domitianus – Augustus.
Reverse: Goddess Minerva standing facing left. Legend – Germanicv(u)s COS XVII.

Germanicus means Honour conferred for the victory over Germany. COS stands for Consul denoting exercise of judicial power by the Emperor. XVII denotes the 17th renewal usually year of the judicial power. TR.P. (Tribunicia Potestas) denotes the exercise of execuctive power, which was renewed without break. The same care was probably not taken with judicial power. (Radhakrishnan, P.V., 1999, p. 7), (Kannan.Dr.R.,2003, Coin No.16)
Sl. No. 25. Roman - Pendant  
Stock Register Coin No.209;  
Weight: 18.87 grams; Diameter: 5.4 cms.;  
Provenance: Unknown;  
Period: About 3rd Century AD;  
Metal: Gold.

Obverse: The design on the obverse stands out in very high relief and represents a boldly modelled bust of a figure wearing a veil over the head. The features seem to be those of a matron, Roman or Greek. The veil is worn in the manner of fashionable ladies, who are represented on Greek and Roman coins till about the beginning of the 3rd Century AD.

Reverse: The devices on the reverse are in low relief. So it is difficult to identify the devices. The reverse has a damaged figure in outline not recognisable as also an inscription around the edge, which is undecipherable. (Kannan.Dr.R., 2003, Medal No.17)

Coins of Guptas

The Gupta era started about 320 AD, when Chandragupta I ascended the throne. The period of the Gupta dynasty lasted roughly between 300 AD and 550 AD.

The gold coins of the Guptas with their many types and varieties are the first examples of purely North Indian Art. For the first time, Indian coins have their legend (inscriptions) in pure Sanskrit in Nagari script.

The three famous kings of this dynasty are Samudra Gupta I, Chandra Gupta II and Kumara Gupta. The different types of coins represented events in the life of the ruler or simply stated the ruler’s prowess. These types of coins are of the highest quality. They are on par with the finest of Greek, Roman and Renaissance Coinage of the West.

The Gupta coins are usually of Gold. On one side of these coins, we find the King standing and making oblations before an altar.

On the other side, we find the Goddess Lakshmi seated on a throne or on a lotus seat, or sometimes the figure of the queen herself.
Sl. No. 26. Samudra Gupta Coin  
Stock Register Coin No.2;  
Weight: 7.61 grams; Diameter: 2.1 cms.;  
Provenance: Unknown;  
Period: 326 - 375 AD;  
Metal: Gold.

Obverse: The Coin shows on one side the king holding a standard and performing a sacrifice before an altar. Behind the altar is a Garuda on the standard. The legend in Sanskrit, Nagari script reads "Samudra".

Reverse: The other side shows the Goddess Lakshmi seated on a throne, her feet resting on a lotus. The inscription reads, "Parakrama" in Sanskrit in Nagari script meaning 'powerful'. Goddess Lakshmi is holding a lotus in her left hand (Kannan Dr. R., 2003, Coin No.18).

Sl. No. 27. Samudra Gupta Coin  
Stock Register Coin No.3;  
Weight: 7.17 grams; Diameter: 2.0 cms.;  
Provenance: Unknown;  
Period: 326 - 375 AD;  
Metal: Gold.

Obverse: The Coin shows on one side the king holding a standard and performing a sacrifice before an altar. Behind the altar is a Garuda on the standard. The legend in Sanskrit, Nagari script reads "Samudra".

Reverse: The other side shows the Goddess Lakshmi seated on a throne, her feet resting on a lotus. The inscription reads, "Parakrama" in Sanskrit in Nagari script meaning 'powerful'. The lower right side portion is blank. This coin is shown just to show the subtle changes in coins - how one differs from the other, in this case from the previous one.
**Coins of Guptas**

- **Sl. No. 25** Roman Pendant
- **Sl. No. 26** Samudra Gupta
- **Sl. No. 27** Samudra Gupta
- **Sl. No. 28** Samudra Gupta
Coins of Guptas

Obverse  Reverse
Sl. No. 29  Chandra Gupta II

Sl. No. 30  Chandra Gupta II

Coins of Eastern Chalukyvas

Sl. No. 31  Raja Raja Coin

Sl. No. 32  Raja Raja Coin
Sl. No. 28. Samudra Gupta Coin  
Stock Register Coin No.6;  
Weight: 8.26 grams; Diameter: 1.9 cms.;  
Provenance: Unknown;  
Period: 375 AD - 413 AD;  
Metal: Gold.

This coin is similar to the previous two coins. This coin is shown just to show the subtle changes in coins - how one differs from the others, in this case from the previous coins.

Sl. No. 29. Chandra Gupta II - Gupta Coin  
Stock Register Coin No. 8;  
Weight: 8.19 grams; Diameter: 1.8 cms.;  
Provenance: Unknown;  
Period: 375 - 413 AD;  
Metal: Gold.

Obverse: Chandra Gupta II, the legendary Vikramaditya, was a great patron of learning and fine arts. On one side of the coin the king is standing. He is grasping a bow in the left hand and holding an arrow in the right. There is a Garuda standard and the legend reads, “Chandra” in Nagari script. The inscription is not clear.

Reverse: The other side has Goddess Lakshmi seated on a lotus. The inscription on this side reads, “Vikramah”. Goddess Lakshmi is holding a lotus in her left hand. Cornucopiae and noose are seen on the right of Lakshmi. The left hand of Lakshmi is in Katyavilambita pose. (Kannan, Dr. R., 2003, Coin No.19).

Sl. No. 30. Chandra Gupta II - Coin  
Acc. No. 574/1;  
Weight: 7.65 grams; Diameter: 1.8 cms.;  
Provenance: Purchased through Director of State Archaeology, Gwalior;  
Period: 375 - 413 AD;  
Metal: Gold.

This coin is similar to the previous one except that the left hand of Lakshmi is lifted above in this coin.

Coins of the Eastern Chalukyas

In 624 AD, Kubja Vishnurwardhana, the brother of Pulikesi II established the Eastern Chalukyan dynasty. It continued till 1070 AD except for a short period of 27 years from 973 AD to 1000 AD.
The capital of the Eastern Chalukyan kingdom was Vengi. This dynasty was overthrown by the Cholas.

The Eastern Chalukyan coins have as their insignia, the boar, in the centre, around which, each letter of the king’s name “Sri Raja Raja Sa” in Telugu / Kanarese script is punched separately. The other side is blank.

Sl. No. 31. Eastern Chalukya: Raja Raja Coin
Acc. No. 808/16;
Weight: 4.34 grams; Diameter: 3.4 cms.;
Provenance: Dowlaishwaram, East Godavari District,
Andhra Pradesh;
Period: 1012 - 1062 AD;
Metal: Gold.

Obverse: The coin has seven punch marks. A boar is in the centre with a lamp on each side. A Goad, an Umbrella and two chamaras are also depicted. Around the edge are six punch marks the Telugu - Kanada letters, Sri Ra Ja ra ja sa in each punch.

Reverse: Blank

Sl. No. 32. Eastern Chalukya King: Raja Raja Coin
Acc. No. 808/36;
Weight: 4.36 grams; Diameter: 3.5 cms.;
Provenance: Dowlaishwaram, East Godavari District,
Andhra Pradesh;
Period: 1012 - 1062 AD;
Metal: Gold.

Obverse, Reverse: Similar to the above-mentioned coin Acc. No. 808/16 except small cracks, which are obvious. This coin is included for better clarity. Besides two coins are needed for holography to shoot obverse and reverse in a single snap.

Coins of the Imperial Cholas

Between the ninth and thirteenth centuries of the Christian era, the Chola Kings, held sway over the whole of the South India. During this period they conquered territories up to the Deccan and subdued even Ceylon. Cambodia, Vietnam, Burma, Thailand (Siam), Laos and the Far East Islands like Bali, came under their spell. Pazhayarai near Kumbakonam was their principal administrative capital.
The important and famous emperors of this dynasty are *Raja Raja* I - the Great, his son *Rajendra* I and *Rajendra Kulothunga*.

The *Chola* coins are usually of copper, although silver and gold coins were also issued by the *Chola* Kings.

Generally his coins have the legend in Sanskrit “Sri Rajendra” and the emblems, tiger and fish on both sides.

