



AN EXHIBITION ON

Chola Bronzes

1000th ANNIVERSARY OF THANJAVUR BIG TEMPLE CELEBRATION

Sept 25th to Oct 4th - 2010

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GANESA *(Plate No.: 15)*

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Dr. T.S. Sridhar, IAS.,
Principal Secretary & Commissioner
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PREFACE

The Government of Tamil Nadu organized the 'Millennium celebration of Thanjavur Big Temple' from 25th Sep'10 to 27th September 2010. This was inaugurated by the Hon'ble Deputy Chief Minister of Tamil Nadu. An exhibition was conducted in this connection to highlight the glory of the chola era. The gallery on chola bronzes which formed a unique part of the entire exhibition was a major attraction to scholars and tourists alike. It drew such a large crowd that in order to accommodate all the visitors the exhibition was extended till 3rd October 2011. To understand the cultural and social history of any country, it is necessary to understand the early history as well as the social background of that particular period. In that way, the bronze objects help the people from various parts of the country and abroad to know the golden period in which the outstanding art and craft forms flourished in chola territory.

I wish to express my sincere gratitude to the Government of Tamilnadu especially the Hon'ble Minister for school Education and Archaeology Thiru. Thangam Thennarasu and Dr. V. Irai Anbu, IAS, Secretary, Tourism and Culture department for having provided adequate funds to celebrate the mega event. I am deeply indebted to all the scholars in this moment. I have no words to adequately express my compliments to Thiru. R. Balasubramanian and Dr. S. Vasanthi for their great contribution in the publication. My thanks are also due to Thiru. M.T. Sridharan and Thiru. G. Ramesh for providing the design and extremely beautiful photographs that decorate the pages of the book. I remain grateful to Tmt. B. Valarmathi for providing secretarial assistance. It took nearly two months to do the necessary work and drawing of ground plans to complete the Chola bronze exhibition. But it becomes so enjoyable to watch the crowd pulling atmosphere in the exhibition which shows the tireless effort of the staff of the Archaeology and Museums department. I am proud of being a part in the successful completion of the exhibition.

T. S. Sridhar
(T.S. Sridhar)



(Plate No.: 32)

RISHABHAVAHANA DEVAR & PARVATI

Art Gallery (Thanjavur)

PROLOGUE

The Cholas were the great dynasty that ruled South India from 9th Century CE to 13th Century CE, for about 450 years. They formed an extensive empire in South India stretching from Ceylon in the south to Tungbhadra in the north. Their imprints are still noticed in social, economic and cultural activities of present day society. Under Chola rule, between the 9th and the 13th Centuries CE, the arts - poetry, dance, art, and temple building - flourished. The temples during the reign of the Cholas served as the centre of society and many activities revolved around them. Temples also served as centre of performing arts and developed the craft skills of the people of those days. But the Chola artistic legacy is most evident in the bronze sculptures that were perfected during this time and continue to be made even today. The Chola bronzes are considered as most beautiful art objects, but due to their sanctity and religious significance, rendered them sacred and are worshipped in the temples of South India as processional deities. Even today models of the bronze icons are made for worship in Tamil Nadu and sent to South East Asian countries, USA and other Western countries.

The Chola period of South Indian history from 9th Century to the middle of the 13th Century A.D is regarded as Golden Age of medieval times. It was a period of political

stability and economic prosperity besides culmination of the achievement of artistic endeavour of South India. The Tiruvalangadu copper plates of the sixth year of Rajendra Chola reveal[s] that the Cholas were from Solar race. Cholavarman was mentioned as the king of this race, whose son was Rajakesarivarman and in turn his son was called as Parakesari. These two names, Rajakesari and Parakesari, were used as titles alternatively by the Chola kings as this line in their coronation. In the same line of order, Vijayalaya had the title of Parakesari, and Rajaraja I as Rajakesari. The Tiruvalangadu copper plate mentions Rajaraja's original name as Arulmozhi Varman. The title Rajaraja, which means, king of kings first comes to light in his inscriptions from the nineteenth year of his reign.

The Brahadisvara temple is one thousand years old this year 2010. The great temple of Thanjavur was constructed by Rajaraja I, a Chola king who reigned from 985 to 1014 CE. It was the jewel in the crown of Rajaraja, an extraordinarily powerful king, a grand monarch with a style of his own, a conqueror who also understood art and architecture and a true devotee of Siva. It is a matter of pride that a Tamil king built the finest example of Tamil architecture, Siva in this temple is known as Brahadisvara- the Lord of the Universe.

The Brahadisvara temple is called as Rajarajesvara named after the king and dedicated to Siva. It is surrounded by two walled precincts. The first consists of 270 x 140 m and consists of a high wall running along the banks of the River Kaveri. The second consists of a portico with a double row of pillars enclosed by a wall 150 x 75 m. It is a marvel of engineering, considering the technology of those ancient times. The towering Vimana is built up with stones with bonding and notching, without the use of mortar. The 'shilpi'-sculptor and the 'sthapathi'-architect came together to create their fanciful abode for Siva. The shape had to echo mount Kailash itself. In its perfect geometry and distinct clarity of lines this tower is unbeatable. While the sculptures of Siva in this corridor are imposing and colossal, the fine series of eighty one 'karanas'-dance poses are superb illustrations of the Natya Sastra. These figures are much bigger than the dance figures in Chidambaram and other temples. It is unfortunate to mention that only 81 of the total 108 Karanas are completed. These Karana sculptures show the highest achievement of the Chola's in plastic art.

It is a matter of immense pride for Tamil Nadu that every major Museum of repute around the world boasts of a few Chola bronze images in its collection. Icons of Gods and Goddesses in the Hindu Pantheon adorn the galleries of art collectors, Universities and

even Airports. Unique Panchaloha bronze images are highly valued possessions fetching enormous amounts of money in auctions. There is also rampant illicit trafficking in Panchaloha bronzes. All these facts establish beyond doubt the grandeur in art, finesse in sculpting, beauty and grace in execution and the incomparable visual treat that these Chola antiquities provide for the connoisseur as well as the commoner!

The Government of Tamil Nadu celebrated the Millennium year of the Big temple (Brahadisvara temple) at Thanjavur from 25th to 27th September 2010. In this connection the department of Tourism and Culture organized an exhibition. The Tamil Nadu State Department of Archaeology & Government Museum, Archaeological Survey of India, Tourism department, Tamil University, Art and Culture, The college of Arts, Kumbakonam participated in the exhibition and displayed various artefacts numbering more than 650, inscriptions in original, photographs, charts, models, etc. The centre of attraction of the exhibition was the display of the 76 Chola bronzes from the Government Museum, Chennai, Idol Centre, Tiruvarur, Art Gallery, Thanjavur etc., The highlight of the exhibition of the Chola bronzes was the icons recently found as treasure trove from Velankanni, Nagapattinam, Tiruvarur, including the large Tiruindalur copper plate of Rajadhi Raja I (1150 CE).

In South India, the bronzes are considered not only as art pieces exhibited in the museums, but they have sacred resonance and are worshipped in temples even today. The large bronzes are taken in procession, *cala bimbhas* [moving images] and resemble the principal deity of the temple where the image belongs. The main deity is fashioned out of stone and enshrined permanently within the sanctum of the temple. This has been considered as a part of the religious life of the community. The festivals are always connected with sacred days and months coinciding particularly with the conjunction of the star of a given month in the full moon days. A tradition is preserved that the early processional images *utsava vigrahas* are taken around within the premises of the temple itself in the *pradakshina patha* or *pradakshina vithi*. They are carried on the shoulders of the devotees, or *rathas* (car), or *vahanas* (different mounts of the god and goddesses). The principal deity's various manifestations are cast in the form of bronzes and worshipped in the temples. The images of the secondary deities, deified *bhaktas* or saints and appropriate *vahanas* along with the main deity are also carried out during the festive days. According to Dr. C. Sivaramamurti, authority on South Indian Bronzes, "the images were intended to be taken out in procession not only around the ambulatory of the temple for the edification of the devotees assembled in the temple to witness the festival, but also would go out into the village, into every street by turn, stop

almost at every door to bless every individual devotee. These are known as the *chalabhera* or the moving images in contrast to the *sthirabhera* or the fixed deities in the sanctum that cannot move and that have to be seen and worshipped on the spot in the *cella*". He also points out that "the usual norm for these fixed images in the *cella* was stone and the moving ones were made of metal. In South India five metals were used, *Panchaloha* as the admixture was called composed of copper, lead, silver, gold and tin."

Chola bronzes were typically of deities, royalty and the politically powerful people of the day—all in a distinctive Chola style, classically representative of the human form, and perfectly proportioned. The sculptures are recognizable by the way the bodies are posed. They are always graceful, elegant and sensuous, particularly if a sculpture is that of a couple, such as *Siva* and *Parvati*. The bronzes also depict the "mudras" or gestures derived from classical dance. Chola master sculptors created their works with the *cire perdue*, or lost wax process, which is still in use today.

The publication of a monograph on Chola Murals inside the precincts of the temple by Tamil University, Thanjavur was acclaimed by all art lovers. The State Department of Archaeology in this occasion released reprints of four books on Chola Dynasty by scholars of repute. The entire stock was sold out within a week!

Apart from the exhibition, there were several other celebrations such as dance/drama performance by folk artists, seminar, debate, release of commemorative stamp and coin on Rajaraja, singing of "Thevaram" hymns by Oduvars etc. The combined dance by 1008 danseuse in unison in the fore court of the Big temple, under the guidance of famed artist Dr. Padma Subramaniam was a masterly performance earning it a place in the Guinness Book of World Records.

I am thankful to the Government of Tamil Nadu, especially the Hon'ble Minister for School Education and Archaeology, Thiru Thangam Thennarasu and Secretary, Tourism and Culture Department Dr. V. Irai Anbu, IAS, for having provided adequate funds to celebrate the epochal event. My compliments are due to Thiru R. Balasubramanian, and Dr. S. Vasanthi, for their textual contribution in this publication. I wish to applaud Thiru M.T. Sridharan, and Thiru G. Ramesh for providing the design and exquisite photos that adorn these pages and Tmt. B. Valarmathi for providing secretarial assistance. And finally, I

wish to congratulate all officers and staff of State Department of Archaeology and Museums Department who worked tirelessly for nearly two months in order to make the exhibition a memorable and resounding success.

This guide book on Chola bronzes forming a part of the exhibition on the occasion of 1000th year celebration of Big Temple, contains text with photos of 70 out of a total 76 bronzes that were on display during the Millennium celebration of the big temple. It is divided into five chapters each containing a general description of the institution, an outline of some of their most outstanding bronzes with photograph, a write up on the 'lost wax' process and an epilogue containing list of bronzes on display, a glossary of iconographical terms and a bibliography of important references. I am sure this guide book will be found useful by scholars, art lovers and general public alike in their quest to understand and derive benefit from the exquisitely creative products of the Chola dynasty.

Principal Secretary & Commissioner of
Archaeology & Museum, Chennai - Tamilnadu

1. GOVERNMENT MUSEUM, CHENNAI

Introduction

The Government Museum, Chennai is one of the great museums of the world. It was established in 1851, with 1100 geological specimens. Collection, registration,



preservation, display, research and publication are the major objectives of the museum. This museum has now developed as a multi-disciplinary museum with eleven sections such as Archaeology, Numismatics, Anthropology, Botany, Zoology, Geology, Chemical Conservation and Children's Museum, including education, design and display sections and research laboratory as supporting branches. It has forty eight galleries displaying more than 1,00,000 rare objects. It stands second in India in terms of age and size of its collection. The completion of the 151th year of this Museum is a landmark event not only in

its history, but also in the world of museology. The bronze Gallery of this museum has the best collection of Chola bronzes in the world.

