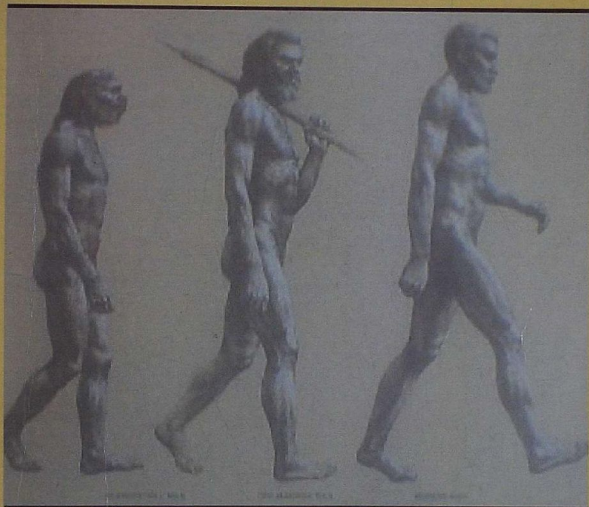




GOVERNMENT MUSEUM, CHENNAI



GUIDE TO THE ANTHROPOLOGICAL EXHIBITS



by

C.J. JAYADEV

Curator for Anthropology and Assistant Superintendent (Retired)
Government Museum, Chennai-8

With Notes of Revision
by

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NEW SERIES - General Section, Vol.XVIII, No.6, 2009.

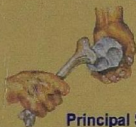
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Dr. T.S. Sridhar, Ph.D., I.A.S.

Principal Secretary and Commissioner of Museums, Government Museum,
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FOREWORD

Generally, the publications of the Department of Museums have world-wide acclaim and there exists a steady demand for them. Consequently, there arises a need for reprinting the publications which face depletion (with 'notes of revision') whenever and wherever necessary.

In this line of reprinting, the 'Guide Book to the Anthropological Exhibits', authored by Thiru C.J.Jayadev, the former Curator for Anthropology, Government Museum, Chennai is taken up for reprinting in this financial year of 2008-09, added to coincide with the reopening of the Anthropology Galleries shortly, after a time gap of a decade – as a revised and enlarged edition – with 'Notes of Revision' by Dr.C.Maheswaran, Curator for Anthropology, Government Museum, Chennai.

I wish to congratulate Dr.C.Maheswaran, for his contribution of 'Notes of Revision' towards the enrichment of this work. Further, I am happy to bring this work as one of the reprints of this year 2008-2009, with financial aid through the Government of India (GOI) and Government of Tamilnadu funds.

I hope that scholars, students and visiting general public will find this revised and enlarged edition of the guide book on Anthropological exhibits as an useful work of reference.

Station : Chennai – 600 008
Date : 23.3.2009

(Dr. T.S. SRIDHAR, I.A.S.,)

PREFACE

The book entitled, 'Guide to the Anthropological Exhibits', authored by Thiru C.J.Jayadev, former Curator for Anthropology, Government Museum, Chennai was first published in 1964 and again printed in 1994. During 2005-2009, a generous grant of Rs. One crore was sanctioned by the Government of Tamilnadu for the refurbication of the Anthropology Galleries. Certain additions, deletions and alterations of display of the anthropological exhibits necessitated the revision of the guide book on anthropological objects. Thereby I was entrusted with the responsibility of bringing out the revised edition of the work of Thiru. Jayadev. My sincere and genuine effort has resulted in the fruition of this present publication. In this revised and enlarged edition, the subject matter of anthropological exhibits is introduced in sequential sub - sections such as "What is Anthropology?" "Nature and Significance of Anthropological Exhibits", "Recreating Cultural Contexts to Anthropological Exhibits" and so on.

Besides the black & white photographic illustrations, a few more color plates depicting the recently refurbished Galleries of Anthropology have also been added in this revised edition.

Having given the responsibility of officiating the valuable gallery, its maintenance and museological requirements of serving the visiting public in general and students in particular, I earnestly hope that this revised edition will be a true guide to one and all.

I take this opportunity to express my gratitude to the Principal Secretary/Commissioner of Museums Dr. T.S. Sridhar, I.A.S., for his generous gesture of including this book as one of the reprinting works of this financial year 2008-2009.

Station : Chennai – 600 008

Date : 23.3.2009

(C. MAHESWARAN)

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INTRODUCTION

1. What is Anthropology?

Human beings have always been interested in studying themselves. The individual human being spends his or her life in understanding himself or herself. Therefore, it is futile to speak of the beginning of study of human beings viz., 'Anthropology'.

The term 'Anthropology' is derived from the root words *anthropos* meaning "man" and *logos* meaning "discourse" or "science". And this etymological meaning is sufficiently the accurate definition of the scope of the subject matter of Anthropology – which is the holistic study of mankind and its works.

Out of all the disciplines which study various aspects of human beings, Anthropology is the one which comes nearest to being a holistic study of human beings. And this vast subject (viz., Anthropology) is limited neither by time nor by space not even by the cultural level of a human society. In other words, "Anthropology" studies the human beings "Present", as well as "Past" and also his sub-human and pre-human origins; it studies the mankind at all levels of culture.

2. Main Branches of Anthropology

Anthropology is sub-divided into five main branches of study namely, (i) 'Prehistory' or 'Prehistoric Archaeology or Archaeological Anthropology'. (ii) 'Physical Anthropology or Human Biology', (iii) 'Social Anthropology', (iv) 'Cultural Anthropology' and (v) 'Linguistic Anthropology'. Of these five main branches of Anthropology, the 'Social Anthropology' (which deals with human beings within the matrix of 'Society') and the 'Cultural Anthropology' (which deals with human beings within the matrix of 'Culture') are together known as the 'Socio-Cultural Anthropology'.

The 'Socio-Cultural Anthropology' is further sub-divided into various sub-sections, viz., 'Anthropology of Religion', 'Economic Anthropology', 'Cognitive Anthropology', 'Ecological Anthropology', 'Developmental Anthropology', 'Medical Anthropology', 'Visual

Anthropology', 'Psychological Anthropology', 'Political Anthropology', 'Legal Anthropology', 'Symbolic Anthropology', 'Action Anthropology', 'Applied Anthropology'.

However, Anthropology, in general, is dichotomized into 'Ethnography' (that deals with the study of a single 'ethnos' or 'ethnic group') and 'Ethnology' (that deals with the study of more than one ethnos or ethnic groups). While the 'Ethnography' is often referred to as 'Living Archaeology' the, 'Ethnology' is referred to as 'Comparative Ethnography'.

In general, Anthropology teach us that "all human beings are equal, despite their individual level of culture" as hunting-gathering, herding, handcrafting, cultivating peoples. Accordingly, the people of various cultural levels are identified as 'Hunter-gatherers', 'Nomads' or 'Herders', 'Artisans', 'Cultivators'. However, Anthropology warns that "one should not gauge the culture of others with his or her own cultural yardstick. In other words, Anthropology guides us that 'humanistic approach should be free from ethnocentrism'.