*Rajendra Chola*, the son of *Raja Raja*, is also known as Gangaikonda Chola for his trip of conquest right up to the Ganges. On either side of this coin is found a seated tiger along with a lamp-stand, a fish and a bow. Below the lamp-stand, is a two line Sanskrit legend Gangai (*ko*) da Chōla. The other side of this coin is similar to the first side. (Kannan, Dr. R., 2003, Coin No.25)

**Sl. No. 33. Rajendra Chola Coin**

Acc. No. 924/1;

Weight: 4.41 grams; Diameter: 1.9 cms.;

Provenance: Unknown (Bought from someone in Madras-17);

Period: 1014-1044 AD;

Metal: Inferior Gold

Obverse: Bow, tiger, two fish and *Gangai Konda Chola* in Sanskrit, *Nagari* script.

Reverse: Same as obverse.

**Coins of Kulothunga-I (1070-1122 AD)**

*Rajendra Kulothunga* I was the last of the great *Cholas*. The gold coins of *Kulothunga* commemorate his conquest of Malaysia, Singapore and Burma (Myanmar).

The commemorative coins bear tiger, fish and bow in the centre. On the margin of the coins are found the legends “*Kataikonda Chola*” or ‘*Malainadu Konda Chola*’ each letter of which is punched separately. They are in Tamil script.
Sl. No. 34. Kulothunga - *Katai konda* Chola Coin
Acc. No. 808/66;
Weight: 4.34 grams; Diameter: 3.2 cms.;
Provenance: *Dowlaiashwaram*, East Godavari District, Andhra Pradesh;
Period: 1070 - 1122 AD;
Metal: Gold.

Obverse: Two fish, a tiger, a bow and two lamp stands in the centre. The legend near the edge in punches reads *katai konda chola*

Reverse: Blank

Sl. No. 35. Kulothunga - *Katai konda* Chola Coin
Acc. No. 808/67;
Weight: 4.233 grams; Diameter: 3.3 cms.;
Provenance: *Dowlaiashwaram*, East Godavari District, Andhra Pradesh;
Period: 1070 - 1122 AD;
Metal: Gold

Obverse, Reverse: Similar to the above-mentioned coin Acc. No. 808/66. This coin is included since two coins are needed for holography to shoot obverse and reverse in a single snap.

Sl. No. 36. Kulothunga - *Malainadu Konda* Chola
Acc. No. 808/103;
Weight: 4.346 grams; Diameter: 3.1 cms.;
Provenance: *Dowlaiashwaram*, East Godavari District, Andhra Pradesh;
Period: 1070 - 1122 AD;
Metal: Gold.

Obverse: Two fish, a tiger, a bow and two lamp stands in the centre. The legend near the edge in punches reads *Malai nadu konda chola*

Reverse: Blank
<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Coin Description</th>
<th>Obverse</th>
<th>Reverse</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>Rajendra Chola Coin</td>
<td><img src="image1.png" alt="Obverse" /></td>
<td><img src="image2.png" alt="Reverse" /></td>
</tr>
<tr>
<td>34</td>
<td>Kulothunga - Katai konda Chola Coin</td>
<td><img src="image3.png" alt="Obverse" /></td>
<td><img src="image4.png" alt="Reverse" /></td>
</tr>
<tr>
<td>35</td>
<td>Kulothunga - Katai konda Chola Coin</td>
<td><img src="image5.png" alt="Obverse" /></td>
<td><img src="image6.png" alt="Reverse" /></td>
</tr>
<tr>
<td>36</td>
<td>Kulothunga - Malainadu Konda Chola Coin</td>
<td><img src="image7.png" alt="Obverse" /></td>
<td><img src="image8.png" alt="Reverse" /></td>
</tr>
</tbody>
</table>
Coins of Imperial Cholas

Obverse  
Sl.No. 37  Kulothunga - Malainadu Konda Chola Coin

Reverse

Coins of Kongu Cheras

Sl.No. 38  Kongu Chera Coin

Coins of vijayanagar Empire

Sl.No. 39  Krishnadevaraya Coin

Sl.No. 40  Achyutaraya Coin
Sl. No. 37. Kulothunga - Malnadu Konda Chola
Acc. No. 808/96;
Weight: 4.371 grams; Diameter: 3.1 cms.;
Provenance: Dowlaishwaram, East Godavari District,
Andhra Pradesh;
Period: 1070 - 1122 AD;
Metal: Gold.

Obverse, Reverse: Similar to the above-mentioned coin Acc. No. 808/103. This coin is included since two coins are needed for holography to shoot obverse and reverse in a single snap.

Coins of Kongu Cheras (8th - 13th Century AD)

The Cholas ruled as imperial overlords in the Kongu region (Coimbatore and Salem region) in the 10th and 11th Centuries AD with the Cheras as feudatories. Their descendants were called as Kongu Cheras and ruled the north west of the Kongu region. They issued coins in gold, silver and copper. Their coins bear the elephant device on the obverse and a floral design on the reverse.

Sl. No. 38. Kongu Chera Coin
Acc. No. 1027/5;
Weight: 3.81 grams; Diameter: 1.4 cms.;
Provenance: Nagachi, Ramanathapuram District, Tamilnadu;
Period: 8th - 13th Century AD;
Metal: Gold.

Obverse: Ornamented Elephant
Reverse: Floral design. (Kannan.Dr.R., 2003, Coin No.23)

Coins of the Vijaynagar Empire (1336-1565 AD)

In the fourteenth century AD, the last great Hindu Kingdom of Vijaynagar was born. Harihara I and his brother Bukka in 1336 AD established this Hindu dynasty.

There were four main dynasties of the Vijaynagar Kings. The Sangama dynasty was the first one, under which the empire was started. The second, Saluva dynasty was merely a transitory dynasty for two decades. The third was the Tuluva dynasty, under which Vijaynagar empire reached its zenith. The last was the Aravidu dynasty. The empire collapsed after the great battle of Talaikottai in 1565 AD. Its chieftains retained supremacy in their respective areas. It came to
a close finally in the 17th century AD, when all the Nayaks as the feudatories were known also declined.

There was all-round improvement in coinage in the Vijaynagar period. Coins were minted in gold, silver and copper. One of the remarkable contributions of the Vijaynagar Empire greatly improved in the currency system in South India. The matrix method i.e. using die cast was adopted instead of the punch method. A uniform weight standard for the pagoda was introduced, the shape and metallic values of the different coins were fixed and the coinage in general was sub-divided into several denominations. The coins were mostly "Varahas" or Pagodas. These Pagodas lasted till 1835 AD in different forms in South India.

A number of devices are found on Vijaynagar gold and copper coins. The most common of these are the bull (Vrishabha) the elephant, various Hindu deities (Siva and Parvati, Krishna, Vishnu, Venkateswara and Hanuman) and a double-headed eagle (Gandhabherunda) holding an elephant in its beak and claw. The puranic story for this is dealt with in the Manual on the Numismatic Gallery in the Government Museum, Chennai, (Kannan.Dr.R., 2003, Coin No. 31)

The early Kings of the Vijaynagar dynasty, Harihara I and Bukka used Kanarese script for the legends on their coins. Devanagari was substituted for Kanarese in coins during the reign of Harihara II and the kings who reigned after him.

Sl. No. 39. Krishnadevaraya Coin
Acc. No. 694/7;
Weight: 3.37 grams; Diameter: 1.2 cms.;
Provenance: Savaragundam, Patapatnam Taluk, Visakhapatnam District, Andhra Pradesh;
Period: 1509 AD - 1530 AD;
Metal: Gold.
Obverse: This gold varahan has on one side the figure of Vishnu seated
Reverse: A three-line legend in Sanskrit in Nagari script, Sri Pratapa Krishna Raya is seen. (Kannan.Dr.R., 2003, Coin No.31)
Sl. No. 40. Achyutaraya Coin  
Acc. No. 611/1;  
Weight: 1.69 grams; Diameter: 1.0 cms.;  
Provenance: Maduranthakam, erstwhile Chengalpattu District, Tamilnadu;  
Period: 1530-1542 AD;  
Metal: Gold.

Obverse: Gandabherunda, (double headed eagle).

Reverse: Legend in Sanskrit “Achyuta Raya”. (Kannan.Dr.R., 2003, Coin No. 31)

Coins of the Mothuls (1526 - 1707 AD)

The Great Mothuls issued a lot of coins over a period of two centuries through different mints in several parts of India. These coins are miniature works of art designed by outstanding artists. The beauty of workmanship available during the Mothul period (16th to 17th Century AD) is attested by these coins.