The bronzes are considered as the product of the most advanced technology of their time. They represent the flowering of culture. The Bronze Gallery of the Government Museum, Chennai draws visitors from all over the world.

Bronzes

The *utsavamurti* [moving idols] were usually made in bronze through *cire perdue* or Lost wax method. The earliest example of a bronze found so far is the 2nd century CE bronze of the Buddha from Amaravati. This is also in the museum. This method of casting has been well known to the people of South India for a long time. The mode of casting the metal images is termed as *Madhucchistavidhana* or the Lost Wax method. As the name suggests the molten metal is poured into the hollow of the mould. The bronzes are known for their chiselled sophistication, perfection of modelling and restrained artistic statement. The art was really developed in the Pallava era [the bronze of Siva in the Sarabhai Museum and Natesa, Kuram] and reached its zenith in

the Chola. The art continued in the Vijayanagar period and is alive even to this day. The artisans of Swamimalai near Kumbakonam, Thanjavur District make excellent bronzes even now.

Bronzes used to be buried underground during invasions to save them from being mutilated or stolen. Some of them had developed mutilations (Bhinna) on their own. As per *Agama Sastras* (ancient treatises governing the mode of worship and rituals in temples) these are buried like human beings. Behind this is the Hindu philosophy that once God has been symbolised in human form, he/she should be treated as a human being, highly exalted albeit. This is the reason for a daily ritual bath being given to the idols in temples, being given ritual food (*Nainedy*) etc. The ancient Indians were the most advanced people of their time. Indian rulers of the day have paved the way for the preservation of India's cultural wealth. Under the Indian Treasure Trove Act of 1878, the museums used to receive all the bronzes buried in the ground. The Government Museum, Chennai and the District Museums were very big beneficiaries.

Modes of casting

There are two methods of casting metal images-solid and hollow casting.

Solid casting

The required image is fashioned by the sthapati in beeswax. Then the wax model is given several coats of fine clay. The clay mould is then carefully dried under the sun. After a few days the clay mould is ready for casting. When the wax model is prepared and is ready for the preparation of the clay mould, arrangements for the preparation of the alloy are made. The five number of metals to be used in the alloy and they are -copper, silver, gold, brass and lead popularly known as *panchaloba*.

In actual practice by chemical testing we have found the percentages of the metals as follows:

Brass is an alloy of copper and zinc. Bronze is an alloy of copper and tin. Normally bronze is a composite alloy of metals-copper, tin, lead, silver and gold in varying proportions. But analysis of South Indian bronzes reveal that they invariably consist of copper, tin, lead, zinc and iron. Trace elements such as arsenic, antimony, Bismuth etc., have been detected. Above 1% is considered as a major element and below 0.1% is considered a trace element. E.g. Copper: 79%: Tin 5% Lead: 13% Zinc: 1% Iron 1% Trace elements are arsenic, antimony, nickel and silver and no gold is Present. This show tin has been used. Therefore, the alloy is predominantly of

copper, tin and lead. Presence of gold and silver is rare or trace. The clay mould with wax model inside it is baked skillfully over all the wax. When the alloy is ready, it is poured through the orifice into the empty mould in thin, even and continuous stream. The molten metals allowed for cooling. Then the mould is broken open and the solid metal image is obtained. The image is given finishing touches by the sthapati. This part, the opening of the eyes of the image is what imparts the exquisite expressions on the faces. This is done under some sort of spiritual inspiration. Sometimes, *stapathis* are known to take even weeks to open the eyes. The science of image making is dealt with in the ancient Indian science of *Silpasastra* (Sculpture Science).

Hollow casting

In this case the object is moulded in clay and the core is coated with wax, which in turn is covered with a coating of clay. After draining

the wax by heating, the mould is used for casting. This method is usually associated with North India.

Dating of Bronzes

Early chola (850-1100 CE) period

The figures are slightly more formal in posture and moulding than in the Pallava period. The face is rounder than before, roughly oval. As a rule the body is gracefully flexed.

Later Chola (1100-1350 CE) period

The poses and draperies become more definitely conventionalised and the nose becomes more prominent. The torso is somewhat more strongly moulded in front. Emblems are usually held on two raised fingers pointing up. The face is fully oval. The Kirita becomes conical. The sacred thread consists of three strands of equal thickness, so arranged as to produce a symmetrical effect.



(Plate No.: 1)

NATARAJA

SIVA IMAGES

In the exhibition, various forms of Siva such as Nataraja, Ardhanarisvara, Bhairava, Somaskanda, Chandrasekhara, Tripurantaka and Vinadhara were displayed.

Apart from Siva, images of Parvati [also with attendant], Mahishasuramardhini, Kali, Bhadrakali, Mahesvari were eye-catching exhibits.

Icons of Ganesa, Subrahmanya with his consorts, Valli and Devasena and Subrahmanya as War God specially brought from Gangaikondacholapuram attracted the visitors. Bronze image of Nandi and Temple Bells were also kept in the exhibition.

NATARAJA

(Plate No.: 1)

Tiruvelangadu, Tiruttani Taluk, Tiruvallore District, About 11th Century CE.. Ht. 115 cm.

This is the most famous image in the collection of the Government Museum, Chennai. The world famous sculptor Rodin praised this wonderful icon for its workmanship. The movement of the figure is rhythmic and expression is majestic. The image is well-known for its remarkable grace and vigour. He dances on the *apasmara* on an oval shaped *padma peetha*. He has a headdress made of feathers. A skull appears in the middle of the lower part of the headdress. A snake on the right side of the headdress among the feathers and a crescent moon on the left side are seen.

A *Datura* flower is seen on the right side of the headdress and another flower near the crescent. The Prabhavali - broken from the base - does not diminish but enhances the

vibrancy of the Lord of dances. In the words of Ananda K. Coomaraswamy, "the movement of the figure is so admirably balanced that while it fills all space, it seems nevertheless to be at rest".

TRIPURANTAKA

(Plate No.: 2)

Early Chola - 950 CE Ht. 81 cm.

He is standing in *alida* posture on a *padmasana* with four hands holding axe and antelope in his upper hands and lower right is portrayed in the attitude of holding an arrow and the left is portrayed in *kataka* as if hold a bow. He has *kesamakuta* on his head with usual emblems. His face is round and calm; he has three rows of necklaces the last one having a pendant at the centre. He is having a thick sacred thread and a *udarabandha* just above the stomach. His under garment is beautifully portrayed, clinging to the thighs and the centre median loop is formed as a *kirtimuka* while the tassels are shown thrown to sides. *Padasaras* are seen in his feet.

ARDHANARISVARA

(Plate No.: 3)

Tiruvengadu, Mayiladuturai Taluk., Nagapattinam District, About 11th Century CE. Ht. 102 cm.

As the name indicates, Siva is represented as half-male and half-female, typifying the male and female energies. The right half of the icon represents Siva and the left Parvati. Siva has a *jatamakuta* with a crescent moon. He has two arms, the lower right is kept in the attitude of touching the back of the bull and in his upper right he holds an axe. The whole of the right side is adorned with ornaments peculiar to Siva. The right leg is bent and rests on the pedestal. The drapery is upto the knee. On the left side (female side), the image has a *Karandamakuta*. The drapery is upto the ankles and her leg is firmly placed, resting on the pedestal. The image is referred to in an inscription in the *Svetaranyesvara* temple at Tiruvengadu.



(Plate No.: 3)

SOMASKANDA

(Plate No.: 4)

Tiruvalangadu, Tiruttani Taluk., Tiruvallore District, About 9th Century CE. Ht. 27 cm.

This image is the smallest Somaskanda in the collection of the Government Museum, Chennai. Siva is seen sitting with Uma on a *bhadrasana* with a slot between them for Skanda. The image of skanda was missing when the icon was collected. Siva is holding an axe and antelope in

his upper pair of hands, while a skull cup and a trident are carried in the lower pair of hands. A *jatamakuta* adorns the head with the crescent moon at the top and the skull at the bottom with snakes in between. On the left side of the *jatamakuta* snakes and a large *datura* flower near



(Plate No.: 4)

the bottom are seen. Siva wears a *makara kundala* in his right ear and a deeply cylindrical *patra kundala* in his left ear. A three stranded *yajnopavita* is seen on the torso.

Uma sits to the left of Siva with her left leg hanging down. She is wearing *patra kundalas* in her ears. *Karanda makuta* adorn her head. The breasts are not exaggerated. She holds a lotus bud in her right hand and left hand is in *abuyavarada* posture. Uma's hair falls in seven ringlets, of which two outermost on each side are twisted into shoulder ornaments. At the front of the stand between them are two circular depressions evidently intended to receive Skanda's feet. The skull-cup and trident shows the influence of Chalukyan iconography.

TRIPURANTAKA

(Plate No.: 5)

Krishnankottagam, Thanjavur District,
About 14th Century CE. Ht. 80 cm.

Standing on a lotus pedestal; wears *jatamakuta* the crescent moon on the right and *datura* flower and snake on the left. The third eye appears as a *tilaka* on the forehead and the face is charming and calm. Two *haras* adorn the neck. *Upavita* and *udarabandha* are present. The *katisutra* is fastened with the *kirtimukha* motif. The emblems on the upper hands are broken and lost. The lower pair is in the pose of holding a bow and arrow. The right leg is firmly placed on the pedestal and the left is slightly bent.

VEENADHARA

DAKSHINAMURTI

(Plate No.: 6)

Thanjavur, About 10th Century CE. Ht. 66 cm.

He is standing on a padmasana over a bhadrāsana, which has two spikes to receive the aureole. The upper pair of hands hold the axe and antelope and both the lower pair is portrayed in *kataka mudra* to carry veena. The snake and the crescent are inconspicuously shown on the right and left side on the top of the headdress. The breast and back of the antelope are facing towards Siva. The high relief of the ornamentation especially the necklaces and the lion-faced clasp of the girdle are beautifully worked out.

MAHISHASURAMARDINI

(Plate No.: 7)

Turaikkadu, Thanjavur District, About
10th Century CE. Ht. 75 cm. (with Prabha)

The goddess is portrayed as destroying the demon *Nishumbha*. She is represented in an eight-armed figure. This image portrays considerable vigour. She is shown with both *randra-cum-Saumya* expression. Devi's left hand is in *katakamudra*, holding a trident. The other hands hold- cobra, sword, shield, bow, bell, dagger and skull-cup. The right earring is depicted in a human form, while the left ear carries an owl. The *Prabhavali* is slightly oval in shape and is ornamented.

PARVATI

(Plate No.: 8)

Kodiakkadu, Vedaranyam Taluk, Nagapattinam
District, About 10th Century CE Ht. 94 cm.

Parvati is standing in *tribhanga* pose on a lotus pedestal over a *bhadra peetab*. The hands are seen in *kataka* and *lola hastas*. The image has a *karanda makuta* and *makara kundalas*. Traces of *trivali* is seen in the stomach. The waist zone is elaborately worked with tassels hanging from the sides and the centre. Armlets, bracelets and *padasaras* are also seen. Necklaces and *Yajnopavita* are present.

PARVATI

(Plate No.: 9)

Devarkandanallur, Tiruvarur,
About 12th Century CE. Ht. 47 cm.

She is seated on a lotus pedestal over a rectangular *bhadrasana*. Her head is adorned

with a *Karanda makuta* and her ears with *makara kundalas*. She has two hands; the right one is portrayed as *ahuya varada* and the left is kept on the seat upturned. Portrayal of her stance is beautiful. She has three necklaces and other usual ornaments.