3. Inter-relationships between various Main Branches of Anthropology

(i) inter-relationships between 'Prehistory'/'Prehistoric Archaeology'/'Archaeological Anthropology' & 'Cultural Anthropology'.

'Prehistory' / 'Prehistoric Archaeology'/'Archaeological Anthropology' is the 'Cultural Anthropology' of prehistoric periods. That is, 'Prehistory' / 'Prehistoric Archaeology'/'Archaeological Anthropology' studies the 'emergence' and the 'development' of prehistoric people as artificers and their social evolution. On the other hand, 'Cultural Anthropology' studies the 'emergence' and the 'development' of historic mankind as artificers and their social evolution. For instance, the Australian aborigines are still found to use the stone tools and from observing such applications the probable utility of prehistoric stone tools are understood.

(ii) Inter-relationships between 'Physical Anthropology'/'Human Biology & 'Cultural Anthropology'

Traditionally prescribed body mutilations and deformations such as 'scarring', 'circumcision', 'filing of teeth' are conceived as important physical characteristics when a whole people share them which a physical anthropologist must study; but only a cultural anthropologist could explain their occurrence and significance.

(iii) Inter-relationships between 'Prehistory' / 'Prehistoric Archaeology'/'Archaeological Anthropology' & 'Physical Anthropology'/'Human Biology'

'Prehistory' / 'Prehistoric Archaeology'/'Archaeological Anthropology' supplies material evidence to 'Physical Anthropology'/'Human Biology' through artefacts of material culture while 'Physical Anthropology'/'Human Biology' supports 'Prehistory' / 'Prehistoric Archaeology'/'Archaeological Anthropology' by way of studying prehistoric fossil remains.

4. Inter-dependence of Main Branches of Anthropology

Mankind being a unity, the science of mankind, namely, 'Anthropology' ought to be a unity as well. There is a practical need also for such an integrated approach. One might say that Cultural Anthropology without Prehistory would be 'rootless' and Prehistory without Cultural Anthropology would be 'fruitless'.

5. Introducing 'New Ethnography' or 'Ethnoscience'

Analytic study of human beings by outsiders in anthropological technical terms is designated as 'etic study' while study of human beings by insiders in native terms only – free from technical jargons – such as 'marumakkal thaayam', 'thaay maaman', 'seeru', 'pariyam' is described as 'emic study'. Such emic study encompasses domains such as 'Folk Taxonomy' and hence labelled also as 'New Ethnography' or 'Ethnoscience'.

6. Conclusion

To sum up, 'Anthropology' is no longer a vague study; Not-even ambiguously vague as a study without portfolio; Rather, 'Anthropology' is a well defined holistic study of the physical, the social and the cultural aspects of mankind.

In short, 'Anthropology' is a mirror into which mankind without any labels of primitive or civilization, may look to understand and appreciate its own unbounded physical and cultural varieties.

The 'Scope of Anthropology' may graphically be shown as under:

ANTHROPOLOGY / THE SCIENCE OF MANKIND AND ITS WORKS

BIOLOGICAL

Anatomy
Osteology

Physical Anthropology :
Social History of Mankind

Physical Anthropology :
Human Biology

General Biology
Genetics
Physiology

HISTORY

Paleontology
History
Geography
Philology

Prehistory / Prehistoric Archaeology
Ethnology
Historical Linguistics

Socio-Cultural Anthropology
General Linguistics

Sociology
Psychology
Economics
Political Science
Jurisprudence

CULTURAL

I. NATURE, SCOPE & SIGNIFICANCE OF ANTHROPOLOGICAL EXHIBITS

(i) Defining 'Anthropological Exhibits'

The 'Museum Materials' while presenting to the general public acquire the elevated status of 'Exhibits' from their early status of being mere 'Museum Objects'. The 'Anthropological Exhibits', in particular are mostly the creativities varying in form from the crudest to the finest. And they form the media of interaction of any particular kind of phenomenon, technology, environment, in short, the art and the culture of any prehistoric, protohistoric, tribal, folk or urban community. Thus, the anthropological exhibits vary in range from natural relics (e.g., skulls & other human remains) to man-made artefacts (e.g., stone tools, pottery, beads, implements, metallic artefacts, weapons, ornaments).

The basic purpose of exhibition of anthropological exhibits is to make the general public aware of the rich natural, cultural, technological and other allied heritage. In other words, the prime purpose of anthropological exhibition is to impart knowledge on 'Nature' and 'Culture' to the visitors through visual communication.

(ii) Scope of Anthropological Exhibits

The adequate techno-sociological data of a culture is presented and communicated to the visiting public through such anthropological exhibits displayed on a theme. Thus, the 'Galleries of Anthropology' accommodate the tangible objects of culture of prehistoric, tribal, folk and urban communities of prehistoric, contemporary and near contemporary periods. Consequently, it is the primary responsibilities of the Anthropological Galleries to accommodate the representative sample of prehistoric, tribal, folk and urban cultural relics and present them for proper utilization, viz., preservation for posterity, dissemination, study and research.

(iii) Significance of Anthropological Exhibits

Imparting of knowledge to the visitors has to be done in creative way or entertaining way or judicious combination of both these

ways, depending on the theme of display. In the 'Galleries of Anthropology', which are now thrown open to the public after a span of a decade, all the anthropological exhibits are presented in the combination of 'educative way' and 'recreative way' resulting in the emergence of 'education', on the one end and 'entertainment', on the other end, in short, 'edutainment' amidst the visiting general public.

(iv) Primary Exhibits Vs Secondary Exhibits

The museum materials are the 'primary exhibits' while their accessories - such as 'graphics', 'photographs', 'models', 'charts', maps, 'drawings' form the 'secondary exhibits' - supplement the primary exhibits so as to reveal the theme of the exhibition in an effective manner, filling all possible lacunae in the former category.

It is needless to reiterate that both the primary exhibits and the secondary exhibits of Anthropology which are selected 'for the presentation occupies the primary place of exhibition in the Galleries of Anthropology.

II. Recreating Cultural Contexts to the Anthropological Exhibits

The Anthropological exhibits tend to lose their cultural significance when they get uprooted from their respective cultural contexts. For instance, the masks - the multivocal symbols of the primitive world – as a category of anthropological exhibits become silent the moment they get alienated from their original cultural contexts. That is to say, the masks – however ornate they might appear on the walls (as show piece) and or on the museum display (as exhibit) – lose their cultural significance when get divorced from their functional use. In other words, the masks remain incomplete so long as the performers have not construed movement associated with them. Gestures of the masked spirits and accompanied performers enhance their meaning further. And this is one reason why the masks in isolation and away from their cultural contexts – which could provide both contextual and functional use to them-seem to cease communicating (i.e., remain ‘mute’) and look very ordinary. (i.e., ‘insignificant’). Hence, it becomes inevitable for the curatorial staff to exercise their entire stock of museum techniques painstakingly to bring forth the original cultural contexts, atleast artificially. Adoption of various ‘presentation techniques’ (popularly known as ‘exhibition techniques’) enables the curatorial staff to recreate the cultural contexts to these uprooted anthropological exhibits.