Akbar used his coins to propagate his “Divine faith”. He started issuing coins in copper and silver.

The Mothul copper coins were based on Sher Sha’s “dam” which weighed 320 to 330 grains. The silver rupee, which was based on the Sher Sha currency, was the most famous Mothul coin. The rupee maintained its standard weight of 178 grains with little variation. Coins with denominations of half, quarter, one-eighth and one-sixteenth of a rupee were also minted.

Akbar minted both round and square coins. The coins with names of the Persian Solar months were called Illahi coins that were minted in March 1579 AD.

The standard gold coin of the Mothuls was the ‘Mohur’ of about 11 grams. Half and quarter Mohurs were also occasionally issued. The legends on the Mughal coins were in Persian usually.

Zodiacal Coins

Jehangir (1605-1627 AD) struck a series of Zodiac Mohurs. Jehangir took a personal interest in his coinage and ordered the production of the coins with signs of the zodiac in his 13th regnal year (1618). Previous to this, the usual convention was that on one face of
the metal, the mint stamped its name and on the reverse the name of the place and the month and the year of the reign. But the zodiacal issues show pictorial representations of the signs of the zodiac instead of the month. Jehangir’s zodiacal coins are unique in Moghul coinage.

Sl. No. 41. Jehangir Coin  
Stock Register Coin No.1;  
Weight: 10.81 grams; Diameter: 2.0 cms.;  
Provenance: Unknown;  
Period: 1605 AD - 1627AD;  
Metal: Gold.

Obverse: This is a coin of Jehangir depicts at sign of the zodiac. The representation of the signs of the zodiac is a new idea. On this coin the sign of the zodiac represented is that of *Vrishabha* (Bull, Taurus).

Reverse: The other side has a Persian couplet, which translated into English reads, “the face of gold received ornaments at Agra from Jehangir Shah, Shah Akbar’s son” (Kannan Dr.R., 2003, Coin No.31)

Sl. No. 42. Jehangir Coin  
Stock Register Coin No. 2;  
Weight: 10.86 grams; Diameter: 2.0 cms.;  
Provenance: Unknown;  
Period: 1605 AD - 1627 AD;  
Metal: Gold.

Obverse: Front part of a goat and tail of a fish. This is a representation of Aries, the first sign of the Zodiac depicted with artistic licence

Reverse: Jehangir Shah, the son of Akbar Shah - Rupaiya - minted at Agra - 1031 A.H. (Kannan Dr. R., Coin No. 36).

**Coins of Mysore Sultans (1772 - 1799 AD)**

Though the Mysore Sultans ruled for about three decades only, they produced a variety of coins. Hyder Ali struck copper coins with elephant figures at Srirangapatna in the last two years of his reign. They form the model for the extensive series of copper coins issued by his son Tipu Sultan.

Though an orthodox Muslim, Hyder minted gold pagoda coins, with the figure of Siva and Parvati on one side. On the other side of the coin is inscribed the first letter of Hyder’s name in Persian. Tipu Sultan, the son of Hyder Ali continued his father’s Pagodas and
Fanams. Tipu minted gold Mohurs, silver rupee and copper cash (a type of coin, kasu is the name given to money even today) from different mints. His coins are named after either a Caliph or a Saint. The Persian inscriptions in Tipu’s gold and silver coins are religious in character. The elephant devices of the Wodeyar kings were also adopted by Tipu in his copper coins.

Sl. No. 43. Haider Ali Coin
Acc. No. 799/24;
Weight: 3.42 grams; Diameter: 1.2 cms.;
Provenance: Sidhout, Cuddapah District, Andhra Pradesh;
Period: 1772 AD - 1782 AD;
Metal: Gold.

Obverse: In this coin, Haider Ali continues to inscribe on one-side Hindu deities, the figures of Siva and Parvati. Siva holds the trident and deer in his upper hands.

Reverse: On the reverse side of the coin is inscribed the first letter of Hyder’s name in Persian. (Kannan.Dr.R., 2003, Coin No.37)

Coins of Mysore Wodeyars

The Wodeyar dynasty ruled Mysore from 1578 AD till 1947 AD. A short break was caused by the rule of the Mysore Sultans. Before Hyder Ali, Kantheerava Narasa Raja Wodeyar was the King of Mysore from 1638 till 1659 AD. He issued very small gold fanam (equivalent of the rupee) bearing his name in Kanarese on one side and on the other side with the figure of Narasimha avatar of Vishnu. These fanams are small in size.

The Wodeyar dynasty was restored after 1799 AD. Krishna Raja Wodeyar, a child of five was made the king. The gold Varahans of Krishna Raja Wodeyar bear his name in Sanskrit in Devanagari script on one side and the figure of Uma Maheswara on the other. He minted silver fanams, double fanams and single fanams. The elephant was replaced on the copper coins by the lion.
Sl. No. 44. Krishna Raja Wodeyar Coin
Acc. No. 504/4;
Weight: 3.43 grams; Diameter: 1.1 cms.;
Provenance: Bellary, Karnataka;
Period: 1799 - 1868 AD;
Metal: Gold.

Obverse: After the death of Tipu at the battle of Srirangapatnam in 1799 AD, the English restored Mysore to its old Hindu Kings, the Wodeyars. A boy, Krishnaraja, was installed on the throne. This gold varahan of Krishnaraja has on the obverse side, figures of Siva and Parvati.

Reverse: The reverse side has a three-line Sanskrit legend in Devanagari script, Sri Krishna Raja. (Kannan.Dr.R., 2003, Coin No.40)

**Venetian Coins**

From a very early period South Indian rulers had commercial interaction with the west. This is quite evident from the discovery of Roman, Arab, Venetian and other coins of Europe in South India.

Venetian coins came into India from the fifteenth century AD and continued to come till the closing period of the eighteenth century AD, when the Venetian Republic fell to Napoleon. Venetian sequins did not serve as internal currency but were valued on the basis of their metal value at various ports. Venetian coins occur in considerable quantity in South India and were used for jewellery.

Venetian coins were made of gold. The designs on the obverse and reverse of the coins are the same. The legends are also constant. Variation takes place on the obverse depending on the names of the Doge (Duke). This varies with the Duke in whose time the coins were issued.
Coins of Moghuls

Obverse

Si.No. 41 Jehangir Coin

Reverse

Si.No. 42 Jehangir Coin

Coins of Mysore Sultans

Si.No. 43 Haider Ali Coin

Coins of Mysore Wodeyar

Si.No. 44 Krishna Raja Wodeyar Coin
Venetian Coins

Obverse
Sl. No. 45   Venetian Doge: Paola Renier Coin

Reverse

Sl. No. 46   Venetian Doge: Paola Renier Coin

Ramatanka

Sl. No. 47   Ramatanka

Indo-British Coins

Sl. No. 48   Old Star Pagoda
Sl. No. 45. Venetian Doge: Paola Renier Coin
Acc. No. 13;
Weight: 3.50 grams; Diameter: 2.1 cms.;
Provenance: Malabar, Kerala;
Period: 1779 - 1789 AD;
Metal: Gold.

Obverse: St. Mark handing over the flag to the Doge. The legend SM V E NE T (St. Mark of Venice) and PAUL RAINER (the name of the Doge). DUX standing at the top in the middle (Dux - leader). The different spellings are as per T.G. Aravamuthan (1999).

Reverse: The Standing Savior, with nimbus and surrounded by stars is enclosed by an oval of dots. Legend round the rim. SIT. T. XPE. DAT. Q. TV REGIS. ISTE. DVCA (Sit tibi, Christe, datus, quem tu Regis, iste, ducatus, "Let this duchy which thou rulest be dedicated to thee, O Christ!") (Aravamuthan, T.G., 1999, p.52).

Sl. No. 46. Venetian Doge: Paola Renier Coin
Acc. No. 14;
Weight: 3.40 grams; Diameter: 2.1 cms.;
Provenance: Malabar, Kerala;
Period: 1779-1789 AD;
Metal: Gold.

Obverse: St. Mark handing over the flag to the Doge. The legend SM V E NE T (St. Mark of Venice) and PAUL RAINER (the name of the Doge). DUX meaning Duke or Leader standing at the top in the middle.