PARVATI

(Plate No.: 10)

Tiruvarur, About 12th Century CE. Ht. 66 cm.

Parvati is standing on a *padmasana* over a *bhadrasana* with a *Karanda makuta* on her head. She has two hands; the right hand is portrayed in the attitude of holding something and left is freely hanging down. She is having three necklaces on her neck; the lower one being long and the short one is close to the neck. The sacred thread and other usual ornaments are present. *Trivali* on the stomach is beautifully portrayed. The sari is beautifully worked out. *Padasaras* are also present.

PARVATI With Attendant

(Plate No.: 11)

Tiruvengimalai, Trichy District,
About 11th Century CE. Ht. 90 cm.

Parvati stands in a *tribhanga* posture with a dwarf (*vamanika*) attendant and it is a masterpiece of Chola art. She stands on an oval *padmasana* over a rectangular *bhadrasana*. Her right hand is in the posture of holding a flower and her left hand is gently placed on the head of her attendant. The modelling of the breasts, the disposition of the hands, especially



MAHISHASURAMARDINI

(Plate No.: 7)

that of the left hand which has pliability in its gentle way of placing on the head of the attendant and the disposition of the strands of the hair are simply superb.

KALI

(Plate No.: 12)

Senniyanviduthi, Pattukkottai Taluk, Thanjavur District, About 10th Century CE. Ht. 29 cm.

The general treatment of this image especially of the bows of the girdle seems to indicate that it is Chola type. The hair is a flame with crow pea, crescent and *datura* flower on the right and skull on the centre with a snake on either side of it. The upper pair of arms holds the trident and a snake held as a noose. The lower pair of hands sports a skull cup and *abhaya*. A snake is found wound around each breast. The sacred thread composed of skulls is undivided. Girdle projects at the sides but not the cloth. The pedestal is rectangular and is inscribed. The inscription, most of which is unfortunately illegible is in Tamil characters of the early Chola period. In poise and pose it is similar to Mahesvari from Tiruvengadu, Nagapattinam district.

MAHESHVARI

(Plate No.: 13)

Velankanni, Nagapattinam District, About 11th Century CE.. Ht. 50 cm.

In this form, Devi takes the attributes of her consort Siva and carries an axe and antelope in her upper hands. She is seated in

the *sukbasana* posture. The hair is made to resemble a flame and is shaped like a heart-like form. The crescent moon and *datura* flower are shown. A sacred thread with all the three strands joined together is seen on the trunk. She is seated on an oval shaped *padmasana* over a *bhadrasana*, both of which are moulded together.

BHADRAKALI

(Plate No.: 14)

Locality Unknown, About 14th Century CE. Ht. 48 cm.

She is seated cross legged on a lotus pedestal on a rectangular *bhadrasana* which has spikes and an ornamental *tiruvasi* is attached at the back of her with a *kirtimukha* in the centre. She is wearing flaming hairdo with ten hands holding discus, conch, drum, noose; sword, shield, trident and skull-cup.

GANESA

(Plate No.: 15)

Vanduvacheri, Tiruvarur District, About 11th Century CE. Ht. 42 cm.

Standing on a double *padmasana* over a *bhadrasana* has a *Karanda makuta* on his head with four hands holding the usual attributes like axe, noose in his upper hands and broken tusk *modaka* in his lower right and left hands respectively. His trunk is turned to left and tasting *modaka* kept on his left palm. Sacred thread and other usual ornaments are present.

GANESA

(Plate No.: 16)

Udayavarkoilpattu, Thanjavur District, About

15th Century CE. Ht. 42 cm.



(Plate No.: 16)

Standing on a double padmasana over a bhadrasana has a Karanda makuta on his head with four hands holding the usual attributes like axe, noose in his upper hands and broken tusk modaka in his lower right and left hands respectively.

His trunk is turned to left and tasting modaka kept on his left palm. Sacred thread and other usual ornaments are present.

AYYANAR on ELEPHANT

(Plate No.: 17)

Thogur, Thanjavur, About

16th Century CE. Ht. 57 cm.



(Plate No.: 17)

Ayyanar riding on an elephant with four tusks is a rare feature.

This is to show that Ayyanar is elevated to the mainstream of Hindu pantheon.

Cast separately from his elephant mount, Ayyanar

wears three saivite symbols in his hair, which is spread out; a snake on the left, a skull in the centre and a crescent moon on the right. Holding a lotus flower in its trunk, the elephant is elaborately decorated with lotus medallions on the top of its head and a kirti mukha on his fore knees. A small figure of an attendant is seen behind him.



(Plate No.: 2)
Thirupurantaka



(Plate No.: 5)
Thirupurantaka



(Plate No.: 6)
Veenadhara Dakshinamurti



(Plate No.: 8)
Parvati



(Plate No.: 10)
Parvati



(Plate No.: 9)
Parvati



(Plate No.: 11)
Parvati with attendant



(Plate No.: 12)
Kali



(Plate No.: 14)
Bhadrakali



(Plate No.: 13)
Maheshvari

VISHNU IMAGES

Images of Vishnu with Sridevi and Bhudevi, Rama, Sita, Krishna with Rukmini and Sathyabhama were also kept in the exhibition.

VISHNU With Consorts

(Plate No.: 18)

Komal, Thanjavur District, About 13th Century CE.

Vishnu: Ht.45 cm Consorts: Ht. 25 cm. each

This is a unique bronze. Rarely Vishnu is portrayed with a single pair of arms with his emblems *Sankha* and *Chakra* embedded on the palms. A prominent “*Vanamala*” another rare feature in South Indian Bronzes can be seen in this image. Vishnu is seated on a lotus pedestal over a rectangular *bhadrasana* with hands in *abhaya* and *varada* while Sri Devi and Bhu Devi to his right and left are on relatively small pedestal. The *tiruvasi* with carvings is highly ornamental.



(Plate No.: 18)

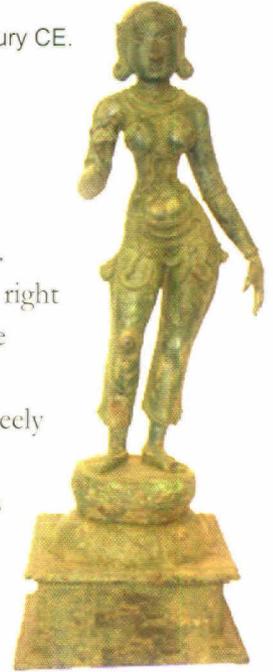
SITA

(Plate No.: 19)

Tiruvarur, About 14th Century CE.

Ht. 78 cm.

Sita is standing on a padmasana over a bhadrasana with a dhammilla on her head. She has two hands; the right hand is portrayed in the attitude of holding something and left is freely hanging down. She is wearing three necklaces on her neck; the lower one being long and the short one is close to the neck. The sacred



(Plate No.: 19)

thread, channavira and other usual ornaments are present. Trivali on the stomach is beautifully portrayed. The sari is beautifully worked out. Padasaras are also present.

DEVOTEES IMAGES

Adikaranandi, Chandikesvara, Tirujnanasambandha, Appar, Manikkavachaka, and Kannappa Nayanar were some of the exhibited devotees of Lord Siva.

ADIKARANANDI

(Plate No.: 20)

Madukkur, Thanjavur District,
About 11th Century CE. Ht. 74.5 cm.

When Nandi is standing in the therianthropomorphic form, he is called Adikaranandi. He is portrayed as standing with his lower hands in *anjali*. The upper hands carry *parasu* (axe) and *mrga* (deer). Tassels indicate the lower garment which is clinging to the thighs. Three necklaces, *udarabandha* and sacred thread are shown. The *siraschakra* is seen at the back.

CHANDIKESVARA

(Plate No.: 21)

Tiruvengadu, Mayiladuturai Taluk, Nagapattinam
District, About 11th Century CE Ht. 66 cm.

The original name of Chandikesvara was Visarasarman, a Brahmin by caste, who volunteered to graze the cows on seeing a cowherd mercilessly beating a cow. Every day after grazing the cows, he would lead them to a river and as they quench their thirst he would play, making a linga in the sand. Due to his care the cows used to give more milk and Visarasarman would collect the milk and pour it on the linga that he made out of sand. News spread to the village and his father wanted to

know the truth. He came and hid himself behind a tree and seeing what his son has done, got irritated and kicked the pot of milk. Without even seeing who did that sacrilegious deed, Visarasarman hurled a stick which transformed into an axe and cut off his father's leg. Pleased with such earnest devotion, Siva appeared and blessed them after restoring the father's legs, gave Visarasarman a new name- Chandesa, Lord of passion and made him the chief of his *ganas*.

The figure is two handed and seated on a *bhadra peetab*. The right hand is in *kataka*

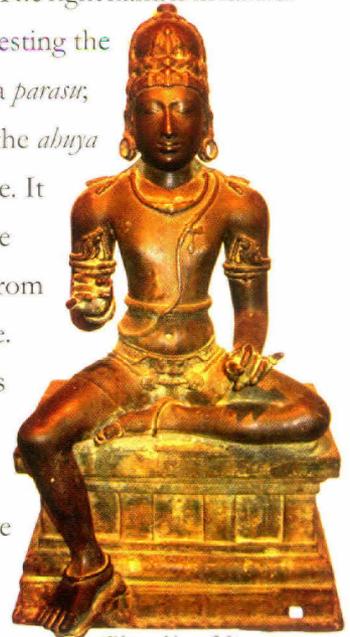
posture suggesting the presence of a *parasu*; the left is in the *abhaya*

varada posture. It also looks like *simha karna* from another angle.

The left leg is folded and rests on the pedestal while the right

hangs down

and is supported on a lotus flower. Sacred



(Plate No.: 21)

thread and *udarabandha* are seen. He wears a *jatamakuta*. The face is full of grace and charm. The back of the *jatamakuta* has honeycomb design which is noteworthy.

TIRUJNANASAMBANDHA

(Plate No.: 22)

Mukundanur, Thanjavur District,
About 13th Century CE. Ht. 59 cm.

He is one of the four great Saivite Saints, who re-established Saivism in Tamil country. Goddess Parvati pacified him when he was a child. The hair is tied up as knot on top of the head. The right hand has the fore finger pointing upwards, the left holding a cup. A necklace with a pendant is clinging to the chest. The image is naked except for the armlets etc.,

APPAR

(Plate No.: 23)

Vembavur, Perambalur Taluk, Trichy District,
About 12th Century CE. Ht. 57 cm.

One of the four main Nayanmars, Tirunavukkarasar lived during the first half of the 7th Century, composed poems that contained the essence of Saivite Philosophy. The hair is near to the head. His hands are in *anjali*, with the *uzhavara padai* leaning against his right shoulder. The upper necklace and wristlets are each a simple band with a large clasp; the lower necklace hangs between the breasts. It is composed of *Rudraksha* beads as are also the chaplet on the head and a string

round the upper part of each arm. A short garment is shown worn around the loins.

MANIKKAVACHAKAR

(Plate No.: 24)

Chettipulam, Tirutturaipooni Taluk, Tiruvarur
District, About 11th Century CE. Ht. 59 cm.

He is one of the four great Saivite Saints. He is the author of *Tiruvachakam* hymns. This is a pleasing figure with the *kesabandha* in circular form at the back of the head. There are two necklaces, the lower one being of *rudraksha* beads. It hangs between the breasts. The lower garment is tied between the legs but not around them. A string is tied in front of the right leg.