(i) Anthropological Exhibits : Their Nature & Significance

When presented to public viewing, the ‘anthropological objects’ acquire the elevated status of ‘anthropological exhibits’ from their earlier status of being mere ethnographic materials.

The anthropological exhibits which are the remains and or the creativities of human beings, vary in form from crudest to finest specimens. And they form the media of interaction of any particular kind of phenomenon, technology, environment, in short, the art and

the culture of any prehistoric, tribal, folk or urban community. Thus, they in turn form the media of interaction of visual communication, by keeping a link with the viewers.

As the anthropological exhibits possess manifold values such as functional, aesthetic, cultural, their presentation must not allow any of those values to suffer for another. Some anthropological exhibits may catch the attention of the visiting public for a moment or two but by and large the entire anthropological exhibits which are on presentation could not hold the attention of the general public for a longer duration, as people in general are guided more by their sense of curiosity than by any other proper objective.

(ii) Need & Significance of Recreating Cultural Contexts to Anthropological Exhibits

In presenting the anthropological exhibits, the task of the curatorial staff-apart from projecting the purpose, the use and the local origin of these exhibits - is to ensure that those anthropological exhibits come alive to the visitors as individual anthropological phenomenon grouped with their appropriate cultural contexts.

The casual visitors drawn from the cross-sections of the present society generally do not evince much interest towards the anthropological exhibits as they get uprooted from their original cultural contexts. And hence, these anthropological exhibits have to be presented in such a way that they convey their cultural contexts and convey the message inherent in them. Consequently, the curatorial staff adopt various presentation techniques to recreate the intended cultural context to the anthropological exhibits which were uprooted from their original cultural contexts.

In the organizational level, the anthropological exhibitions generally aim –

- (i) to catch the immediate attention of the visitors and
- (ii) to enliven the aroused interests and thereby 'compel' the visitors to go through the whole exhibition arena.

And both these objectives are accomplished only when the cultural contexts to the anthropological exhibits are replicated and or restored by way of recreating their lost cultural context, by adopting appropriate techniques of presentation. Such a deliberate setting which centred around a theme provides a congenial ambience wherein the visitors are forced, without realizing it, so as to conform to a predetermined itinerary that keeps them attentive and alert as well. Dioramic/Habitat presentation, Theme-specific/ Thematic Presentation, Wire-mannequin/ Wire-dummy Presentation, Environmental Approach Presentation are some of the present trends in museology adhered while attempting to ensure restoration of cultural contexts to the anthropological exhibits.

III. GUIDE TO THE ANTHROPOLOGICAL GALLERIES

General

The life of ancient man in India over a hundred thousand years ago to the beginnings of the historic period is depicted in the Prehistory Section of the Museum by a wealth of artefacts characteristic of the stone, copper or bronze and iron ages in succession. In 1878, Surgeon General G. Bidie, the then Superintendent of the Museum, made Ethnology a museum subject to be illustrated by prehistoric antiquities and ethnographic materials. World famous collections of palaeolithic and neolithic tools, ancient pottery, ornaments, beads, weapons, agricultural implements and utensils and other ritual objects of the early iron age associated with urn burials and rude stone monuments or megaliths help us in understanding the culture of the ancient South Indians.

1. Prehistoric Antiquities

The prehistoric antiquities of this museum are exhibited partly in the ground floor of the Front Building (Fig.(i)) to the rear of the Museum Theatre and partly in the first floor of the new extension at the entrance of the Museum. The former includes the large classical collections made and catalogued by the pioneers of prehistoric studies in India, J. W. Brecks, R.B. Foote and A. Rea. The latter consists of typical exhibits from Mohenjo-Daro and Harappa. The Breek's collection together with the collections of Cardew, Rea and others were catalogued in 1901 by Foote and these constitute the earliest of the Museum collections in prehistoric antiquities. The Foote collection of prehistoric and protohistoric antiquities was acquired for this Museum in the year 1904 by the Government of Madras at a cost of Rs.40,000 and catalogued by Foote himself in 1914 and his 'Notes on Ages and Distribution', came out in 1916 as an additional illustrated publication. The finds from the Adichanallur urn burials and the Perumbair megaliths were catalogued by A. Rea in 1915. These with the large collections of Krishnaswami, Manley, Aiyappan and Devasahayam, representing the stone age culture of Southern India constitute one of the world's largest collections of prehistoric antiquities gathered together in

one museum and form the index collection for reference, study and research for prehistorians from all over India and abroad.

Augmenting this huge Indian collection which practically covers the whole of Peninsular India are small but highly typical and are representative collections of Stone Age antiquities from the world over built up by this Museum on an exchange basis. Among the countries and cultures, thus represented are the Rostrocarinates, Abevillean, Acheulean and Neolithic of England, the Mousterian and Magdalenean of France, the Palaeolithic of South Africa which resembles the Madrasian in many respect, the Neolithic of Egypt, the Tampanian of Malaya, the Patjitanian of Indonesia, the Choukoutenian of China and collections of stone tools and pottery representative of the prehistory of the United States of America and the Neolithic of Japan.

(i) *The Old Stone Age:-* The earliest known remains proved to be definitely of human industry belong to this age. All the tools used by men at this time were of hard stone, and they were prepared by chipping with other stones so as to give them a sharp edge or a point. Their surface was left rough. The stone age can, to some extent, be dated with reference to the geological remains indicating successive changes in climate and or in the animals living at that time. The Palaeolithic of South India is said to be roughly 1,25,000 to 5,00,000 years old. During this age man was essentially a hunter food gatherer wandering in search of game and collecting fruits and digging up edible roots. This was the age of crude and unpolished stone tools, roughly flaked and chipped. In South India, such tools have been obtained in numerous localities from beds of laterite where thousands of years must have been required, after the tool makers had left them, for the thick deposits overlying them to be laid down. The great antiquity thus indicated, for some of the tools is supported by others having been found in association with fossil remains of animals which have become extinct long ago in India. Quartzite was the stone most commonly used in South India, as flint which can be more easily and efficiently worked was too rare to be had for this purpose, as it was in Europe, where it is abundant.