Reverse: The Standing Saviour with nimbus and surrounded by stars is enclosed by an oval of dots Legend round the rim SIT. T. XPE. DAT. Q. TV REGIS. ISTE. DVCA (Sit tibi, Christe, datus, quem tu Regis, iste, ducatus, "Let this duchy which thou rulest be dedicated to thee, O Christ!") (Aravamuthan, T.G., 1999, p.52). These two are similar except a hole in the coin Accession No.13.

"Ramatanka" — Temple Coin or Token Coin

Ramatankas are religious tokens. They were first minted in gold. They date to the 16th -17th centuries AD in Southern India. They were not intended as money, but meant to be used in puja ceremonies.
The popular type of Ramatanka represents Rama and Lakshmana with a legend SM Rama or Ramajeyam on the obverse and the scene of Rama’s coronation on the reverse.

The same types of Ramatanka with modification on the obverse have been issued on behalf of the Puri Jagannatha Temple in Orissa. There are also coins of the same type, which have the representation of other deities (Kali, Mahavira, Buddha etc). Modern coins of this type are usually made of base silver, German silver or brass.

Sl. No. 47. Ramatanka
Stock Register Coin No. 3;
Weight: 43.85 grams; Diameter: 4.8 cms.;
Provenance: Unknown;
Period: About 19th Century AD;
Metal: Gold.

Obverse: Coronation scene of Rama. Rama and Sita are seated on the throne. Hanuman and other attendants are shown below the throne. They are worshipping Rama and Sita.

Reverse: Star and floral designs

Indo-British Coins

The English East India Company minted coins in gold, silver and copper for use in their settlements. Around 1661 AD, they issued gold Pagodas of different types from the Madras mint. They are the Single Swamy Pagoda, the Old Star Pagoda, the Three Swamy Pagodas, the Mohur in gold and the star Pagoda in silver. The Silver Star Pagoda has a temple gopuram (tower) on one side. The other side has the figure of Vishnu.

In 1835 AD, a uniform design was introduced for the rupee in India. On the obverse side of the rupee was the king’s name and on the reverse, the title “East India Company”. This type was continued till 1862 AD.

Later on a new law provided that the rupee was to bear on the obverse, the figure and name of Queen Victoria, and on the reverse, the denomination of the coin with the word ‘India’ inscribed in English. A further discussion on this topic is available in the Manual on the Numismatic Gallery in the Government Museum Chennai by Dr. R. Kannan (2003).
Indo British Gold Coins

Sl. No. 48. Old Star Pagoda
Acc. No. 836/2;
Weight: 3.4 grams; Diameter: 1.1 cms.;
Provenance: Zamin Ariyalur, Udayarpalayam Taluk, Trichy District, Tamilnadu;
Period: 17th - 18th Centuries AD;
Metal: Gold.

Obverse: This Pagoda is called the Old star Pagoda, as it has on one side the figure of Vishnu with Stars

Reverse: Star (Kannan. Dr. R., 2003, Coin No.65)

Sl. No. 49. Single Swami Pagoda
Acc. No. 742/13;
Weight: 3.41 grams; Diameter: 1.0 cms.;
Provenance: Tiruchendur, Erstwhile Tirunelveli District, Tamilnadu;
Period: 17th - 18th Centuries AD;
Metal: Gold.

Obverse: Lord Vishnu with usual emblems

Reverse: Blank with bas relief rounds.

Sl. No. 50. Three Swamy pagoda
Acc. No. 768/1;
Weight: 3.39 grams; Diameter: 1.2 cms.;
Provenance: Ramachanderapur, East Godavari, Andrapradesh;
Period: 17th - 18th Centuries AD;
Metal: Gold;

This Pagoda is called the Three - Swamy Pagoda, as it has on one side the figures of three deities. The East India Company issued these Pagodas from its Madras Mint.

Obverse: The figures of Lord Venkateswara and his two consorts as seen at the Tirupati Temple.

Reverse: Full of bas-relief rounds, which is also found in Roman jewellery. (Kannan. Dr. R. Manual on Holographic Gallery in the Government Museum, Chennai, 2003, Coin No.64)
Indo British Silver Coins

Sl. No. 51. Half Star Pagoda
Acc. No. 1301/1;
Weight: 20.79 grams; Diameter: 3.7 cms.;
Provenance: Periyakattupalayam, Cuddalore Taluk,
Erstwhile South Arcot District, Tamilnadu;
Period: 18th to early 19th Century AD;
Metal: Silver;
Denomination: Half pagoda.

Obverse: The figure of Vishnu surrounded by dots and stars. The denomination of the coin "Half Pagoda" is inscribed in both Tamil and Telugu scripts.

Reverse: Temple gopuram surrounded by 18 stars. The denomination "Half pagoda" is inscribed both in English and Persian scripts.

Sl. No. 52. Quarter Star Pagoda
Acc. No. 1301/2;
Weight: 10.42 grams; Diameter: 2.6 cms.;
Provenance: Perianackenpatti, Cuddalore Taluk,
Erstwhile South Arcot District, Tamilnadu;
Period: 18th to early 19th Century AD;
Metal: Silver;
Denomination: 1/4 pagoda.

Obverse: Vishnu surrounded by dots and stars. This is minted by Madras mint. The denomination of the coin 'Quarter pagoda' is inscribed in both Tamil and Telugu scripts. The figure of Vishnu is a continuation from the Gingee Nayaks, who held sway over Chennai city (hence Chennai from Chennappa) region. This was to show that the East India Company was tolerant in religious matters as compared to the Nawabs of Arcot. This was to secure the loyalty of the Hindus in the region.

Reverse: Temple gopuram surrounded by 18 stars. The denomination "Quarter pagoda" is inscribed both in English and Persian scripts.
**Indo-British Gold Coins**

**Obverse**
- Sl.No. 49 Single Swami Pagoda

**Reverse**
- Sl.No. 50 Three Swamy Pagoda

**Indo-British Silver Coins**

**Obverse**
- Sl.No. 51 Half Star Pagoda

**Reverse**
- Sl.No. 52 Quarter Star Pagoda
Holograms - Coins

Puranas or Punch Marked Coins and Satamana Coins

Roman and Gupta Gold Coins
Holograms - Bronzes

Ayyanar

Mahishasuramardini

Sakti Ganapati
Sl. No. 53. William III Coin (normally written as IV)
Acc. No. 1402;
Weight: 11.54 grams; Diameter: 3.1 cms.;
Provenance: Krishnagiri, Krishnagiri Taluk,
         Dharmapuri District, Tamilnadu;
Period: 1835 AD;
Metal: Silver;
Denomination: One Rupee.

Obverse: Head of William III

Inscription: ‘William III, King’ 1835 AD

Reverse: Floral design and the denomination 'One Rupee' in the centre are surrounded by the words East India Company and year 1835

Sl. No. 54. Victoria Coin
Acc. No. 1384;
Weight: 11.60 grams; Diameter: 3.2 cms.;
Provenance: Aariyapalayam Village, Attur Taluk,
         Salem District, Tamilnadu;
Period: 1840 AD;
Metal: Silver;
Denomination: One Rupee.

Obverse: Head of Victoria.

Inscription: "Victoria Queen".

Reverse: The denomination 'One Rupee' and the floral design in the centre are surrounded by the script 'East India Company' and year 1840.

Sl. No. 55. Victoria Coin
Acc. No. 1440;
Weight: 2.87 grams; Diameter: 2.0 cms.;
Provenance: Nagalampalli, Villupuram Taluk,
         Villupuram District, Tamilnadu;
Period: 1862 AD;
Metal: Silver;
Denomination: 1/4 Rupee.

Obverse: Bust of Queen Victoria. Inscription: 'Victoria Queen'

Reverse: 1/4 Rupee, India and 1862 in the centre are surrounded by the floral design.
Conclusion

Visiting public and scholars like to know more than the bare minimum that the descriptive labels tell them. Therefore, this manual has been brought out to tell the story of these rare artefacts. We have seen how the holographic gallery has taken this museum to the cutting edge of technology, since this is a highly sophisticated technology. This project has overcome technological and equipment problems and become reality this year. We have described the process of holography for lay readers in the first part. In the second part, the iconography of eighty small bronzes has been explained. A new insight has been given in several cases. A glossary of Sanskrit and Tamil terms has been provided, which will be useful as a ready reference for iconographic terms. Those who desire to know more are welcome to read the more elaborate Manual on Bronzes in the Government Museum, Chennai, which gives a typological and descriptive account of the Bronzes displayed in the re-organised Bronze Gallery (2003 AD) written by this author. The third part deals with the Jewellery items. These are uncommon and highly valuable pieces. In the fourth part, an elucidation for the rare Coins in the gallery has been given. They have been construed with reference to the culture and civilisation that gave rise to them as a backdrop. Holograms of eighty bronzes, fifty nine items of jewellery and fifty five coins have been described. We hope to display them in the section. Some slips between the cup and the lip are inevitable is such research oriented projects.