KANNAPPA NAYANAR

(Plate No.: 25)

Tiruvalangadu, Tiruttani, About 15th Century CE.
Ht. 78 cm.

His hair is tied in a *kesa bandha* with a band over it in the middle and a wheel shaped ornament on either side in front. He has extended earlobes. Three rows of necklaces, the last one has a pendant. His lower garment is made of leather with pleats. He has a dagger fastened to his right hip. A bow hangs on his left shoulder while quiver full of arrows is seen at the back of his right shoulder.



(Plate No.: 22)
Tirujnanasambandha



(Plate No.: 24)
Manikkavachakar



(Plate No.: 23)
Appar



(Plate No.: 20)
Adikaranandi



(Plate No.: 25)
Kannappanayanar



(Plate No.: 26)
Buddha

BUDDHIST BRONZES

Buddhist bronzes are rarely found in Tamil Nadu. Most of them were found in Nagapattinam since 1856, and are dated from 11th to 15th century CE. About 850 Buddhist bronzes of the *Mahayana*, Buddhism, some of them were inscribed and from *Vibara* were raised by the Sailendra rules of Sumatra during the reign of the Chola kings Rajaraja I [905-1014 CE] and Rajendra I [1012-1044 CE]. This had been mentioned in the Leiden copper plate of Rajaraja I which is also known as Anaimangalam copper plates.

Buddha [sitting and standing], *Maitreya* from Nagapattinam were displayed here.

BUDDHA

(Plate No.: 26)

Nagapattinam District, About 10th Century CE.

Ht. 73 cm.

He stands on a circular *padmasana*, which is like a real lotus in blossom, attached to a square *bhadrasana*, which is meant to be a *Simbasana* in as much as lions are carved in a sunken band on each side of the *bhadrapitha*. Besides, the *bhadrapitha* has four rings on each of its two sides, which are intended to secure the image to a base while it is being carried in procession. It is big in size. It will be thus clear that this image was one of the *utsava vigrabas* used by the Buddhists at Nagapattinam for being carried in procession when Buddhism was popular at Nagapattinam.

BUDDHA

(Plate No.: 27)

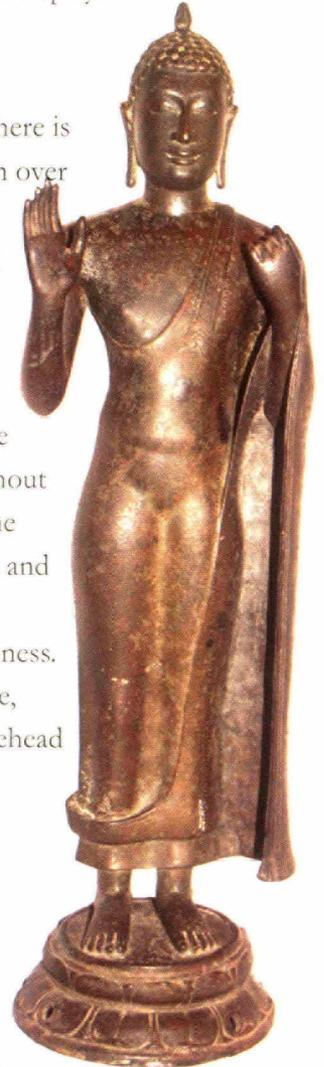
Nagapattinam District, About 10th Century CE.

Ht. 90 cm.

Standing on a circular *padmasana*, (real *padma*). Type similar to Amaravati,

Goli and Sarnath

Buddha statues. There is a long robe thrown over the body leaving the right chest and arm bare. Right hand *abhaya*; left raised up in an attempt to hold the robe and both without any palm mark. The fingers are delicate and slender (*jalanguli*) suggesting smoothness. Face oval with nose, lips, chin, eyes, forehead and ears strictly proportionate. Ear lobes slightly elongated more to indicate the convention that to and holes not bored.



(Plate No.: 27)

Forehead clean without any *urna* mark as is the case with earlier images. Hair in six rows of curls surmounted by a small flame like *usnisa*, whose tiny appearance on the head is more to indicate the ideas of *gnosis (jnana)* than the idea

that the image was influenced by the convention. The *padmasana* has four holes intended to secure the image to a basic stand while it is carried in procession. The huge size of the image and holes suggest that the image was one that was used as an *utasva vighraha* by the Buddhist at Nagapattinam.

BUDDHA (Seated)

(Plate No.: 28)

Nagapattinam District, About 11th Century CE. Ht. 73 cm.

Buddha is portrayed as seated on a beautiful triangular lotus pedestal which is attached to a rectangular *bhadrasana*. Hands are kept on the lap in *dhyana* posture. A circular aureole is present behind the head. Two *Nagaraja Yakshas* flank the image with flywhisks in their right and left shoulders. Above this separately fixed is a decorative plate consisting of heavy foliage and flowers. The anatomy of the whole figure is smooth suggestive of flesh, hands, legs, nose and fingers being done to perfection.



(Plate No.: 28)

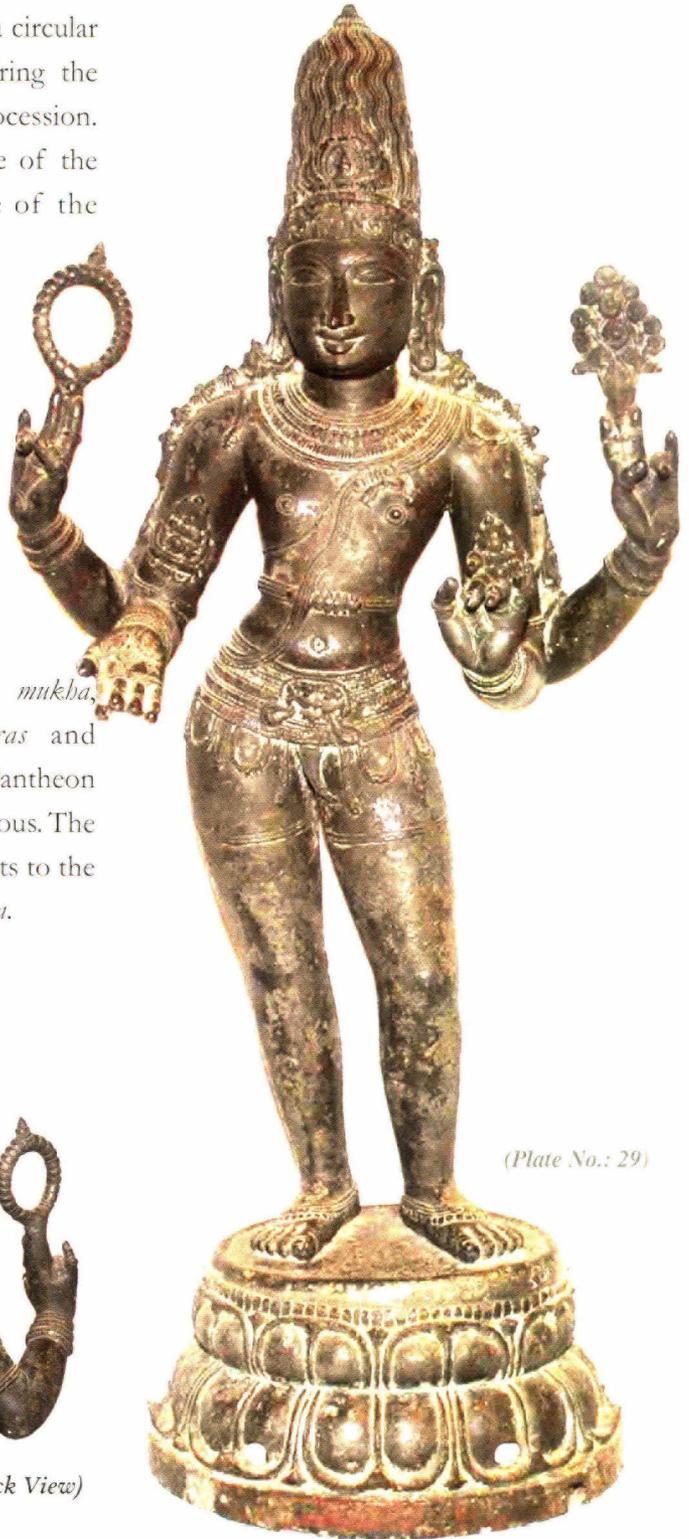
MAITREYA

(Plate No.: 29)

Nagapattinam District. About 13th Century CE. Ht. 76 cm.

One of the most important deities in the Mahayana Buddhists pantheon, Maitreya is regarded as the future Buddha. He is represented on young, handsome man, bedecked with all ornaments, as standing or seated. His headgear is adorned with a tiny image of *Chaitya*. Besides the Buddha, the other deities such as Hariti, Lokeshvara, Maitreya, Vajrapani etc. entered the Buddhist realm.

He is standing in *tribhanga* on a circular *padmasana* having 4 holes for securing the image to a base while carrying it in procession. The holes and the relatively big size of the image prove that the image was one of the *utsava vighras*. Four arms; upper right with rosary, upper left with a flower stalk from which spring 12 flowers and 2 buds (are they *nagapuspas*?), lower right *varada*, lower left *kataka*, richly decorated. Hair arranged flame like resembling a *jatamakuta* with the design of *stupa* in front; *makarakundalas* in the ears, necklaces four stranded *yajnopavita*, waist girdle, loin cloth with *simba mukha*, armlets, wristlets, rings, *padasaras* and *sirasakera*. Comparable with Hindu Pantheon of gods of Chola type; hence indigenous. The presence of *stupa* on the makuta points to the identity of the image as that of *Maitreya*.



(Plate No.: 29)



(Back View)

(Plate No.: 29)

JAINA BRONZES

Apart from Hindu and Buddhist Bronzes, a few Jaina Bronzes were also exhibited. Some of them are with inscriptions.

TIRTHANKARA

(Plate No.: 30)

Kidangal, Tindivanam Taluk, Villupuram [South Arcot] District, About 13th Century CE. Ht. 78 cm.

This Tirthankara is shown in standing posture on a *padma pitha* over a rectangular base. On the back of the pedestal there is a Tamil inscription, which reads as “*Nayanar Atipati Azhagar*” consecrated by “*Vakkaram Kizhar*”.



(Plate No.: 30)



(Plate No.: 31)

TIRTHANKARA

(Plate No.: 31)

Singanikuppam, Tindivanam Taluk, Villupuram [South Arcot] District, About 13th Century CE. Ht. 54.5 cm.

The figure stands on a circular stand plate. It is slightly tilting towards the back. It should have been a part of an ensemble.

2. ART GALLERY AT THANJAVUR

The Art Gallery at Thanjavur is a grandstand of fabulous collection of bronze icons, stone sculptures representing beautiful art. These icons and sculptures, which at once symbolize a rich, phase in Tamil History, devotional heights leading to poetic ecstasy and exquisite mastering of skills nursed assiduously by the great Cholas are all collected only from Thanjavur District. The collections, particularly the bronze pieces have been testified to be one of the best of Chola hoary cultural traditions. Many of the finest pieces of exquisite artistry that were produced by the Chola monarchs between the 9th and 13th Centuries, post Chola periods and those of the Nayak's during the 17th and 18th Century can be seen there besides some sculptures of Pallava period. Most of the bronze pieces available in this gallery were recovered as treasure trove finds which were once buried in troubled times for their safety on the eve of fanatic invasion by rival rulers and tribes.