Of palaeoliths, the most commonly known are the so-called hand-axes, bifaces, bouchers or coup-de-poings. These are made from pebbles of suitable size by removing large flakes from the upper and lower surface, especially at the narrow end. On some of the tools, parts of the original pebble surface can be seen. These were not provided with a handle, but were held in the hand when used, hence their name hand-axes or coup-de-poings. Simpler types of tools made from rounded pebbles by removing a very few flakes are the pebble tools and these when worked further gave rise to the chopper tools of the Soan industries. These chopper types are seen not only in the Madrasian localities but also throughout South East Asia. Another common type of palaeolith which is characteristic of Madras is the cleaver. It is a flat axe-like tool, with a broad cutting edge, formed by the intersection of two flaked surfaces inclined to one another at a small angle. Cleavers were ordinarily made from flakes rather than from pebbles. They can only be made from quartzite and not from flint, and are characteristic of the quartzite users of Africa and India. One special type of these cleavers is the guillotine type characteristic of the Madras facies. The very first palaeolith discovered in India in 1863 by the eminent prehistorian Robert Bruce Foote belongs to this Madrasian type and is a very important exhibit of this Museum in constituting the very first landmark in prehistory of India. Finer hand axes or Ovates came to be made during the second phase of the palaeolithic when flaking became more refined and extended all round the pebble from chipped, with the result, that the tool became more shapely and their cutting edges straighter and more efficient. Scrapers were made from rather large flakes. They have a convex cutting edge running along on one side only, the opposite side being blunt. Scrapers are used for skinning animals. (Fig. 1)

(ii) *The Middle Stone Age* :- Towards the close of the palaeolithic age ancient man began the art of working small flake tools of agate, chalcedony, chert, cornelian, jasper, obsidian and quartz. These tools were attached in series to a handle and were used for cutting. On account of their small size, they are called pigmy flakes or microliths. Large numbers of waste cores from which such flakes have been removed show how these small tools were made. These

fine tools are found in a wide range of forms called blade, burin, lunate, triangle, etc. Microliths have a wide distribution in India and are dated to about 10,000 B.C. As these small tools come to occupy a position midway between the old and the new stone ages they are said to belong to the middle stone or Mesolithic age though they survive in the later Neolithic phases. Thus, there is no hiatus between the old stone age and the new stone age. As mesoliths are not found in Burma they are to be derived from the Mesolithic of Western Europe.

(iii) *The New Stone Age* :- The Neolithic age is represented by tools and weapons made by chipping and subsequently grinding and polishing hard and tough stone suitable for the purpose. The stone axes and adzes are well shaped and polished and their edges sharpened by grinding. After centuries and millennia of experience gained in the preceding age, the Neolithic mankind perfected the art of stone tool making. The polished stone axes or celts have a very wide distribution showing that the human population had increased considerably since the palaeolithic age. The celts were hafted or provided with handles of wood or bone and used. Most aboriginal peoples the world over regard these celts as thunderbolts from heaven and worship them as they do not know their use. Among Neolithic celts there are various types ranging from thick axes almost circular in cross section to flat chisel like tools which are sharp at both the cutting edge and at the butt end. They were made of hard rocks such as diorite, basalt or more rarely with fine grained sandstone. Some of the Neolithic axes were merely chipped in a more or less careful manner and then slightly polished along the cutting edge only. But in the making of a fine celt there were many stages. A piece of rock was first selected and roughly chipped into form. Then it was first pecked, that is, angularities due to chipping were broken down. Later, the implement was ground and all the roughness smoothened away when it was ready for inserting the handle. The typical Neolithic celt has a broad rounded cutting edge and pointed butt with oval cross section (Fig. 2). The Neolithic celt which is the prototype of the early hoe blade of iron is thin and broad and of uniform thickness, the cutting edge being somewhat broader than the butt

end. The first metal tools which were made during the Bronze Age are said to be copies of this type of stone tool. The corn crushers and hammer stones, the mealing stones and saddle querns are also Neolithic stone tools used in milling and grinding corn or grain for food. The Neolithic Age was a period of such great progress and change in the way of life of primitive man that it was called the Neolithic revolution. This change from food collection to food production is of such great moment that even today it forms the very basis of our socio-economic life. It was during this age which probably began over 10,000 years ago that man came to know and use such revolutionary changes as agriculture, the domestication of animals, spinning & weaving, living in permanent settlements, making & using pottery, for all which Neolithic sites in India are yielding abundant evidences. Pottery was in the beginning hand-made and was fashioned on the model of the earlier vessels made from natural objects such as gourds, shells and horns. The Neolithic phase is in abundance in Central and Southern India and is the richest region in prehistoric remains at the whole of India. The Neolithic in India is dated between 6000 to 4000 B.C.

(iv) *The Bronze Age in Peninsular India* :- In all the earlier excavations of prehistoric sites in South India, no copper or bronze objects were found either in association with or immediately after the late Neolithic. The bronze objects known to us are those found in association with the pottery, beads and iron objects of the early iron age or megalithic burials, as for example, those from the Urn burials of Adichanallur in the undivided Tirunelveli district and those from the cairns of the Nilgiris. This led to the view, now discarded, that the Neolithic merged directly into the iron age without the intervention of a Copper or Bronze Age. Finds of bronze objects in Maharashtra, Mysore and Hyderabad (1946) in strata antecedent to the Early Iron Age have now definitely established that these metals were being used for making tools when the use of iron was not known. The association of bronze objects with the last stage of the Neolithic of Nasik, Brahmagiri and Kallur points to a phase during which stone implements persisted along with bronze tools as in the Indus Valley. Thus, a Copper or Bronze Age is now recognized in the prehistory of South India. At these sites copper

objects like simple flat celts were found associated with microliths, painted pottery and sometimes polished stone axes. This crude and primitive chalcolithic culture of Western, Central and Southern India does not appear to have any links with the chalcolithic of the Indus Valley. It resembles the latter only in the occurrence of painted pottery, microliths and copper objects. The people of the chalcolithic phase of peninsular India lived in mud houses with flooring of some fibrous material mixed with lime. They buried their dead in urns fragmentarily. They possibly had defensive ramparts around their settlements.

(v) *The Bronze Age of Indus Valley* :- About five thousand years ago when Egyptians and Sumerians were building magnificent tombs and temples, but living in mud huts, a highly developed urban civilization flourished in the Indus Valley extensive remains of which have been found at various sites in Pakistan. Of these ancient sites two of the most well known are Harappa in the Punjab and Mohenjo-Daro in the Sindh. At that time both Sindh and Baluchistan had a heavier rainfall and supported a larger population than they do now, and the original city of Mohenjo-Daro was considerably larger than its present ruins which are about a square mile in extent.

The people of the Indus civilization lived in large cities with broad paved streets. Mohenjo-Daro reveals a definite scheme of town planning. Some of the streets are thirty feet wide and are aligned from east to west and north to south. There are large underground drains through which a man can walk erect. The commodious houses are built of dried bricks and mud plaster. They are two or three storeyed and have large courtyards. There are large baths. The people stored wheat in large pottery jars which they buried in the floor of their houses. The large bricks used for building, the pottery jars and even the wheat grains stored in them are among the exhibits.

The chalcolithic culture of the Indus Valley is a highly developed urban culture with very wide ramifications. Its expansion is vouched for by the large number of Indus sites now excavated in India, viz., Raigpur, Bikaner, Rupar and Lothal.