We have also provided a new view point for some of these artefacts and described pieces not covered by any writer so far. This is the case with the entire jewellery section and some new bronzes. Facts not widely known like the name of the consort of Nandikeswara have been given (Kundalini – Sanskrit; Kalakandi Ammaiayar - Tamil). In the Numismatics section, some of the geometric figures on the Punch Marked coins are identified as Swastika. This view of circa 1930 AD has been all but forgotten. The explanation of the Shadara Chakras on these coins must be a revelation to the new generation of scholars. The inscribed words on the Roman and other later period coins have been interpreted. The old identification for some pieces among the
Roman jewellery has been changed in the light of newer excavations and knowledge. For example, the pendants identified as breasts have been re-identified as modelled on the Roman army uniform. The holistic approach to explaining the snake motif linking ancient Indian mythology and astronomy is a continuation of the work of this writer Kannan, Dr, R, 2000). In Dating of the pieces also an original insight has been given, with several dates entered in the Accession Register being revised.

Modern science has been married to the study of ancient artefacts to provide both a visual treat and food for thought.

The holographic gallery shows objects in three dimensions but the objects are not real. They are unreal. They appear real. The ancient Hindu concept of *Maya* is physically demonstrated by Holography. *Advaita* philosophy extended this concept to cover the whole Universe.
SELECT BIBLIOGRAPHY

Bronzes


Jewellery items (Anthropology section)


3. Please refer Sl. No. 9.

Numismatics


### Glossary of Frequently Used Sanskrit and Tamil Terms

**Note:** Tamil terms are shown as Tamil in brackets; otherwise they may be taken as Sanskrit; certain terms and words are common to both languages.

<table>
<thead>
<tr>
<th>Term</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abhaya</td>
<td>Open palm pointed upwards in pose granting protection</td>
</tr>
<tr>
<td>Abhisheka</td>
<td>Ritual bath</td>
</tr>
<tr>
<td>Adithya</td>
<td>Sons of Aditi</td>
</tr>
<tr>
<td>Advaita</td>
<td>Abosulte Monism - a system of Indian philosophy which considers all things, perceived and unperceived by the eye as parts of God or Paramatma (Universal Soul)</td>
</tr>
<tr>
<td>Agama</td>
<td>Texts of rituals governing temple</td>
</tr>
<tr>
<td>Agni</td>
<td>Flame or fire</td>
</tr>
<tr>
<td>Ahuya mudra</td>
<td>The pose of inviting the devotees by the deity in order to confer boons on them</td>
</tr>
<tr>
<td>(Ahuya varada)</td>
<td></td>
</tr>
<tr>
<td>Aiyanar</td>
<td>The Lord</td>
</tr>
<tr>
<td>Alingana</td>
<td>Embracing</td>
</tr>
<tr>
<td>Amrutha kalasa</td>
<td>Jar of nectar</td>
</tr>
<tr>
<td>Amrutha</td>
<td>Nectar</td>
</tr>
<tr>
<td>Anandatandava</td>
<td>Dance of supreme happiness</td>
</tr>
<tr>
<td>Angula</td>
<td>Finger phalanx length</td>
</tr>
<tr>
<td>Anjali</td>
<td>Pose of worship</td>
</tr>
<tr>
<td>Ankusa</td>
<td>Goad</td>
</tr>
<tr>
<td>Anugrahamurti</td>
<td>God in the iconographic form of a bestower of boons</td>
</tr>
<tr>
<td>Apasmara</td>
<td>Demon (personification of ignorance)</td>
</tr>
<tr>
<td>(Sanskrit)</td>
<td></td>
</tr>
<tr>
<td>Ardhaparyankasana</td>
<td>Seated posture, unlike Padmasana, both the feet are not placed over each other; this is the common seated posture of even common folk in South India</td>
</tr>
<tr>
<td>Arumugan</td>
<td>The god with six faces (other names Muruga, Skanda)</td>
</tr>
<tr>
<td>Asana</td>
<td>Sitting posture</td>
</tr>
<tr>
<td>Asuras</td>
<td>Evil celestials or Demons</td>
</tr>
<tr>
<td>Avatar</td>
<td>Incarnation</td>
</tr>
<tr>
<td>Number</td>
<td>Term</td>
</tr>
<tr>
<td>--------</td>
<td>------------------</td>
</tr>
<tr>
<td>23</td>
<td>Bahu valayas</td>
</tr>
<tr>
<td>24</td>
<td>Bajibandha</td>
</tr>
<tr>
<td>25</td>
<td>Bhadra peetah</td>
</tr>
<tr>
<td>26</td>
<td>Bhairava</td>
</tr>
<tr>
<td>27</td>
<td>Bhakti</td>
</tr>
<tr>
<td>28</td>
<td>Bha mandala</td>
</tr>
<tr>
<td>29</td>
<td>Bhoota</td>
</tr>
<tr>
<td>30</td>
<td>Bhandavadya</td>
</tr>
<tr>
<td>31</td>
<td>Bhiksatanamurti</td>
</tr>
<tr>
<td>32</td>
<td>Bhringipada</td>
</tr>
<tr>
<td>33</td>
<td>Bhusparsa</td>
</tr>
<tr>
<td>34</td>
<td>Bhutisakti</td>
</tr>
<tr>
<td>35</td>
<td>Bodhisatvva</td>
</tr>
<tr>
<td>36</td>
<td>Brahmin</td>
</tr>
<tr>
<td>37</td>
<td>Cella</td>
</tr>
<tr>
<td>38</td>
<td>Chakra</td>
</tr>
<tr>
<td>39</td>
<td>Chamara</td>
</tr>
<tr>
<td>40</td>
<td>Chamara bearers</td>
</tr>
<tr>
<td>41</td>
<td>Chatra</td>
</tr>
<tr>
<td>42</td>
<td>Chin mudra</td>
</tr>
<tr>
<td></td>
<td>(vyakayaana mudra)</td>
</tr>
<tr>
<td>43</td>
<td>Channavira</td>
</tr>
<tr>
<td>44</td>
<td>Chaiura</td>
</tr>
<tr>
<td>45</td>
<td>Dakshinamurti</td>
</tr>
<tr>
<td>46</td>
<td>Damaru</td>
</tr>
<tr>
<td>47</td>
<td>Danda</td>
</tr>
<tr>
<td>48</td>
<td>Danda mudra</td>
</tr>
<tr>
<td>49</td>
<td>Darshan</td>
</tr>
<tr>
<td>50</td>
<td>Dasavatara</td>
</tr>
<tr>
<td>51</td>
<td>Devas</td>
</tr>
<tr>
<td>52</td>
<td>Devasenapati</td>
</tr>
<tr>
<td>53</td>
<td>Dharma Chakra</td>
</tr>
<tr>
<td>54</td>
<td>Dhoti</td>
</tr>
</tbody>
</table>
55. Dhupakal (Tamil)  Stand for holding incense stick
56. Dhyana  Meditative posture
57. Doha  Shorts or short cloth
i.e. the traditional dhoti tied up
58. Dola Hasta  Hand stretched in glee with palm facing down
59. Dwaita  A system of Indian Philosophy which considers
the Jeevatma (living beings) and Paramatma (God) as separate
60. Dwibhanga  Two bends
61. Gada and Saranga  Mace and bow
62. Gajahasta  Hand held like the trunk of an elephant (mudra)
63. Ganas  Devas, demi-gods
64. Garbagraha  Sanctum sanctorum in a temple
65. Garuda  His vahana or mount half kite and half man
66. Ghatam  Vessel for storing or carrying water
(Sombu in Tamil)
67. Gopuras  Temple towers
68. Gramadevata (Gramadevatai in Tamil)
Village deities
69. Haara  Garland
70. Hamsa  Swan
71. Idamburi  Conch with whorls rising to the left and coiling in a clockwise direction
72. Jagat mata: pitarau  Father and mother of the world
73. Jata  Matted hair
74. Jatabhara  Matted hair-do
75. Jataka tales  Buddha had a number of previous births. These are told in the Jataka tales. He is known as (Buddha elect - Bodhisattva). This is based on incarnation and reincarnation theory.
76. Jata màkuta  Matted hair on the head tied in the shape of a conical crown
77. Jnana mudra (Chin mudra)  The right hand held with the index and the thumb joined together like a circle while the other three fingers point upwards commonly seen in all Dakshinamurthy sculptures
78. Upadesa mudra
79. Jwalakesa  Hair-do in the form of flames on the edge
80. Kaala Bhairava One of the eight forms of Bhairava, one who helps to get rid of the fear of death or Kaala
81. Kalasa Vessel of gold, silver or copper usually to hold water
82. Kamandalu (Kamandala) Spouted vessel
(Kamandala)
83. Kankala damaru Drum with bone stick
84. Kankanäs Wristlets
85. Kantti neck ornament work by goddesses
86. Kapala Skull
87. Kapala mala Garland of skulls
88. Karanda makuta The crown is in the form of a cone with the base at an angle of 30 pointed towards the apex; this shape is supposed to resemble the neck of a peacock
89. Kari hasta See gajahasta
90. Karma Actions (good Karma or actions lead to higher states of existence)
91. Kartikeya Siva's son nursed by the six Kartik women (pleiads). Also known as Skanda, Kumara in Sanskrit and Muruga in Tamil
92. Karuppan The dark one
93. Kataka mudra Hand in the pose of holding the stalk of a flower, usually lotus or lily
94. Katisutra Thread tied around the waist
95. Katyavalambita mudra The pose of keeping the hand on the hip
96. Kayotsarga Standing erect-posture
97. Kendi (Tamil)