Dr. Sivaramamurti, an eminent Archaeologist, casually spotted the icon in the image of Brahma (now identified as Vagisvara Siva) at *Karunthattangudi*, standing neglected on the river side and wanted it to be taken to the Calcutta Museum. But the local people objected to its being removed outside the district. At the intervention of the then District collector late T.K.Palaniappan, IAS they agreed to being preserved in some place within the district itself. Accordingly it was brought to the vacant corridors of the palace buildings near the Sarasvati Mahal Library as a preliminary step. Thereafter arrangements were made, under the instructions of the then Collector to collect all pieces found scattered and lying uncared for to constitute a museum of art by the untiring efforts of the Revenue Subordinates of the Thanjavur District. This was started on 9.12.1951. The display of the collections of the stone sculptures and the bronze pieces is mainly done in three sections in the background of the Nayak Palace building, a monument protected by the State Department of Archaeology, Government of Tamil Nadu.

RISHABHAVAHANA DEVAR & PARVATI

(Plate No.: 32)

11th Century CE Ht. 106.5 cm. & 94 cm.

Siva is represented as a peasant, and he had been provided with two hands; the tresses are arranged as a circular *Jatabhara* similar in fashion to a turban. In spite of his portrayal

as a peasant, the attributes of Siva such as cobra, crescent and *datura* flower, are shown beautifully.

Parvati stands in *tribhanga* leaning towards the Lord and her right hand is in *kataka* and left in *gorala* posture; the hands wear wristlets of *pali* pattern of fourteen courses which are of modern type.



(Plate No.: 34)

BHIKSHATANA - SIVA - A MENDICANT IMAGE

These two bronzes were exhibited in the festival of India held at Washington in the year 1985 and won the appreciation of one and all for their fine anatomy and for the excellent proportions of the torso. The hair-do of Siva is an unique feature of this image.

PARVATI:

(Plate No.: 33)

11th Century CE

Parvati as *Bhogasakti* is seated in *utkutibasana* on a *padmasana* over a rectangular *bhadrasana*, keeping her right leg bent and kept on the seat while the left leg is hanging down. She has two hands. The right hand is in the attitude of holding a flower and the left kept on the seat. She has *makara kundalas* in her ears.

BHIKSHATANA - SIVA - A MENDICANT IMAGE

(Plate No.: 34)

11th Century CE Ht. 90 cm.

Siva is depicted in naked form. As a beggar moving forward on the firmly placed left foot, His right foot is slightly raised from the *paduka* as He steps forward. There is an oval gem inserted on the plain square base pedestal near Siva's right foot. [This may be the representation of Siva's tears for mankind who are fettered with the bondages which prevent them from reaching God].

He has four hands each one of them holding the usual weapons of Siva. The right hand holds a *damaru* and the left hand is shown

with the pose of holding a trident. But the trident is absent. The lower left arm is having a scull. Beautifully depicted matted hair is seen where the crescent and the *datura* flower are placed. In the forehead the skull and the third eye are present. The right side ear has no ornaments while in the left side *patra Kundala* is noticed. Two neckchains and a necklace are seen. He also wears shoulder tassels, *keyuras*, *kankanas* and *udarabandha*, a stomach band which is depicted beautifully. A cobra, with a big hood runs around his waist. A bell is found in the foreleg to announce the coming of the Lord as mendicant. The typical wooden sandals usually worn by the saints are noticed. The casting of the antelope with perfection and shown in the movement of taking or picking of the leaves given by the Lord is an eye catching admiration of the bronze.

BHAIRAVA SIVA WITH EIGHT ARMS

(Plate No.: 35)

11th Century CE Ht. 109 cm.

He is standing naked on a *padmasana* over a *bhadrasana* in a *samapadasthana* posture. His face is round and has *patrakuntalas* in his ears. His hair is arranged in a *jatabhara* cum *jwala* fashion. He has a goblin head, a snake, a *datura* on the left of his hair dress. He has eight hands carrying kettle drum, *kataka*, *kataka*, *kataka* in his right hands and a bell, *kataka*, *kataka* and a scull cup in his left hands. Three rows of necklaces are present. He is wearing a sacred thread and a *udarabbanda*. *Mundamala* is



(Plate No.: 35)

BHAIRAVA SIVA WITH EIGHT ARMS

shown going upto the shin region. He has *padasaras* in his feet. A snake is wound round his waist to show the *katiusudra*. The heads of the cobra are shown touching his two thighs.

NANDI

(Plate No.: 36)

Ht. 38 cm.

He is seen seated in usual form with bells around his neck just below the hump. He is supposed to face his Lord. Here, his back legs are folded under and the hooves of the front legs are shown in front. He is seated on a rectangular plate which has four rings on the corners to tie the image while he is being taken in procession.

KANNAPPAR

(Plate No.: 37)

Early Chola period - 975 CE Ht. 66 cm.

Kannappar is shown in standing posture, wearing leather slippers. The lower garment also seems to be made of leather,

fringed with *cowrie shells*. Two chains are noticed in the waist, a girdle, around the arms and forehead all embedded with *chonrie* or shells is a noteworthy feature. A *channavira* with a circular leather clasp is worn on the body. The left arm is held in the pose of wielding a bow while the plucked eye rests on the palm of the right hand. The other eye is revealed intact. Kannappan has a beard and a broad moustache. The headdress looks like a *Jatamakuta* and decorated with feathers to show that he hailed from the hunter community. In the ears broad and circular rings are noticed. His lips are shown in a way of expressing his anxiety and devotion. This is a master piece credited with beauty and expressiveness.



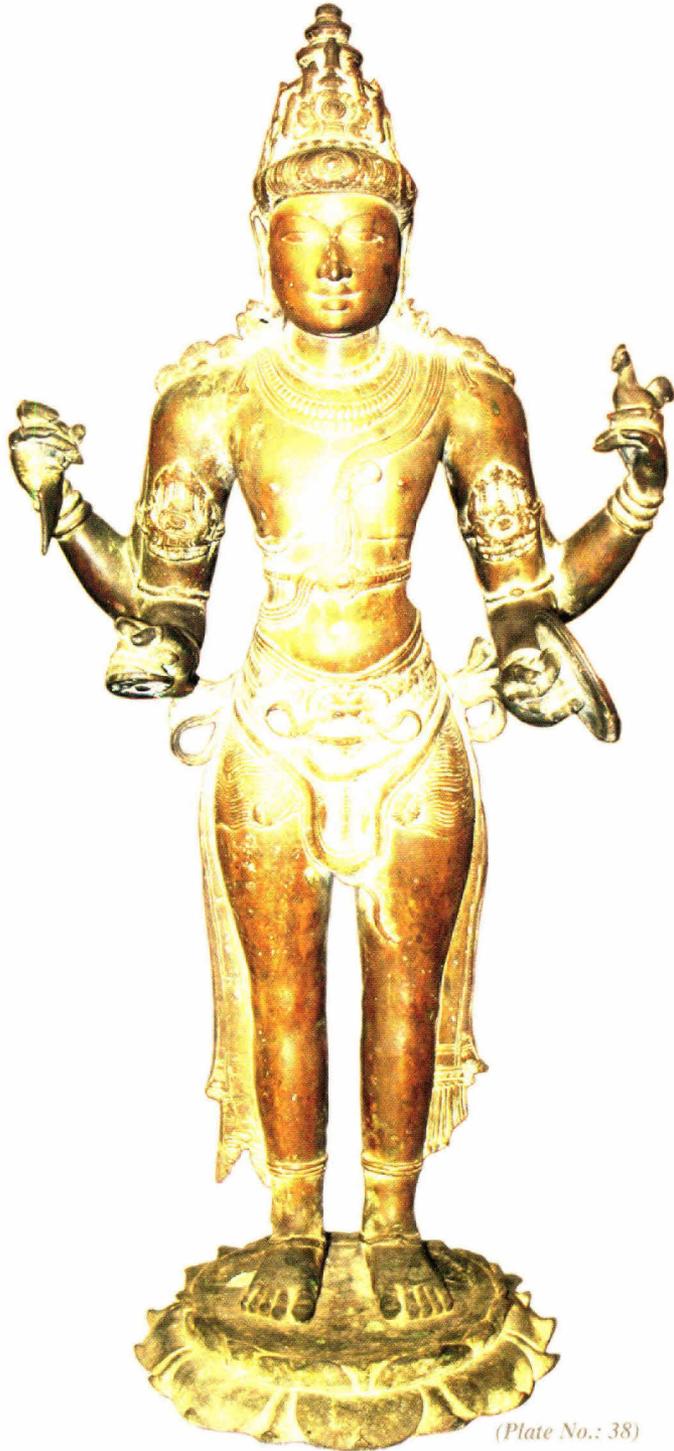
(Plate No.: 33)
Parvati



(Plate No.: 36)
Nandi



(Plate No.: 37)
Kannappar



(Plate No.: 38)

SUBRAHMANYA

3. HINDU RELIGIOUS AND CHARITABLE ENDOWMENTS DEPARTMENT.

The temple stands as the cultural treasure of the egalitarian doctrine of Tamils. “பிறப்பொக்கும் எல்லா உயிர்க்கும்” meaning that all beings are born equal. Temples also show the age old treasures of the ancient values such as the sculptures and arts including the day to day activities of Trilogy in Tamil language i.e., Literature, Music and Drama. The Hindu Religious and Charitable Endowments department shows keen interest in conducting the poojas and festivals in the same manner of our old culture and tradition, executing the holy task of protecting the priceless properties of the temples that have historical and artistic values preserved by our ancestors over centuries. This department maintains the temples well, taking keen interest in executing various schemes and providing proper facilities for the devotees visiting the temples.

The bronze idols from various temples are kept at Tiruvarur idol centre. In the exhibition Chola bronzes from Tiruvarur Idol Centre and Gangaikondacholeswara temple at Gangaikondacholapuram were exhibited for the public.

SUBRAHMANYA

(Plate No.: 38)

Gangaikondacholapuram, Ariyalur District, 11th
Century CE

By far the best bronze in the collection of the Gangaikondacholapuram temple is the Subrahmanya image variously called Karthikeya, Devasenapathi and Muruga. The image about 3.5' in height is shown with four arms standing on a lotus seat. Unlike the conventional lotus pedestals seen in most of the bronze images, the present one is realistically treated. The protrusion at the bottom was probably to slide the image into a bigger pedestal which is now missing. The right upper arm holds sakti, the top of which is broken the lower right holds a sword of which only the handle now remains, the blade is lost; the left upper arm holds a cock and the lower

left holds a shield. The figure is elegantly proportioned and delightfully adorned with ornaments. The vigorous poise and the charming smiling face are suggestive of youth and beauty. Subrahmanya as Muruga is adored as the embodiment of youth, beauty and knowledge. Muruga is the darling of the Tamil country. His exploits are celebrated in Tamil literature; Subrahmanya is a War God, and Devasenapathi the greatest commander-in-chief of the celestials. The Chola king Rajendra I was the greatest commander, the Tamil country ever saw. It is of interest to note that this great hero has chosen Subrahmanya as his favourite deity. The sword, sakti, and the shield in the hands of the image symbolise Subrahmanya's martial quality while the cock stands for the final victory.



KRISHNA WITH RUKMINI AND SATHYABHAMA

(Plate No.: 39)

Krishna is standing on a *padmasana* over a *bhadrasana* which is rather rectangle in shape. *Kiritamakuta* adorn his head, has a round face. He is having *makarakuntalas* on his ears. He has two hands. The right hand is in the attitude of holding a stick and the left is slightly bent so as to kick it on the hump of his cow.