The Indus culture was of the Copper or the Bronze Age; No traces of iron have been found. Copper and bronze tools existed side by side with stone tools. Characteristic exhibits of this civilization indicate the high cultural level of the people. They knew spinning and weaving, sculpture, bead making, working in gold, silver, copper, shell, bone, ivory and semi-precious stones like cornelian. Household articles are of earthenware, shells and stone. Pottery is wheel made, well baked and include both plain and decorated wares. The weights and measures are accurate and made of polished stone cubes. The smaller weights follow the decimal system and the large weights the binary system. The Indus Valley people had a hieroglyphic, ideographic or pictographic writing which they engraved on square stone seals. The Indus writing is said to be the parent of the Brahmi script from which most of the scripts of the present day Indian languages have had their origin. The mother goddess is prominent among the human forms of terracottas while the animal forms include the humped bull, the rhinoceros and the unicorn. The predominance of ritual objects had led to the view that Harappa and Mohenjo-Daro were ancient ceremonial and pilgrimage centres like Mecca or Benaras.

(vi) *The Iron Age in India* :- The Iron Age in India is believed to be of very great antiquity. Evidence of steel casting by the crucible process is available in the Tiruchirappalli district and it is perhaps noteworthy that many of our most primitive people know the art of smelting iron. During this period wheel made pottery had attained a very high degree of excellence and perfection. Most of our knowledge of the beliefs and practices in connection with the death rites of the ancestors of modern South Indians is derived from a study of Iron Age funerary monuments which abound all over the country. Among these are the large urn burials so characteristic of Tirunelveli and Coimbatore districts, the large pottery cists or sarcophagi of undivided districts of South Arcot and Kanchipuram, the dolmens of undivided North Arcot district, the underground stone chambers of Mysore and the several types of burials such as rock cut tombs, hat stones and umbrella stones of Kerala. Along with the remains of the dead, various grave goods such as cult figurines, vases of pottery or metal, weapons, beads and

ornaments of semiprecious stones, metal and shell were placed in the burials. The ancient beliefs underlying these practices survive in many current death customs, principally among the aboriginal peoples and the Iron Age must not be thought of as exclusively prehistoric, for it is also the age of the present time.

(vii) *Urn Burials of Adichanallur* :- About twelve miles to the South East of Tirunelveli town on the southern banks of the river Tambarabarani lies Adichanallur, the world's largest burial ground covering over 114 acres. The urns buried in this region are large and pyriform in shape. Thousands of such urns were found buried each six feet apart and at the depth of three or twelve feet. Their contents are varied in form and constitute remarkable exhibits.

Among the ornaments were oval shaped diadems of thin gold plate ornamented with triangular and linear dotted designs. These types of ornaments called 'Pattams' were probably tied around the forehead of the dead. They are even to this day used in South Indian marriage ceremonial where they are tied round the foreheads of the bride and bridegrooms as an indication of the married couple being vested with their new rank and status by the elders who tie them. Other ornaments such as bangles, bracelets and rings are made of bronze, shell and bone. A female figurine of Mother Goodess fashioned in bronze was unearthed from Adichanallur form the significant find (Fig. (iii)). The bronze animal figurines include buffaloes, goats, cocks, tigers, antelopes, elephants and flying birds. Very thin bronze sieve cups with perforations in the form of dots arranged in a variety of designs of concentric circles and semi-circles were also found. These fit into thicker bronze basins as lids. A number of bronze terminals consisting of several branches each ending in a spherical or conical bud and interspersed with the form of small birds or animals are probably ritual objects. The iron objects associated with the burials consisted of weapons (Fig. (ii)) and agricultural implements. These were placed around the urns pointing downwards as if they had been thrust in by the attendant mourners. The pottery consisted of the typical red and black ware so very characteristic of megalithic monuments in South

India. Most of them were provided with ring stands while the pottery bowl with a conical lid often decorated with fine dots was the main type.

The human skeletons found in these burials enable us to understand the racial types of the population of South India over two thousand years ago.

(viii) *Sarcophagus burials of Chengalpattu* :- There are a large number of rude stone monuments in the Kanchipuram district which have been excavated in recent years. These sites occur in the waste or rocky places which surround the hill ranges. Around the base of the hills the remains are placed at short distance from the bottom slopes and usually consist of stone circle varying from eight to fifty feet in diameter, formed of rough stone boulders. In the centre of each stone circle is deposited either a pyriform urn or an elongated pottery cist. The deposits occur at a depth of two to seven feet below the surface. The cists or sarcophagi, several of which are exhibited in the prehistoric antiquities gallery of the Museum are oblong in shape and rounded at the ends like bath tubs. They have hollow cylindrical legs in two or more rows. They are covered over with dome-shaped lids. Similar sarcophagi found at Pallavaram near Madras had only two rows of legs. In addition to excarnated human bones the cists contained stone and iron implements, weapons, pottery, beads and chank shell ornaments, exhibited in the same gallery are fairly large oval earthenware shallow saucers from Malabar, one of which is without legs and the other with very short legs. These appear to be ceremonial utensils in which funerary offerings were made. They represent stages in the evolution of the large type of earthenware cist or legged sarcophagus of the Pallavaram type.

(ix) *The Ram sarcophagus from Cuddapah* :- It is a very large earthenware sarcophagus dug up at Sankavaram in Cuddapath district of Andhra Pradesh. This unique zoomorphic or animal-like sarcophagus depicts the head and body of a ram though it has six legs. This was obtained from an excavation conducted by this

Museum and had a number of megalithic pottery specimens and a few iron implements disposed around it, besides, the usual collection of excarnated human bones. Though this sarcophagus is unique it appears to be modeled essentially after the usual Pallavaram bath tub type of sarcophagus. The legs in two rows are higher and the dome is built in sections with a separate attachment for the head.

(x) *Cairns of the Nilgiris* : - On many of the sacred hills of the Todas are stone circles. The *Toda* tribes call them as 'Pon Thit' meaning 'mound of metals' as metallic relics of iron, bronze, etc. are unearthed from them. Each encloses a crude sort of grave surrounded by a cairn of the draw well type. These cairns were excavated by J.W. Brecks and his remarkable collections were catalogued by R.B. Foote (Fig. 3) for this Museum. The pottery vessels consist of tall exotic looking tiered vases surmounted by domical lids. To the lids of these were attached crude and grotesque human and animal figures. The buffalo is the predominant animal type (and many of the human figures are equestrian). Another type of pottery is the round-bottomed jar with incised or punch-marked designs. The iron objects include arrow heads, spikes, lancepoints, billhooks, spearheads, chisels, daggers, bells, a lamp, a rattle, a shearer and a spade. The bronze bowls are very elegant and artistically made. One of them is an exquisite oval bowl decorated with lotus patterns, flutings, buds and fronds. This fine bowl stands on a pedestal. It resembles a gold bowl from Ur, circa 3500 B.C. Other bronze objects are a censer with a central rod and decorated rings. A curved hone, a mace head and some pumice stones are the stone objects among the specimens. The beads are of agate, cornelian and gold. The cornelian beads are etched, the agate beads cylindrical and the gold beads round.