Kamandalu, Spouted vessel
Kamandala (Sanskrit)
98. Kesa bandha Hair done as a bun
99. Keyuras Shoulder or forearm ornament
100. Khadga Short sword
101. Kinkini A chain on the legs with bells
102. Kirtita Crown
103. Kirti mukha Lion's head signifying glory usually seen in arches and belt loops and ornaments
104. Kondai (Tamil) Hair-bun
105. Koppus Ornament covering the top of the tuft
106. Kriyasakti  
107. Kshatriyas and Vaisyas  
108. Kucha bandha  
109. Kudamuzha (Tamil)  
110. Kumaran (Tamil and Sanskrit)  
111. Kundala  
112. Kurinji (Tamil)  
113. Lakshana  
114. Lalita  
115. Lalitasana  
116. Lanchana  
117. Linga (Tamil and Sanskrit)  
118. Lola hasta  
119. Maha purusha lakshananas  
120. Maharaja Leelasana  
121. Makara  
122. Makara kundala  
123. Makaratorana  
124. Makuta  
125. Mangala Sutra  
126. Mantras  
127. Mekhalas  
128. Modaka  
129. Moksha  
130. Mruga  
131. Mudra

Kinetic energy

The warrior and business castes – the upper castes of Hinduism

Breast band

playing on pot drum

The eternal youth and son of Siva

Ear ornaments

Hill and forest country

Features or attributes, used in this context to describe the features prescribed by Silpa-Sastras for deities and architectural forms like gopuras

Bent square mudra in dance

See Sukhasana

Cognisance symbol

Is generally fixed on a circular or quadrangular receptacle on a pedestal known as yoni or parivattom or avudaiyar (Tamil)

Hand hanging down loose

Marks of Great Beings

Seated pose with the one leg folded on the seat and the other hanging in a majestic pose like a rajah

Crocodile

Ear ring (ornament) in the shape of crocodile

Arch with the decorative carving of a crocodile

Crown

See Tali

Ritual chants to God

Hip ornament usually worn by women

Rice ball usually sweet; can also be salty; eaten in South India after offering as Naivedya to Lord Ganesha

Liberation of the soul from the cycle of births and deaths (reincarnation theory common to Hinduism, Buddhism and Jainism and religions of Indian origin)

Antelope

Sign usually shown on the fingers of the hand or sometimes by pose of the body
132. Mukha linga A *Sivalinga* with a face depicted on the cylindrical surface instead of the usual plain cylindrical surface only.

133. Mukkudai (Tamil) triple umbrella

134. Mula Nayaka Main Deity (also *Tirthankara*)

135. Murugan (Tamil) The most beautiful and the valiant

136. Muyalakan (Tamil) Apasmara (Sanskrit) Demon of ignorance

137. Naga Serpent

138. Nagaraja Cobra considered to be the King of serpents

139. Naivedya Offering of food to Gods; they do not eat but they take the spirit in the physical form

140. Nilakanta (Neelakanta) Blue neck

141. Nritta Dance

142. Nrittamurti A master of dance

143. Nipuras Anklets

144. Padasaras Anklets

(Padasaraas)

145. Paduka Sandal

146. Padma peetah Lotus pedestal

147. Panchamahabhootha Five elements - earth, water, air, fire and ether (*akasa*)

148. Parasu Axe

149. Pariva devata Tutelary deity

150. Pasa Noose

151. Patra kundalas Ear ring in the shape of palmyrah leaf

152. Patta (Tamil) The base band below the crown

153. Pattam An ornament

154. Peetah Base

155. Pitambara Yellow silk garment worn by Vishnu usually as *Dhoti* or worn as upper garment

156. Prabavali Arch above the icon or deity

157. Prabha Circular arch

158. Rajaleelasana A pose like Maharaja Leelasana

159. Rajo guna The middle state of mind where the ego persists - both good and bad exist.

160. Ratna kundalas Ear rings with precious stones set in them

161. Rishaba Sacred bull

162. Rishi Sage with spiritual powers
163. Rudraksha
   (Rudraksham Tamil) Sacred of seed of the Rudraksha (like rosary) tree
   (Elaeocarpus Sphaericus) worn by Saivites

164. Saiva Agamas Texts of rituals governing temple worship in
   Saivate temples

165. Sakthi Ayudha A long rectangular shaped weapon with a
   triangular end given by Goddess Parvati to her
   son Subrahmnaya in order to kill the demon
   Surapadma

166. Samabhanga Standing erect

167. Samadhi Trance
   (Tamil and Sanskrit)

168. Samharamurti Terrifying aspect
   (Tamil and Sanskrit)

169. Samsara Worldly life

170. Sandhya Evening

171. Sangam Society - Here it refers to Tamil Literary Society
   (Tamil and Sanskrit) of poets which developed Tamil presided over by
   the Pandya Kings – There are three Sangams, the
   first two considered Pre-historic and the last
   historic. Earlier historians used to date it from
   2nd Century BC to 2nd Century AD. Now, we
   have evidence to take it nearer to the traditional
   history dating of 1000 BC (See Underwater
   Archaeology, a paper in the Museum’s Journal –

172. Sangeetha Mandapa Hall where music concerts are held

173. Sanghati Upper garment cloth worn in folds by Buddha
   and the Buddhist monks, usually seen in Buddha
   paintings and sculptures