Rukmini is standing on a *padmasana* with two hands. The right hand is portrayed in *lolabasta* and the left in the attitude of holding a

flower. Her head is adorned with a *dhammilla* fashion hair-do.

Sathyabhama is also standing on a *padmasana* with two hands, the right hand is portrayed in the attitude of holding a flower. The left hand is shown as *lolabasta*. She also has a *dhammilla* as head dress.

RAMA

(Plate No.: 40)

He is standing with a *Kiritamakuta* on his head. He has two hands, the right hand is portrayed in the attitude of holding an arrow and the left in the attitude of holding a bow. He has a round face with *makarakundalas* adorning

shown in front, on a *padmasana* over a rectangular *Bhadrasana*. He is having bells wound round his neck just below the hump.

BELL

(Plate No.: 42)

A Temple bell with a ring at the top was exhibited.

NATARAJA

(Plate No.: 43)

Kulasekaranallur, 12th Cen CE

Nataraja is dancing an *apasmara* with four hands; holding a kettle drum and fire on the upper right and left hands *abhaya* and *gajabasta* in his lower right and left hands respectively. A skull is seen on his headdress and a *Tatura* flower to the left and *ganges* is seen on the side of it. Mermaid *ganges* is seen on the disheveled hair. His left leg is lifted up and the *angavastra* is flowing to his left side.

SIVAKAMI

(Plate No.: 43)

Kulasekaranallur, 12th Cen CE

She is standing on a *padmasana* over a square *bhadrasana*. She has two hands. The right hand is *kataka* and the left is *lola*. A *karana makuta* adorns her head. She has *patrakundalas* in her ears. Her sari is beautifully worked.



(Plate No.: 40)

Rama

his ears. Three rows of necklaces, sacred thread and *udarabandha* are seen as ornaments. He is standing on a *padmasana*

NANDI

(Plate No.: 41)

In usual form is seen seated with his hind legs folded and the hooves of the fore legs are



(Plate No.: 43)

Nataraja with Sivakami - Kulasekaranallur, 12th Cen CE



Devi

Tiruvarur District, 11th Cen. CE



(Plate No.: 41)

Nandi



(Plate No.: 42)

Bell



Sivakami

Tiruvidainallur, 12th Cen. CE

4. TREASURE TROVE FINDS

The Indian Treasure Trove Act 1878 (Act No. IV of 1878) defines “treasure” as “anything of any value hidden in the soil, or in anything affixed thereto”.

The Act was promulgated to protect and preserve treasures found accidentally having archaeological and historical value. This Act enables the Government to protect and preserve such treasures and their lawful disposal.

When the Act was enforced there came into being the second source i.e. antiquities obtainable consequent on the implementation of various legislative measures. None can deny that the operation of this Act has enabled the Government to acquire countless ancient and medieval sculptures, hoards of coins, seals, copper-plates, terracotta objects and so on which have gone to enrich various museum in India. Till today many museums including Government Museum, Chennai are greatly benefited by the acquisition of objects under this Act.

The recently found Chola bronzes as treasure trove from Velankanni, Nagapattinam, Tiruvarur, and Tiruindalur including the large copper plate of Rajadhi Raja I (1150 CE) were kept on display at the Exhibition. Most of the recent treasure troves were accidentally discovered while carrying out construction activities, digging of canals, and renovation of temples. All of them belong to Chola period i.e. 12th to 13th Century CE. The bronzes are Saivite in nature such as Nataraja, Sivakami, Somaskanda, Tripurantaka, Chandrasekhara, Ganesa, Subramaniya with his consorts, devotees like Chandikesvara, Sambandar, Appar, Sundaramurtinayanar with his wives, Manikkavachakar, and Karaikkal Ammaiyar.

It was during temple renovation work in May 2010 at Sri Kailasanatha temple, at Kazhukkanimuttam, a hamlet of Tiruindalur village near Mayiladuthurai that this remarkable chance discovery was made by the temple trustees. The hoard consisted of 12 bronze idols as well as 8 musical instruments and puja utensils. But the jewel in the crown of the hoard was the copper plate of Rajadhi Raja I.

SOMASKANDA

Velankanni, Kivalur Taluk, Nagapattinam District, 12th Century CE. Ht. 48 cm.

Siva, Subrahmanya and Uma seated on a rectangular pedestal which has two spikes to receive *tiruvasi*.

Siva: seated on a pedestal with his left leg

folded and right leg hanging down. He has four hands: the upper hands hold axe and antelope and the lower right hand is in *abhaya* while the lower left is portraying *abhaya varada* postures respectively. Right ear has *makarakundala* and left *patrakundala*. Face is nearly round. *Jata makuta* adorns his head. Crescent is seen on the

Bronze Icons Recovered from
Nagapattinam Dt.,



Subramanya with Valli and Devasena



Chandrasekhara



Appar



Manikavachaka



Tirujnanasambandha

Velankanni, Kivalur Taluk,
12th Cen. CE



Chandrasekhara with Devi



Chandrasekhara with Devi



Somaskanda



Tripurantaka

right side of the *jata makuta*. One broad necklace adorns the neck. Sacred thread is present on the trunk. *Keyuras* and *valayas* present as ornaments. *Udarabandha* is also present.

Subrahmanya: Standing in between Siva and Uma holding flowers in his hands. *Channavira* is present on the trunk. He is wearing a short *Karanda makuta* on his head. *Patrakundalas* adorn his ears. He is seen in the attitude of dancing.

Uma: Seated on a rectangular pedestal with her right leg folded and left leg hanging down. *Karanda makuta* adorns her head. The ears bear *makara kundalas*. Two rows of necklaces, *Channavira*, *Valayas* and armbands are seen as ornaments. Her right hand is portrayed in *abhaya varada* posture and her left hand is extended. *Padasaras* present on her ankles.

TRIPURANTAKA

Velankanni, Kivalur Taluk, Nagapattinam District, 12th Century CE. Ht. 81 cm.

Standing on a double *padmasana*, Tripurantaka has four hands: the upper hands hold axe and antelope while the lower right is portrayed in the attitude of holding an arrow and the left as if holding a bow. *Jatamakuta* adorns his head. *Makarakundala* and *Patrakundalas* adorn his right and left ears as ornaments. Two necklaces, one long, Sacred thread, *Valayas* are present as ornaments. The head of the antelope is turning out. Face is calm and the lips are pronounced. *Udarabandha* is present on the stomach.

CHANDRASEKHARA

Velankanni, Kivalur Taluk, Nagapattinam District, 12th Century CE. Ht. 44 cm.

Standing on a round pedestal this Chandrasekhara has four hands. He is seen holding an antelope facing him on his left upper hand while the attribute in the upper right hand is broken and lost. The lower right hand is in *danamudra* and the lower left is portrayed as *abhaya mudra*. *Jatamakuta* with crescent on the left side adorns his head. *Makara* and *Patra kundalas* are seen in his right and left ears respectively. Three rows of necklaces are present in the neck. Undergarment is beautifully worked out. Sacred thread and *udarabandha* are present.

CHANDRASEKHARA WITH DEVI

Velankanni, Kivalur Taluk, Nagapattinam District, 12th Century CE. Ht. 52 cm.

Standing on a round *padmasana* over a square *bhadrasana* which has two spikes to receive *prabhavali* which is missing, this Chandrasekhara has four hands. He is seen holding an antelope facing out on his left upper hand and axe in the upper right hand. The lower right hand is in *abhaya* and the lower left is portrayed as *abhaya varada* mudra. *Jatamakuta* with crescent on the left side adorns his head. *Makara* and *Patra kundalas* are seen in his right and left ears respectively. Three rows of necklaces are present in the neck. Undergarment is beautifully worked out. Sacred thread and *udarabandha* are present. *Padasaras* are seen in his feet.

SUBRAHMANYA WITH VALLI AND DEVASENA

Velankanni, Kivalur Taluk, Nagapattinam District, 12th Century CE. Ht. 96 cm.

Standing on a double *padmasana* over a square *bhadrasana*, Subramaniya has four hands: the upper right is holding *Sakti* and the attribute on the upper left is broken and lost; the lower right is portrayed in the attitude of holding an arrow and the left as if holding a bow. *Kiritamakuta* adorn the head. *Makarakundalas* are seen in his ears. The nose is sharp while the face is round and calm. Three rows of necklaces adorn his broad chest. Sacred thread is divided. *Udarabandha* is present. He is having *Veerakazhal* in his ankles and a *kinkini* is seen in his left shin. His consorts Valli and Devasena are also present on either side of Subrahmanya.

TIRUJNANASAMBANDA

Velankanni, Kivalur Taluk Nagapattinam, 12th Century CE. Ht. 52 cm.

The left leg of Sambanda firmly planted on the round *padmasana* over a square *bhadrasana* which has two spikes on both the ends portrayed in *catura* posture. The face is little round with his ear lobes extended and he has a beautiful *makuta* made up of hair bound together. Shoulder tassels are present. Two rows of necklaces present and *Channavira* is also present. His right hand is portrayed in *suci* mudra and left hand is thrown to side suggesting that he is dancing as his right leg is lifted up. *Keyuras* and *valayas* are present as

ornaments. A small thread suggestive of sacred thread crosses the Channavira over the right side clearly shows that he is Sambanda.

APPAR

Velankanni, Kivalur Taluk, Nagapattinam District, 12th Century CE. Ht. 57 cm.

Standing on a pedestal with his hands in *anjali* and holding the spade leaning on his left shoulder. He has shaven head encircled by *rudraksha* bead necklace. A close necklace with pendent is seen on his neck and a *rudrakshamala* adorns his torso which is extended. Short loin cloth is seen as undergarment.

MANIKKAVACHAKA

Velankanni, Kivalur Taluk, Nagapattinam District, 12th Century CE. Ht. 57 cm.

Standing on a double *padmasana* over a *bhadrasana* Manikkavachaka has two hands holding his right hand in *upadesa* and left hand holding a palm leaf manuscript. His hair is arranged in a flattened bun like over the back. His ears are extended with *patrakundalas*. Sacred thread is present on his chest. Short loin cloth adorns his hip with sashes towards his right side. He is seen wearing a broad band on his right hand.

SIVAKAMASUNDARI

Perambur, Needamangalam Taluk, Tiruvarur District, 12th Century CE Ht. 61 cm.

Standing on a lotus pedestal over a square *bhadrasana*, Sivakami has a beautiful *karandamakuta* on her head. She is having *makara kundalas* in her ears. Her right hand is in

Bronze Icons Recovered from Perambur Village,
Needamangalam Taluk., Tiruvarur Dt., 11th Cen. CE



Somaskanda



Ganesa



Ganesa



Sivakamasundari



Chandikesvara

the attitude of *abhaya varada* and left hand is in *lola hasta*.

CHANDIKESVARA

Perambur, Needamangalam Taluk, Tiruvarur District, 12th Century CE Ht. 60 cm.

Chandikesvara with a beautiful *jatamakuta* on his head with two hands in *anjali* posture is standing on a lotus pedestal on a square *bhadrasana*. He has *makara kundalas* in his ears. An axe, his attribute is leaning on his left shoulder. Three rows of necklaces present. Shoulder tassel is present on his right shoulder. *Keyuras*, bangles are present as ornamentation on his shoulders and forearms.

GANESA

Perambur, Needamangalam Taluk, Tiruvarur District, 12th Century CE. Ht. 36 cm.

Ganesa with a short *Karanda makuta*, the top of which has a beautiful design, on his head with usual attributes in his hands. He is portrayed with a natural elephant head here.

GANESA

Vittampinnattur, Tirutturaipoondi Taluk, Tiruvarur District, 12th Century CE Ht. 24 cm.