The iron age burials of India have certain common features which are characteristic of the megalithic culture. The use of iron implements and wheel made pottery of a peculiar red and black ware are characteristic of the megalithic age. The burials with which the megalithic monuments are associated are secondary,

fragmentary and collective burials. Stone circles or dolmenoid cists are associated with these monuments though they are not seen in the case of the urn burials of Adichanallur.

(xi) *The Romans in South India* :- A good number of Roman and Venetian coins from treasure trove finds in South India testify to the extensive trade relations which ancient India had with Rome and Venice. Excavations at a site near Pondicherry called Arikamedu have shown that these contacts were at their zenith in the first centuries B.C. – A.D. when Rome and other Western nations imported textiles, indigo, spices, shell ornaments and beads of glass and precious stones from South India and not only paid for them in gold but also exported Mediterranean wine to India in large two handled pottery jars called amphorae (Fig. 6). The Romans like the Portuguese, Dutch, French and English empire builders who came later, established their settlement and factories in the coastal towns of India and had wide commercial relations with India. Arikamedu is also noted for being the site where the earliest writing in the Tamil language was discovered on pot sherds. Again the archaeological map of South India began to take shape with the dating of the indigenous pottery of Arikamedu with which imported Italian pottery (Fig. 5) of known date occurred. The establishment of the date of Arikamedu and its similarity to the cultures of Brahmagiri and other sites enabled the dating of these sites.

2. Arms of the Historic Period :- While the prehistoric antiquities of the stone and iron ages are housed on the ground floor in the right wing of the front building, on the left wing are housed the arms of the historic period. At the entrance to these wings is a very long row of spears from the Thanjavur armoury arranged on teak panels against the wall (Fig. (iv)). There are also two huge bronze bells from China, brought as trophies of the notorious Opium War. At the entrance to the arms galleries are on view a varied assortment of halberds, pikes, spears and a set of Spanish plate armour from Manila. And these are presented on a specially designed showcase mounted on wall. The arms collections of this Museum are arranged

in two rooms while a number of huge cannons are displayed around the front building. These cannons were obtained as trophies from Manila, Mysore, and Tarangambadi.

In the first arms room, ancient matchlocks, musketoons, hand guns, blunderbusses, rifles and pistols used by the English East India Company or captured by them as war trophies are displayed. Two guns richly inlaid with gold are also exhibited in the centre which were presented by the English East India Company to Serfoji Maharaja of Thanjavur. (Fig. (v)) A set of artistically engraved powder flasks is an attractive exhibit. A series of chain shot are all displayed on wall panels of teak. A few stone shots are exhibited on special cases. On the floor of teak tables can be seen a number of cannons, mortars, wall pieces, and some coats of mail armour. Of these, a large breech loading cannons is a unique exhibit. Some of the miniature models of mortars and cannons are also of interest.

In the second arms room, a very large and varied collection of ceremonial and lethal weapons obtained from the Thanjavur armoury are exhibited. They include swords, daggers, maces, elephant goads, choppers, knives, shields, spears, bows and arrows. Several of these weapons have exquisitely carved designs of yali, makaras and parrots on them. Among the cannons exhibited here are two very old ones which represent the earliest method of cannon manufacture. Longitudinal strips of iron are arranged inside a series of circular iron loops and the whole is welded together. Other interesting weapons in this series are the reversible steel bows and the signed arrows of the Maharaj of Thanjavur and the Bag nak or the tiger claws, a type of weapon which could be concealed in the palm and was used by Shivaji against Afzal Khan.

3. *Ethnographic Collections of South India* :- Illustrating the way of life and the material culture of the primitive peoples of South India are the ethnographic collections first acquired for this Museum by Dr. Edgar Thurston (Fig. 4) when he conducted the State Ethnographic Survey from 1894 and published his outstanding pioneer work "The Castes and Tribes of Southern India" in 1909. These have been augmented considerably by subsequent

ethnographers and are exhibited mainly in the first floor galleries of the front building. The ethnographic collections are now highly representative of the material culture of most of the South Indian tribes such as Todas, Kotas, Muthuvans, Kanikars, Chenchus, Lambadis, Saoras, Khonds, Koyas, Gadabas. These include wearing apparels, ornaments, implements of collecting, hunting and agriculture, devices for making fire, musical instruments and cult objects. Other collections include writing materials, votive offerings, figures used in sorcery, shadow play and the Kathakali dance-drama.

3 (a). South Indian Tribes :- The primitive people of Southern India illustrate different levels of cultural and social organization such as the simple food gatherers and hunters, the pastoral peoples with their flocks and herds, the tribes given to shifting cultivation variously styled as *podu*, *kumari* and *punam* and those tribes who have taken to settled agriculture.

(i) Kadar

The *Kadar* of the Anamalai hills in Coimbatore (Fig. 7) are the oldest inhabitants of India. They exhibit a negritoid or pygmy racial strain. Their population is about 700. They are fast dwindling in numbers. They speak a district language known as 'Kadar Bhashe'. Their social life is based on a simple food gathering economy. They know no agriculture and have no domestic animals except the dog. They dig up edible roots, collect honey and minor forest produce, track elephants and are experts in tree climbing. The Kadar have many interesting customs. Among the exhibits are some of the exquisitely carved bamboo combs one of which every Kadar man has to make and present to his wife on his marriage and which the woman wears in her back hair. Similar bamboo combs are used by the negritos of New Guinea and some of these form interesting exhibits. The practice of tooth chipping by which both men and women, when they come of age, have their front teeth filed or chipped into pointed cones to enhance their beauty is another custom which is also practiced by the Malavedans (Fig. 8). Yet another custom is their observance of mother-in-law avoidance.

(ii) Hillmen of Kerala

The *Hillmen of Kerala* include such tribes as *Kanikar*, *Mannan*, *Muduvan*, *Male Arayan*, *Ulladan* and *Pulaya*. They are mostly hunters and shifting cultivators. They build huts of bamboo and leaves and most of their household utensils are of bamboo. They use pellet bows and some of them have blunt arrows which are used for stunning birds and small animals. These do not have iron points. They have digging sticks of wood and use the bow type of animal traps. Besides coloured glass beads and base metals, these tribes use coconut shell and rattan fibres for making ornaments. Like the Kadar they build rectangular houses which are sometimes erected on tree tops. The Thanda Pulaya have a peculiar custom. When a girl comes of age she is invested with an apron made of a sedge or reed called 'Thanda' (Fig. 9). The Ulladans are the only tribe who use the cross bow with the trigger release (Fig. 10). This type of bow naturally leads to the harpoon and the harpoon arrows or darts which are made in such a way that the entire arrow with hooks or barbs in the harpoon or the front end of the arrow is detachable and after striking the quarry remains fixed to it. Another weapon used by some of the Kerala tribes for hunting small animals or spearing fish is the blow tube or blow gun. This is used with darts propelled by blowing air with the mouth. Blow guns are also used by the Senio Sakai of Malaya and the Kenya Kedda tribes of Bornea with poisoned darts.