174. Sankha Conch

175. Saranga Bow

176. Sardulas (North Indian, Sanskrit) See Yali (South Indian, Sanskrit)

177. Sasikala Crescent moon

178. Satva guna The highest state of mind where noble thoughts
   and good alone exists.

179. Sendu (Tamil) A stick with a crooked top

180. Silpasastras Treatises regulating the shapes of sculptures

181. Simha karna The fingers of the hand folded such that the little
   finger points outward, the ring finger is folded
   inward, the middle finger is pointed in the
   downward direction, the index finger is held like
   the little finger but points slightly downward and
   the thumb points straight. Literally it means
<table>
<thead>
<tr>
<th>No.</th>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>182</td>
<td>Simha mukha</td>
<td>Face of the lion</td>
</tr>
<tr>
<td>183</td>
<td>Simhasana</td>
<td>Throne</td>
</tr>
<tr>
<td>184</td>
<td>Siraschakra (sira chakra)</td>
<td>Ornament worn on the back of the hair-do (or) Hair clip on the back of hair plait</td>
</tr>
<tr>
<td>185</td>
<td>Skanda</td>
<td>The transcendent</td>
</tr>
<tr>
<td>186</td>
<td>Skandhamala</td>
<td>Shoulder tassels</td>
</tr>
<tr>
<td>187</td>
<td>Sraddha</td>
<td>A ritual conducted on the anniversary of the death of ancestors</td>
</tr>
<tr>
<td>188</td>
<td>Sri chakra</td>
<td>A complicated geometric figure consisting of two equilateral triangles; these figures have mystical qualities and are held to able to communicate and bring the benediction of the concerned gods to the place or person which / who has this figure. Usually portrayed on copper probably to get increased electrical conductivity since it connects with the cosmic and geo-magnetic field.</td>
</tr>
<tr>
<td>189</td>
<td>Srivatsa</td>
<td>Triangular mole representing Goddess Lakshmi</td>
</tr>
<tr>
<td>190</td>
<td>Stapathi</td>
<td>Master of traditional architecture or sculpture</td>
</tr>
<tr>
<td>191</td>
<td>Stupas</td>
<td>A hemispherical dome - derived from the Sanskrit root “stup” to collect and means heap or mound usually containing relics of the Buddha</td>
</tr>
<tr>
<td>192</td>
<td>Suchi mudra</td>
<td>Index finger in the pose of pointing at something</td>
</tr>
<tr>
<td>193</td>
<td>Sudarshana</td>
<td>Name of the Chakra of Lord Vishnu; personified as Sudarshana Alwar in several sculptures in anthropomorphic form</td>
</tr>
<tr>
<td>194</td>
<td>Sukhasana</td>
<td>All these are males in seated pose with one leg hanging down. For females in a similar pose, the word lalitasana is usually used.</td>
</tr>
<tr>
<td>195</td>
<td>Svarnakarshana bhairava</td>
<td>A bhairava who is prayed to when wealth is sought quickly</td>
</tr>
<tr>
<td>196</td>
<td>Svarnavaikakshya</td>
<td>A type of Channavira</td>
</tr>
<tr>
<td>197</td>
<td>Tali (Tamil) Mangala Sutra (Sanskrit)</td>
<td>Sacred thread or chain tied around a bride at the time of her marriage by the bridegroom to signify the Sacred tie of marriage</td>
</tr>
<tr>
<td>198</td>
<td>Tamo guna</td>
<td>Base instincts, thought and action</td>
</tr>
<tr>
<td>199</td>
<td>Tandava karanas</td>
<td>Classical dancing poses described by Sage Bharata in his book Natya Sastra (code on classical dance)</td>
</tr>
<tr>
<td>No.</td>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>-----</td>
<td>-------------------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>200.</td>
<td>Tarjani mudra</td>
<td>Index finger pointing above</td>
</tr>
<tr>
<td>201.</td>
<td>Tengalai namam</td>
<td>Y shaped as against the U shape of the Vadagalai namam</td>
</tr>
<tr>
<td>202.</td>
<td>Thevaram and Tiruvachagam</td>
<td>Tamil devotional hymns to Siva</td>
</tr>
<tr>
<td>203.</td>
<td>Thiruvasi (Tamil) Prabavali (Sanskrit) Tilaka</td>
<td>The arch around the icons Vermilion mark in the centre of the forehead of unmarried and married ladies and all men. Not to be used for widows.</td>
</tr>
<tr>
<td>205.</td>
<td>Tirthankara</td>
<td>Jain Saint who has reached the highest state of spiritual evolution</td>
</tr>
<tr>
<td>206.</td>
<td>Todus (Tamil)</td>
<td>Ear ornaments</td>
</tr>
<tr>
<td>207.</td>
<td>Tomara</td>
<td>Club</td>
</tr>
<tr>
<td>208.</td>
<td>Tribhanga</td>
<td>Body bent (flexed) three times at the knee, hip and neck</td>
</tr>
<tr>
<td>209.</td>
<td>Tridanda</td>
<td>Saintly Mendicant’s staff in the shape of a straight stick on top of which is attached a U shaped bent stick in order to place the hand while in meditation</td>
</tr>
<tr>
<td>210.</td>
<td>Trinetra</td>
<td>Three eyes</td>
</tr>
<tr>
<td>211.</td>
<td>Trisula</td>
<td>Trident</td>
</tr>
<tr>
<td>212.</td>
<td>Trivali</td>
<td>Three folds of the skin on the stomach at the narrow waist portion usually seen in Parvati genre bronzes</td>
</tr>
<tr>
<td>213.</td>
<td>Udarabandha</td>
<td>A band of silk or gold thread worn on the stomach</td>
</tr>
<tr>
<td>214.</td>
<td>Udukki</td>
<td>Kettle drum</td>
</tr>
<tr>
<td>215.</td>
<td>Ugra</td>
<td>Angry</td>
</tr>
<tr>
<td>216.</td>
<td>Upadesa mudra</td>
<td>See Jnana mudra</td>
</tr>
<tr>
<td>217.</td>
<td>Upanishadic</td>
<td>(Commentaries on the Vedas) philosophic works in Sanskrit considered to be some of the most advanced meta-physical thought known to mankind</td>
</tr>
<tr>
<td>218.</td>
<td>Upavita</td>
<td>Sacred thread</td>
</tr>
<tr>
<td>219.</td>
<td>Uri (Tamil)</td>
<td>Rope tied in the form of a rack in which pots can be kept</td>
</tr>
<tr>
<td>220.</td>
<td>Urdhvajanu (Saivite)</td>
<td>leg raised to the level of thigh</td>
</tr>
<tr>
<td>221.</td>
<td>Urna</td>
<td>Curl of hair between the eyebrows of the Buddha</td>
</tr>
<tr>
<td>222.</td>
<td>Urumala</td>
<td>Thigh ornament</td>
</tr>
</tbody>
</table>
223. Usnisa  A flame like protuberance on the head of the Buddha, a symbol of wisdom
224. Utkutika  Raising a leg, with the other leg hanging down
225. Uttama  Mark of the greatest
226. Uttariya  Cloth folded around the body used as upper garment
227. Uzhavara Padai (Tamil)  Spud
228. Vadagalai naamam  Mark on the forehead in the shape of U usually worn by Vaishnavas
229. Vahana  Vehicle
230. Vajibandha (Bajibandha)  A type of keyuras
231. Vajra Ayudha  A weapon portrayed as shaped like two trisuls placed one pointing upward and the other pointing downward; the weapon of Indra, the chief of the Devas - thunderbolt
232. Valampuri conch (Tamil)  Conch with whorls rising to the right and coiling in an anti-clockwise direction
233. Valamsuli Vinayaka (Tamil)  Ganesa with his trunk turned to the right
234. Valayaas (Tamil and Sanskrit)  Bangles
235. Vamana  God Vishnu in his incarnation of a dwarf
236. Varada  Open palm pointed downwards in pose granting boons
237. Varaha  Boar
238. Vastra  cloth
239. Vatuka bhairava  A Bhairava who is always depicted with a dog; he was created by lord Siva to punish Brahma
240. Veena  String cum percussion musical instrument used in Carnatic (South Indian) music
241. Veerasana  Seated usually on a pedestal with one leg folded and the other hanging down. This is distinguished from Sukhasana by the presence of rigidity in this posture
242. Vel  The spear
243. Vismaya  Hand held with fingers pointed upwards as if holding something - a pose (mudra) to show wonder
244. Vrishabha  See Rishaba
245. Yadavas  Cowherd clansmen of Lord Krishna
246. **Yagna**
Ritual sacrifice in which oblations are poured into a sacred fire. The altar is constructed in accordance with principles of advanced mathematics and represents a high level of philosophical thought. The oblations are carried to the Devas or Gods in the form of spirit or ether. Vedic mantras are chanted appropriate to each yagna.

247. **Yagnopavita**
Sacred thread

248. **Yaksha**
Tree spirits were called Yaksha initially; Male attendant deity of Tirthankara in Jain context; attendant deity of the Buddha; in Hinduism later they are considered as demi-gods

249. **Yakshi**
Female counterpart of Yaksha

250. **Yali**
Mythical animal – yali figure (mythical animal with the face of a lion and the trunk of an elephant – some say they existed but are now extinct)

251. **Yoga**
Meditation

252. **Yoga patta**
A band used by great teachers to keep their legs in a particular pose during their yoga practice
COMPARATIVE PHOTOGRAPHS

Sl.No.4 MANGO SHAPED BEAD PENDANT

( Treister, Mikhail, 2002 )

Sl.No.9 SMALL PEACOCKS - 2 Nos.