Ganesa is standing on a lotus pedestal over a *bhadrasana* which has spikes at the ends to receive an aureole which is not the part of the collection. His head is adorned with short *Karanda makuta* with four hands carrying the usual emblems such as axe, broken and lost; broken tusk and *modaka* on his left palm which his trunk is twisted towards left and tasting.

SUNDARAR WITH PARAVAI AND SANGILI NACHIYAR

Tiruindalur, Mayiladuturai, Nagappattinam. - 1150 CE Ht. 68 X 38 cm.

Sundaramurti nayanar is standing on lotus pedestal over a square plate with *kesa bandha* on his head having two hands. His right hand is portrayed in the attitude of calling and left is raised up little so as to keep on the shoulder of his spouse. As far ornaments he has *patrakundalas* in his ears, a broad necklace and sacred thread on his neck and trunk. He has *udarabandha* on his stomach. His lower garment is beautifully portrayed.

Sangili Nachiyar is standing on a lotus pedestal with a beautiful hair-do on her head. She has two hands; the right hand is *lola hasta* and the left is in *kataka mudra* as if to hold a flower. Two rows of necklaces adorn her neck and a *channavira* like is seen in between the breasts. Her lower garment is a sari which is clinging to her thighs.

Paravai Nachiyar is standing on a lotus pedestal with a beautiful *dhamalla* fashioned hairdo on her head. She has three rows of necklaces and the last one being a *bara*. Her right hand is broken near the wrist and lost while her left hand is portrayed in *lola* fashion. A *channavira* is beautifully worked out on her trunk. Her sari is beautifully designed with frills.

KARAIKKAL AMMAIYAR

Tiruindalur, Mayiladuturai, Nagappattinam. - 1150 CE Ht. 23.5 cm.

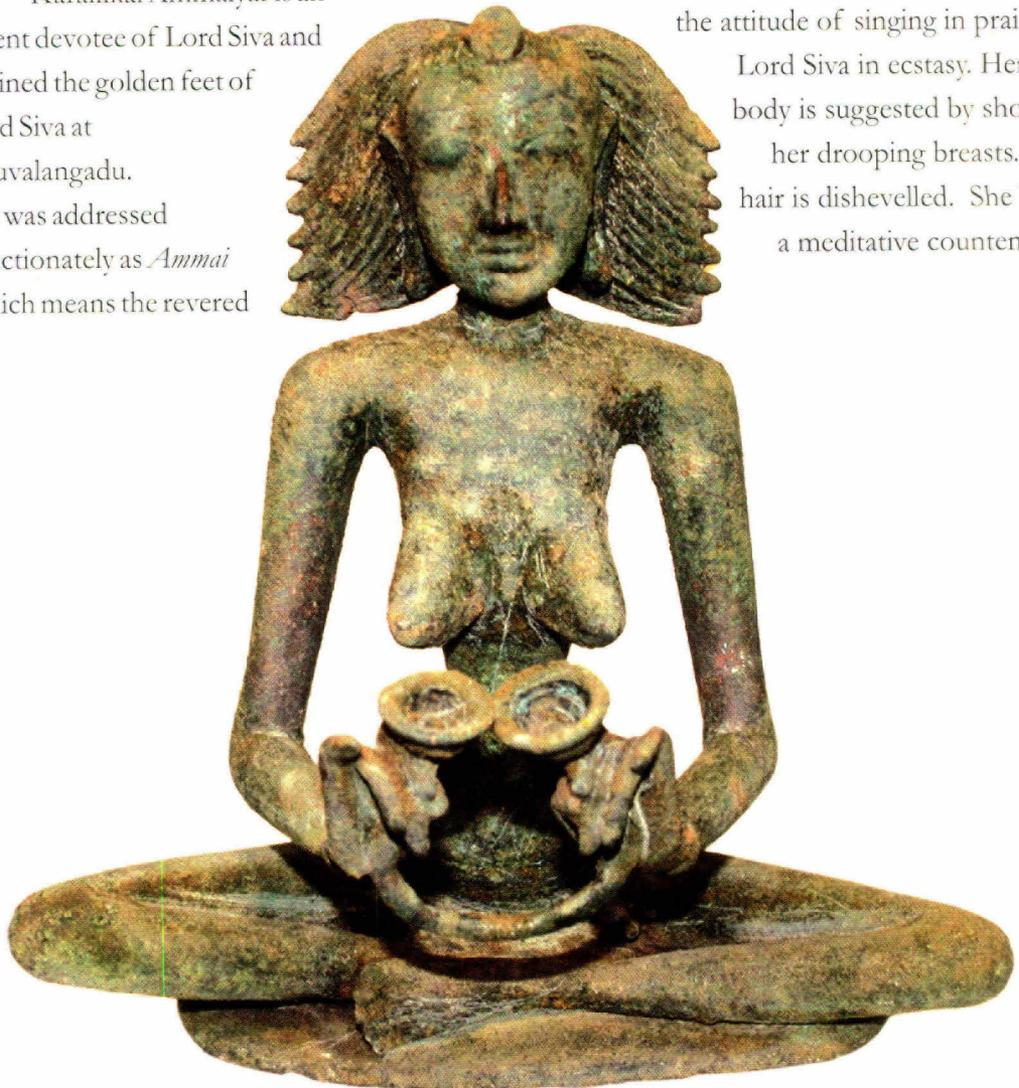
Karaikkal Ammaiyar, one of the few females amongst the sixty three Nayanmars, and is the greatest figures of early Tamil literature. Her birth name was *Punithavati*, born at Karaikkal, South India, and probably lived during the 6th century CE.

Karaikkal Ammaiyar is an ardent devotee of Lord Siva and attained the golden feet of Lord Siva at Tiruvalangadu. She was addressed affectionately as *Ammai* (which means the revered

mother from Karaikkal), by Lord Siva Himself. She prayed to the Lord to take away her beauty and was blessed with the form of a ghost so that she can concentrate full time as a devotee without any distraction from the worldly affairs.

The bronze image of Karaikkal Ammaiyar is seen seated cross legged on a plate which is oval in shape holding cymbals in her hands in

the attitude of singing in praise of Lord Siva in ecstasy. Her frail body is suggested by showing her drooping breasts. Her hair is dishevelled. She bears a meditative countenance.



GANESA

Tiruindalur, Mayiladuturai, Nagappattinam. - 1150
CE Ht. 51 cm.

Ganesa is standing on a lotus pedestal over a *bhadrasana* which has spikes at the ends to receive an aureole which is not the part of the collection. His head is adorned with short *Karanda makuta* with four hands carrying the usual emblems such as axe, noose; broken tusk and *modaka* on his left palm which his trunk is twisted towards left and tasting.

CHANDRASEKHARA WITH DEVI

Tiruindalur, Mayiladuturai, Nagappattinam - 1150
CE Ht. 34 cm.

Chandraskhara stands on a round pedestal with four hands carrying Antelope facing out in his upper left hand and the emblem axe in the right hand is broken and lost, while his lower right is portrayed in *abhaya varada* crescent is shown towards the left side of his keasa makuta. Face is calm and round. *Makara kundala* and *patra kundalas* adorn his ears. Two rows of necklaces, Sacred thread, valayas and other ornaments are present. His lower garment is beautifully portrayed with sashes on both the ends. He has *padasaras* in his feet and a *kinkini* is present on his right shin.

Devi (Parvati) is standing on a lotus pedestal on a square *bhadrasana* with two hands and with a *Karandamakuta* on her head. As far ornaments she has *makara kundalas* on her ears, two rows of necklaces, bangles etc., her right

hand is in the attitude of *abhaya varada* and left in *lolabasta* respectively. Her sari is beautifully draped.

SOMASKANDA

Tiruindalur, Mayiladuturai, Nagappattinam. - 1150
CE Ht. 71 cm.

Siva seated on a lotus pedestal with Uma and Subrahmanya dancing in between them. A high *jatamakuta* adorns his head, *patra kundala* and *makara kundalas* in his right and left ears. The third eye is conspicuous in his forehead. He has four hands holding axe (missing), antelope in his upper pair and *abhaya* and *abhaya varada* in his lower pair of hands. As far ornaments concerns, he has three rows of necklaces, sacred thread, bangles, *keyuras* etc., His left leg is folded and kept on the seat while his right leg is hanging down.

Uma is seen seated with her right leg in *utkutikasana* posture and left leg hanging down. She has a *Karanda makuta* on her head and *makara kundalas* in her ears. She has three rows of necklaces and sacred thread on her trunk. She also has *keyuras*, valayas as other ornaments. Her right hand is portrayed in *kataka* posture and she keeps her left hand on the seat with the palms down.

Subrahmanya is seen standing holding flowers in his hands on a lotus pedestal in between them. He has a short *Karanda makuta* on his head.

Bronze Icons Recovered from Kazhukkani
Mayiladuthurai Taluk, Naga



Ganesa



Somaskanda



Karaikkal Ammai



Manikavachaka



Tirujnanasambandha

muttam, Hamlet of Tiruindalur Village
pattinam Dt., 12th Cen. CE



Chandrasekhara with Devi



Chandikesvara



Appar



Sundarar with Paravai and Sangili Nachiyar

CHANDIKESVARA

Tiruindalur, Mayiladuturai, Nagappattinam. - 1150
CE Ht. 62 cm.

Chandikesvara is standing on a lotus pedestal with hands in *anjali*. Axe is leaning on his left shoulder. He has *kesabandha* on his head and *makara kundalas* in his ears. Three rows of necklaces and sacred thread are present.

TIRUJNANASAMBANDHA

Tiruindalur, Mayiladuturai, Nagappattinam.- 1150
CE Ht. 52 cm.

Sambandha portrayed in dancing posture firmly planting his right foot on the lotus pedestal over a *bhadrasana*. His left leg is lifted up. His head is adorned with a *Karanda makuta*. He has *patra kundalas* in his ears. Three rows of necklaces, *channavira*, *keyuras* and *valayas* are seen as ornaments. His right hand is pointing up and left is thrown to side.

APPAR

Tiruindalur, Mayiladuturai, Nagappattinam. - 1150
CE Ht. 48 cm.

Appar is standing on a round pedestal

with folded hands. He has clean shaven head with *rudraksha* bead mala adorned on it. He has necklet with *rudraksha* bead in the centre and a long *rudraksha* mala on his trunk. He also has *rudraksha bandhas* on both the shoulders and a *rudraksha* mala wound in his right forearm. Spade is seen leaning on his left shoulder. He has a short loin cloth around his waist.

MANIKKAVACHAKA

Tiruindalur, Mayiladuturai, Nagappattinam. - 1150
CE Ht. 64 cm.

Manikkavachaka is standing on a lotus pedestal over a square *bhadrasana*. His head is covered with hair which is beautifully worked which is encircled with *rudraksha* beads mala. Normally Manikkavachaka will be portrayed with a hair-do which is flattened on the backside. His ears are extended and he has *rudraksha* necklace and sacred thread on his trunk. His waist is wound with a short loin cloth which is extended up to his thighs.

5. EPILOGUE

The exhibition was a runaway success, attracting more than ten lakh visitors, mainly students and tourists from all over the country and abroad. Owing to the overwhelming response, the Government extended the exhibition for a further one week from 28th September to 4th October 2010.



Nataraja

Velankanni, Kivalur Taluk., Nagapattinam Dt., 12th Cen. CE

COPPER PLATES

Tamil copper-plate inscriptions are copper plate records of grants of villages, plots of cultivable lands or other privileges to private individuals or public institutions by the members of the various South Indian royal dynasties. In this exhibition, the Chola copper plates are exhibited for the view of the public.