(iii) Todas

Among the people of the Nilgiri hills the *Todas* are the most unique tribes living with *Kotas*, *Kurumbas* and *Irulas*. The *Todas* are a decadent pastoral tribe tending buffaloes and living on their dairy produce. They live in half barrel-shaped dwellings (Fig. 12). They are the only Indian tribes known the world over on account of some of their past customs like female infanticide and fraternal polyandry. The *Toda* men are tall and handsome with aquiline noses and clear cut features while their women are plain with infantile features. The men are good at carving wood especially making walking sticks. The women embroider their garments. These are

called 'Putkuli' (Fig.(viii)). A model of the half barrel-shaped dwelling of this tribe together with the heavy brass ornaments, the ceremonial clubs and imitation buffalo horns which are burnt at funerals, and purses and boxes decorated with cowry shells are exhibited.

(iv) Kotas

The *Kotas* are the artisan tribes of the Nilgiris. Their population is about 2,000. They are carpenters and blacksmiths, tanners and rope makers, umbrella makers, potters and musicians and at the same time cultivators of the soil as well. They are considered to be untouchables by the Todas as they are beef eaters. The Todas are vegetarians and the buffaloes they sacrifice at their funerals are given away to the Kotas. The Kota collection in the Museum include a small turn-table type of potter's wheel called tournette (Fig. 13) with its accessories, iron implements like axes, adzes and spears and ornaments like bangles and bracelets.

(v) Kurumbas

The *Kurumbas* of the Nilgiris and Malabar are shifting cultivators, the *Kurubas* of Mysore and Bellary are shepherds, the *Kurumans* of Wynad are hunters and nomad agriculturists, while the *Urali Kurumbas* work in metal or make pottery. The *Kadu Kurumbas*, the *Jen Kurumbas*, the *Vettu Kurumbas* are others who are more primitive in that they collect honey and forest produce and hunt for their living. The *Bettu Kurumbas* of Wynad are interesting in that they represent the only tribe in South India who make handmade pottery by the scooping method (Fig. (ix)).

(vi) Irulas

The *Irulas* are a dark skinned platyrrhine tribe inhabiting Malabar of Kerala and the Nilgiri district in Tamilnadu. They work on plantations or collect forest produce. In the undivided districts of South Arcot & North Arcot and the Kanchipuram district they are more civilized though they constitute the most backward groups and are given to menial occupations. The *Irulas* of Malabar make fire by wood friction or flint steel, catch small games in bow traps

and are especially fond of the flesh of black monkey. The Irulas resemble the Yenadis and the Chenchus of Andhra Pradesh in that they are emerging out of their tribal life in the jungles and forests and are taking their place among the civil population.

(vii) *Malasars*

The *Pathi Malasars* and *Malai Malasars* of the Coimbatore district are another typical Proto-Australoid tribal people living on the Anamalais like the Kadar whose dominion extends into the Cochin of Kerala. The Malasars are employed on plantations. They are good trackers and trainers of wild elephants like the Kadar. They are considered as a very backward tribe, as they eat carrion. Their population is about 10,000. They resemble the Kadar in their physical type being short in stature and dark in colour. A collection of the simple ornaments made of brass and other base metals of this tribe is also exhibited.

(viii) *Chenchus*

The *Chenchus* are a primitive tribe of the Nallamalai hills of Andhra Pradesh. They have a food gathering economy and are expert hunter (Fig. 14 & 15). Now they are slowly taking up agriculture. They build circular huts with conical roofs of the beehive pattern. They use flint and steel for making fire. The Chenchus are Proto-Australoid in physical type, having dark skin colour, prominent eyebrow ridges, long heads and medium stature. They are allied to the Yenadis and the Irulas.

(ix) *Lambadis*

The *Lambadis* are a large picturesque nomadic tribe who are found throughout Deccan though most of them are found in Andhra Pradesh, especially in Telangana (Figs. 16 & 17) They are also called Lamanas, Banjaras and Sugalis. They are tall, fair complexioned, have aquiline noses and classical Nordic features. They are good agriculturists and excellent cattle breeders. They served as the commissariat of the Moghul armies. Lambadi women wear heavy, cumbersome ornaments and beautifully coloured

garments decorated with pieces of bead stones, cowries and bits of mirror glass, the last of which is becoming the rage of fashionable women all over the country. A model of a Lambadi woman with her picturesque dress and ornaments is one of the most attractive exhibits of the Museum.

(x) Gadabas

The *Gadabas* are an agricultural tribe of Ganjam and Vizagapatnam in the then Madras Presidency. They were formerly employed as palanquin bearers and plantation labourers. Their population is about 30,000. While a sect of Gadabas speak a Dravidian language (Ollar) other sect speak a Mundari language (Kathre) and have dark skin colour and Mongoloid features. The women have infantile features and wear picturesque dress and ornaments. The Gadaba women's dress consists of a narrow fringed loin cloth and a similar upper cloth, both woven out of bark fibre yarn dyed in bands of red, blue and white (Fig. 18). Their ornaments consist of large coils of brass wire for ear rings, numerous strings of coloured glass beads, bangles, bracelets, anklets, finger and toe rings, besides necklaces of shell, cowries, metal and glass beads and bead head bands. The women prepare and spin yarn from the bark fibres of a number of wild plants (*Ficus glomerata*, *Calatropis gigantea* and *Hollarhena antidysentericca*), dye the yarn in red with the seeds of the Jabra (*Bisca orellana*) and blue with indigo, and weave it on primitive handlooms. A Gadaba girl is considered fit for marriage only when she knows to spin yarn and weave cloth from bark fibre. The Gadaba woman wears a bustle or figure improver of black cords at the small of her back in addition to her gay and simple garments and lavish ornaments. (Fig. 19).

Gadaba life is centred around their villages to which the people are very much attached. They live in beehive type of huts. They practice both hill cultivation with hoes and terraced cultivation with ploughs besides, hunting and fishing.

The Gadabas have a patrilineal social organization. They practice clan exogamy and have totemistic phratries. They have dormitories for the unmarried youth of both sexes. Further they have a

democratic form of Government in which the headman sits in council or panchayat on stone seats (*sodor*) and dispenses justice. They have a hunting feast in March-April and worship Hindu Gods and Goddesses and to some of them they offer buffalo sacrifices. Their male dead are cremated while women and children are buried. They erect stone monuments over the graves of the dead. A plaster cast model of a Gadaba woman with her dress and ornaments is exhibited together with some of the ethnographic materials illustrative of Gadaba culture.