( Treister, Mikhail, 2002 )

Sl.No.17 GOLD PEACOCK IDOL

( Treister, Mikhail, 2002 )
POST SCRIPT

Coins of Kulothunga-I (1070-1122 AD)

They are in Tamil Grantha script.

Sl. No. 35. Chola King: Kulothunga-Katai konda Chola Coin
(Acc. No. 808/67)

These coins were read as Gangaikonda Chola by S. Rajavelu, the
ASI epigraphist, but this theory has already been considered and
rejected by Thiru T. Balakrishnan Nair (2002, pp. 4-7).

Sl. No. 37. Chola King: Kulothunga, Malainadu Konda Chola
(Acc. No. 808/96)

These coins are also identified as Rajadhi Raja I Coins, but this
theory has also been considered and rejected (ibid, pp. 4-7).

Sl. No. 51 Half Star Pagoda and Sl. No. 52 Quarter Star Pagoda

Thurston Edgar (1992, p. 114) has taken our obverse as reverse
and vice versa.

ERRATA

<table>
<thead>
<tr>
<th>Page Line No.</th>
<th>2nd line</th>
<th>Jawhar</th>
<th>Jawahar</th>
</tr>
</thead>
<tbody>
<tr>
<td>XIII 2nd last line</td>
<td>11</td>
<td>prabha</td>
<td>prabha two elephants are seen</td>
</tr>
<tr>
<td>12 Provenance</td>
<td>13</td>
<td>Thanjavur</td>
<td>Undivided Thanjavur</td>
</tr>
<tr>
<td>12 Provenance</td>
<td>15</td>
<td>Thanjavur</td>
<td>Undivided Thanjavur</td>
</tr>
<tr>
<td>13 Provenance</td>
<td>16</td>
<td>Thanjavur</td>
<td>Undivided Thanjavur</td>
</tr>
<tr>
<td>13 2nd line</td>
<td>17</td>
<td>short Kirtta-Makuta</td>
<td>a short Kirtta-Makuta</td>
</tr>
<tr>
<td>14 5th line</td>
<td>18</td>
<td>Kirtta-Makuta</td>
<td>a Kirtta-Makuta</td>
</tr>
<tr>
<td>21 Provenance</td>
<td>27</td>
<td>Thanjavur</td>
<td>Undivided Thanjavur</td>
</tr>
<tr>
<td>24 Provenance</td>
<td>36</td>
<td>Thanjavur</td>
<td>Undivided Thanjavur</td>
</tr>
<tr>
<td>27 Provenance</td>
<td>38</td>
<td>Thanjavur</td>
<td>Undivided Thanjavur</td>
</tr>
<tr>
<td>27 Provenance</td>
<td>39</td>
<td>Thanjavur</td>
<td>Undivided Thanjavur</td>
</tr>
<tr>
<td>39 3rd line</td>
<td>58</td>
<td>the flower</td>
<td>a flower</td>
</tr>
<tr>
<td>44 1st line</td>
<td>71</td>
<td>part Venugopala</td>
<td>part of the Venugopala</td>
</tr>
<tr>
<td>44 3rd line</td>
<td>71</td>
<td>Karanda-Makuta</td>
<td>a Karanda-Makuta</td>
</tr>
<tr>
<td>44 Provenance</td>
<td>73</td>
<td>Thanjavur</td>
<td>Undivided Thanjavur</td>
</tr>
<tr>
<td>47 Provenance</td>
<td>74</td>
<td>Thanjavur</td>
<td>Undivided Thanjavur</td>
</tr>
<tr>
<td>Page No.</td>
<td>Line No.</td>
<td>Sl.No.</td>
<td>For</td>
</tr>
<tr>
<td>---------</td>
<td>----------</td>
<td>-------</td>
<td>-----</td>
</tr>
<tr>
<td>47</td>
<td>Provenance</td>
<td>75</td>
<td>Thanjavur</td>
</tr>
<tr>
<td>47</td>
<td>Provenance</td>
<td>76</td>
<td>Thanjavur</td>
</tr>
<tr>
<td>48</td>
<td>4th line</td>
<td>77</td>
<td>pedant</td>
</tr>
<tr>
<td>48</td>
<td>3rd line</td>
<td>79</td>
<td>have</td>
</tr>
<tr>
<td>51</td>
<td>Last para 6th line</td>
<td>11</td>
<td>this chain is two rows</td>
</tr>
<tr>
<td>51</td>
<td>Last para 6th line</td>
<td>26</td>
<td>like pendant</td>
</tr>
<tr>
<td>51</td>
<td>Last para 6th line</td>
<td>31</td>
<td>gold thin sheet</td>
</tr>
<tr>
<td>70</td>
<td>Last line</td>
<td>32</td>
<td>as pendant in a Thaali</td>
</tr>
<tr>
<td>70</td>
<td>1st line</td>
<td>33</td>
<td>used as Thaali</td>
</tr>
<tr>
<td>76</td>
<td>1st line</td>
<td>43</td>
<td>a small bottu</td>
</tr>
<tr>
<td>78</td>
<td>Picture</td>
<td>48</td>
<td>Mugappu</td>
</tr>
<tr>
<td>78</td>
<td>Picture</td>
<td>48</td>
<td>Mugappu</td>
</tr>
<tr>
<td>80</td>
<td>Heding</td>
<td>48</td>
<td>Mugappu</td>
</tr>
<tr>
<td>80</td>
<td>1st line</td>
<td>48</td>
<td>Mupappu</td>
</tr>
<tr>
<td>84</td>
<td>2nd line</td>
<td>53</td>
<td>Mohappus</td>
</tr>
<tr>
<td>85</td>
<td>Last line</td>
<td>56</td>
<td>things with</td>
</tr>
<tr>
<td>102</td>
<td>1st line</td>
<td>15</td>
<td>portion Shadara Chakra</td>
</tr>
<tr>
<td>103</td>
<td>Last line</td>
<td>11</td>
<td>Coin No. 11</td>
</tr>
<tr>
<td>114</td>
<td>1st line</td>
<td>Para 2</td>
<td>Coins have</td>
</tr>
<tr>
<td>114</td>
<td>1st line</td>
<td>Para 2</td>
<td>improved in the currency system</td>
</tr>
<tr>
<td>120</td>
<td>Line 4</td>
<td>Para 3</td>
<td>Coin No. 31.</td>
</tr>
<tr>
<td>138</td>
<td>6th line</td>
<td>Vol? No.?</td>
<td>Vol XVII, No.3</td>
</tr>
<tr>
<td>141</td>
<td>4</td>
<td>preceived</td>
<td>perceived</td>
</tr>
<tr>
<td>141</td>
<td>4</td>
<td>consiers</td>
<td>considers</td>
</tr>
<tr>
<td>141</td>
<td>5</td>
<td>governing temple</td>
<td>governing temple worship</td>
</tr>
<tr>
<td>142</td>
<td>3rd line</td>
<td>42</td>
<td>alignment soul</td>
</tr>
<tr>
<td>143</td>
<td>65</td>
<td>His vahana</td>
<td>Vishnu's vahana</td>
</tr>
<tr>
<td>143</td>
<td>78</td>
<td>sculptures</td>
<td>sculptures - Chin mudra</td>
</tr>
<tr>
<td>144</td>
<td>88</td>
<td>angle of 30</td>
<td>angle of 30°</td>
</tr>
<tr>
<td>146</td>
<td>140</td>
<td>Blue neck</td>
<td>Blue neck (One of the names of Siva)</td>
</tr>
<tr>
<td>146</td>
<td>149</td>
<td>Pariva devata</td>
<td>Parivara devata</td>
</tr>
<tr>
<td>146</td>
<td>149</td>
<td>Tutelary deity</td>
<td>Associated deity</td>
</tr>
<tr>
<td>147</td>
<td>168</td>
<td>Terrifying aspect</td>
<td>Terrifying aspect (destroying aspect)</td>
</tr>
<tr>
<td>147</td>
<td>1st line</td>
<td>171</td>
<td>Society</td>
</tr>
<tr>
<td>148</td>
<td>1st linen</td>
<td>197</td>
<td>Tied around a bride</td>
</tr>
<tr>
<td>150</td>
<td>240</td>
<td>string cum percussion</td>
<td>string cum plucking</td>
</tr>
</tbody>
</table>

154