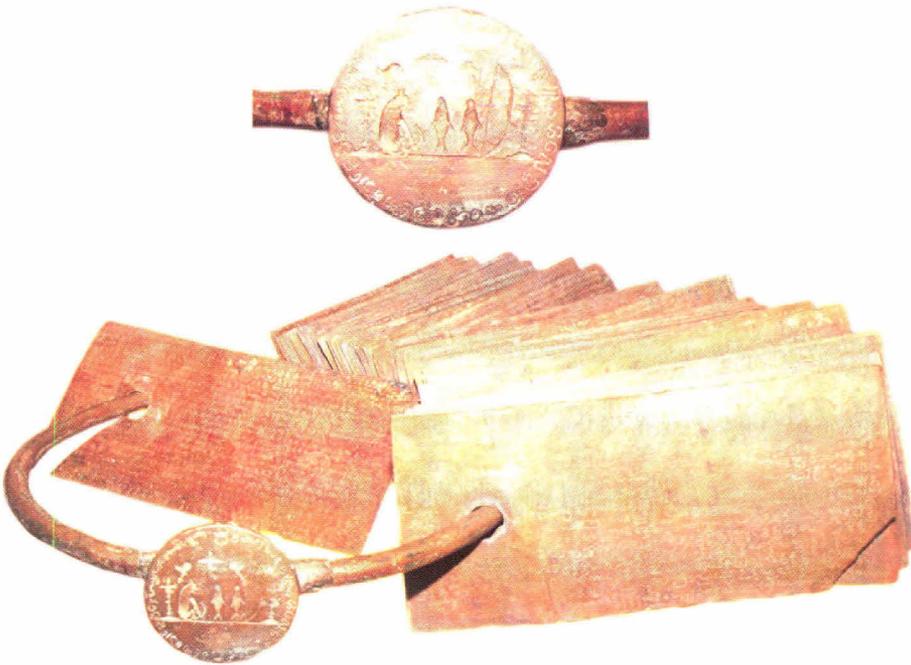
Velancheri Copper plate of Parantaka Chola I (907-955)



Tiruvallangadu Copper plate, of Rajendra Chola I (1012-1044 CE)



Esalam copper plate grant of Rajendra Chola I, (1012-1044 CE)



Tiruindalur copper plate donation recorded by Rajadhi Raja (1018-1054 CE) and his brother Rajendra II (1051-1063 CE)

LIST OF BRONZES EXHIBITED

Sl.No.	Name of the bronze	Place	District	Period
Government Museum, Chennai				
1.	Ganesa	Vanduvancheri	Tiruvarur	11 th Cen. CE
2.	Tripurantaka	Mayiladuthurai	Nagapattinam	12 th Cen CE
3.	Somaskanda	Tiruvalankadu	Tiruttani	9 th Cen CE
4.	Tripurantaka	Krishnankottakam	Thanjavur	12 th Cen CE
5.	VeenadharaDakshinamurti	Thanjavur	Thanjavur	10 th Cen CE
6.	Mahishasuramardini	Turaikkadu	Thanjavur	10 th Cen CE
7.	Mahesvari	Velankanni	Nagapattinam	11 th Cen CE
8.	Kali	Senniyanviduthi	Thanjavur	10 th Cen CE
9.	Parvati with attendant	Tiruvengimalai	Trichy	11 th Cen CE
10.	Bhadrakali	Not known	—	14 th Cen CE
11.	Parvati	Devarkandanallur	Nagapattinam	12 th Cen CE
12.	Chandikesvara	Tiruvengadu	Nagapattinam	11 th Cen CE
13.	Sita	Tiruvarur	Nagapattinam	14 th Cen CE
14.	Manikkavachaka	Chettipulam	Nagapattinam	11 th Cen CE
15.	Kannappa Nayanar	Tiruvalangadu	Tiruttani	15 th Cen CE
16.	Adikaranandi	Madukkur	Thanjavur	11 th Cen CE
17.	Parvati	Tiruvarur	Nagapattinam	11 th Cen CE
18.	Parvati	Kodiakkadu	Nagapattinam	10 th Cen CE
19.	Tirujnanasambandha	Mukundanur	Thanjavur	13 th Cen CE
20.	Ganesa	Udaiyavarkoilpattu	Thanjavur	15 th Cen CE
21.	Appar	Vembavur	Perambalur	12 th Cen CE
22.	Vishnu with consorts [3]	Komal	Thanjavur	13 th Cen CE
25.	Ayyanar on elephant	Thogur	Thanjavur	16 th Cen CE
26.	Tirthankara	Singanikkuppam	Villupuram	13 th Cen CE
27.	Tirthankara	Kidangal	Villupuram	13 th Cen CE
28.	Buddha	Nagappatinam	Nagapattinam	10 th Cen CE
29.	Maitreya	Nagappattinam	Nagapattinam	13 th Cen CE
30.	Buddha	Nagappatinam	Nagapattinam	10 th Cen CE
31.	Nataraja	Tiruvalankadu	Tiruvallur	11 th Cen CE
32.	Ardhanarisvara	Tiruvenkadu	Nagapattinam	11 th Cen CE
33.	Buddha	Nagapattinam	Nagapattinam	10 th Cen CE
Treasure Trove Finds				
34.	Chandrasekhara	Velankanni	Nagapattinam	12 th Cen CE
35.	Tirujnanasambandha	Velankanni	Nagapattinam	12 th Cen CE
36.	Chandrasekhara with Devi [2]	Velankanni	Nagapattinam	12 th Cen CE
38.	Manikkavachaka	Velankanni	Nagapattinam	12 th Cen CE

Sl.No.	Name of the bronze	Place	District	Period
39.	Subrahmanya with Valli and Devasena [3]	Velankanni	Nagapattinam	12 th Cen CE
42.	Appar	Velankanni	Nagapattinam	12 th Cen CE
43.	Somaskanda	Velankanni	Nagapattinam	12 th Cen CE
44.	Tripurantaka	Velankanni	Nagapattinam	12 th Cen CE
45.	Ganesa	Vittampinnattur	Tiruvarur	12 th Cen CE
46.	Ganesa	Needamangalam	Tiruvarur	11 th Cen CE
47.	Sivakamasundari	Needamangalam	Tiruvarur	11 th Cen CE
48.	Chandikesvara	Needamangalam	Tiruvarur	11 th Cen CE
49.	Manikavachaka	Tiruindalur	Nagapattinam	12 th Cen CE
50.	Appar	Tiruindalur	Nagapattinam	12 th Cen CE
51.	Chandikesvara	Tiruindalur	Nagapattinam	12 th Cen CE
52.	Chandrasekhara with devi [2]	Tiruindalur	Nagapattinam	12 th Cen CE
54.	Sundarar with Paravai and Sangili Nachiyar [2]	Tiruindalur	Nagapattinam	12 th Cen CE
56.	Tirujnanasambandha	Tiruindalur	Nagapattinam	12 th Cen CE
57.	Ganesa	Tiruindalur	Nagapattinam	12 th Cen CE
58.	Somaskanda	Tiruindalur	Nagapattinam	12 th Cen CE
59.	Karaikkal Ammaiyar	Tiruindalur	Nagapattinam	12 th Cen CE

Hindu Religious and charitable Endowments Department

60.	Devi	Tiruvarur	Tiruvarur	11 th Cen CE
61.	Rama	Tiruvarur	Tiruvarur	11 th Cen CE
62.	Nandi	Tiruvarur	Tiruvarur	11 th Cen CE
63.	Krishna with Rukmini, Sathyabhama [3]	Tiruvarur	Tiruvarur	11 th Cen CE
66.	Temple Bell	Tiruvarur	Tiruvarur	11 th Cen CE
67.	Sivakami	Kulasekaranallur	Tiruvarur	12 th Cen CE
68.	Nataraja	Kulasekaranallur	Tiruvarur	12 th Cen CE
69.	Sivakami	Tiruvidainallur	Tiruvarur	12 th Cen CE
70.	Subrahmanya	Gangaikonda cholapuram	Ariyalur	11 th Cen CE

Art Gallery, Thanjavur

71.	Rishabhavahana Devar & Parvati	Tiruvankadu	Nagapattinam	
72.	Bhairava Siva With Eight Arms	Tiruvankadu	Nagapattinam	12 th Cen CE
73.	Bhogha Sakthi	Kadalanguudi	Thanjavur	11-12 th Cen CE
74.	Kannappa Nayanar	Tiruvankadu	Nagapattinam	11 th Cen CE
75.	Bhikshatana	Tiruvankadu	Nagapattinam	11 th Cen CE
76.	Nandi	Tiruvankadu	Nagapattinam	11 th Cen CE

Total bronzes = 76

GLOSSARY

<i>Sukhasana</i>	Seated at ease posture; otherwise called lalitasana
<i>Anjali</i>	Pose of worship
<i>Parasu</i>	Axe
<i>Mrga</i>	Deer
<i>Abhaya</i>	Protection
<i>Siraschakra</i>	An ornament worn on the back of the hair-do or behind the Crown.
<i>Jatamakuta</i>	Matted hair on the head tied in the fashion of a conical crown.
<i>Karandamakuta</i>	The crown is in the form of a cone with the base at an angle of 30 degrees pointed towards the apex; this shape is supposed to resemble the neck of a peacock.
<i>Bhadra peetah</i>	Rectangular base
<i>Kataka hasta</i>	Hand in the pose of holding the stalk of a flower, usually the lotus or lily.
<i>Abuya varada</i>	The pose of inviting the devotees by the deity in order to confer boons on them.
<i>Simha karna</i>	Literally means leonine ear; the hand is held in an attitude of becoming or to hold something usually a flower like lotus or lily.
<i>Udarabandha</i>	A band of silk or gold thread worn on the stomach
<i>Tribhanga</i>	Body bent (flexed) at the knee, hip and neck.
<i>Lola hasta</i>	Hand hanging down loose.
<i>Padmasana</i>	Lotus pedestal
<i>Datura</i>	Thorn apple
<i>Kesabandha</i>	Hair done as a bun
<i>Upavita</i>	Sacred thread
<i>Haras</i>	Garland

<i>Katisutra</i>	Thread tied around the waist
<i>Kirtimukha</i>	Lion's head signifying glory usually seen in arches and belt loops and ornaments.
<i>Patra kundala</i>	Ear ring in the form of a palmyrah leaf.
<i>Yajòopavîta</i>	Sacred thread
<i>Vamanika</i>	Dwarfish woman
<i>Apasmara</i>	Personification of ignorance
<i>Utsava vighras</i>	Processional deities
<i>Modaka</i>	Sweet cake
<i>Padasaras</i>	Anklets
<i>Dhammilla</i>	A type of hair dress
<i>Channavira</i>	An ornament consisting of 3 chains with a central leaf like pendant
<i>Kinkini</i>	A chain on the legs with bells
<i>Danamudra</i>	Symbol of giving
<i>Keyuras</i>	Shoulder ornament
<i>Utkutikasana cala bimbas /</i>	Raising a leg, with the other leg hanging down
<i>Chalabhera</i>	moving images
<i>Panchaloha</i>	Five metals
<i>Shilpi</i>	Craftsman
<i>Sthapathi</i>	Craftsman
<i>Karanas</i>	Dance poses
<i>Utsavamurti</i>	Processional deities
<i>Pradakshina patha or Pradakshina -vithi</i>	Circumambulatory path
<i>Sthirabhera</i>	Fixed deity
<i>Govala</i>	Hanging like cow's tail

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