(xi) *Khonds*

The *Khonds* of Ganjam, Orissa are hunters and shifting cultivators. They are a large tribe speaking a number of Dravidian languages called 'Khond languages'. They used to sacrifice human beings in honour of their Earth Goddess or *Tara Pennu*. A large wooden post found at Baliguda in Ganjam district is the only exhibit in this Museum reminiscent of this practice (Fig. 21). The sacrificial victim was dedicated, purchased or captured. He was anointed with oil and turmeric and tied to the cross piece of the post which represented an elephant. This is used to be whirled round and round the upright post. Men and women danced and sang around the victim who was drugged and intoxicated. He was then battered to death and hacked to pieces. Every Khond took a piece of the victim's flesh and buried it in his field to ensure good crops and avert evil. When the practice was prohibited in 1845 the Khonds took to sacrificing buffaloes.

The Khonds have ceremonial objects of a wide range among which cobra, tortoise and tiger represent some of their totems. These fine series of brass images of animal and human figures are worshipped and carried in front of marriage processions. The Khonds practice different forms of marriage such as marriage by service with the bride's parents, by mutual consent, by elopement, by ceremonial capture of the bride or by selection from the *Dangadi Basa* or virgin's hall. Divorce and remarriage of widows are permitted and the junior levirate by means of which a widow marries her deceased husband's younger brother is practiced. The dead are

cremated and funeral feasts are held. The bison hunt dance, a characteristic feature of this tribe, is represented by men wearing the head dress of bison horns and peacock feathers (Fig. 20). The men use bows & arrows and battle axes in their hunting. Interestingly, the Khond shaman are found to treat the patients with arrow (Fig.11). Dress and jewellery are represented by leaf aprons & bark fibre clothing, heavy brass bracelets, anklets, rings and combs.

(xii) Saoras

The Saoras are a Mundari speaking tribe inhabiting the Ganjam district of Orissa and Vizagapatnam district of Andhra Pradesh. Their population is over 2,00,000. They are medium statured and dark skinned with marked Mongoloid features. They have flat faces, thick lips, broad and flat noses, high cheek bones and markedly oblique eyes. The women have a typical heart shaped face while the men show super muscular development (Fig. 22).

The Saoras are a timid tribe and avoid contacts with strangers. They live in rectangular houses built in parallel rows which present an orderly appearance in the jungle. Saoras practice both hill cultivation and terraced wet farming, collect forest produce and even used to migrate to the tea plantations of Assam as labourers. The men hunt with bows & arrows and use a battle-axe called *tangi*. Being an artistic people with a wealth of ornaments and musical instruments they are given to song, dance and drink on festive occasions. Marriage is preceded by a ceremonial capture of the bride. The Saoras have a shamanistic religion and sacrifice pigs & fowls on all important occasions. The dead are cremated and stone monuments erected in their honour. Buffaloes are sacrificed at funerals and feasts held.

The Saora ethnographic materials include a collection of musical instruments of which there is a wide range, a number of ornaments including anklets, armlets, head bands, ear pendants, plumes for head dress, nose rings, and finger rings, a number of bows, arrows, battle-axes, knives baskets and calabashes, smoking pipes which are usually carried stuck in the head hair by men &

women (Fig. 23) and a number of cult figures of wood representing parrot, monkey, man, etc. are on display. A hut model represents the rectangular type of dwelling of this tribe.

(xiii) Koyas

The Koyas are the southernmost branch of the great Gond tribes, number over 95,000 and inhabit the Godavari, Visakhapatnam & Srikakulam districts of Andhra Pradesh (Fig. 24). Though they are hill cultivators the Koyas plough the land they cultivate. They have occupational groups among them. They celebrate every harvest by a festival. They are good at hunting. Feasting and drinking are common at festivals and their bison dance is famous. The Koyas have a democratic form of panchayat raj in which the headman in council settles disputes. Koya social organization is characterized by clan exogamy and kin marriage. Marriage rites include the ceremonial capture of the bride and the pouring of water on the heads of the couple from a gourd bottle. The Koyas cremate their dead, erect monuments over their graves and worship ancestral spirits and deities. Koya ethnographic materials include bows and arrows, bison horn head dress with peacock feathers, a drum used in the bison dance, a bird trap and a gourd water bottle.

4. Folk Arts and Crafts :- Other ethnographic collections include primitive devices for making fire, jewellery, musical instruments, writing materials, objects used in ritual worship (Fig. (xi)) & magical practices such as sorcery or witchcraft, votive offerings & toys representing mythological tales and characters like Yama's durbar, the churning of the ocean of milk and the avatars of Vishnu. Images which are representative of folk art include the Thanjavur terracottas and Kondapalli toys (Fig. (x)), the brass images of the Bhuta shrines of Canara, the brass figures of the Khonds of Ganjam, the wooden and clay figures of the sea fisherfolk of Orissa. Other unique exhibits in this series are the Kathakali figures, the Pavaikoothu of Kerala and the Bommalata of Andhra.

(i) *Fire making Implements :-* The making of fire by wood friction or by percussion of flint & steel is common among most of the tribal peoples. Friction is made use of to make fire in one of the

three types of implements. These are the fire drill, the fire saw (Fig. 26) and the fire piston. The simpler type of fire drill used by the *Todas* of the Nilgiris, *Nayadis* of Malabar and the *Yenadis* of Andhra is worked by the twirling method (Fig. 27). These are two long slender pieces of wood one of which has a series of cylindrical depressions scooped out in it and into one of these pits the rounded end of the other stick fits in and twirls. The first piece is held on the ground horizontally with the sockets facing up in between the operator's feet while the other piece is held vertically in one of the sockets and twirled by the operator using both his palms. Some fine vegetable floss is used as tinder and this is kept in a hollowed out palmyra shell. In the other type of fire-drill (used by the *Kotas*) both the pieces are stout and massive. The vertical piece is ribbed like a carpenter's drill and is rotated by churning it with a rope. The horizontal piece is held on the ground by one of the operators, who also holds the vertical piece firmly in position by a cup made out of the half of coconut shell while the other person churns with both his hands. The fire piston in which fire is produced by the vigorous compression of air is used by some of the tribes of Malaya. A number of iron fire pistons are among the collection of iron objects excavated from Adichanallur in Tamilnadu. Rice husks used as tinder were found inside one of the fire pistons. The more common method of making fire by striking stone pieces such as flint or quartz with steel is met with among many primitive peoples like the *Muduvan* of Kerala.

(ii) *Jewellery* :- The museum collections of both rural and tribal jewellery exhibit a wide variety of designs and materials. The *Kadar* have ear discs of wood and pandanus leaves and make decorated bamboo combs. The highly bejeweled *Lambadis* have several anklets, armlets, bracelets and necklaces made of brass and ivory. The ornaments of the *Todas* include massive bracelets, anklets and chains of brass. They also have tassels fringed with cowry shells. The *Kotas* have varied ornaments of iron. Coloured glass beads, wood, fibre, coconut shells and bamboo are some of the materials which are largely used in making tribal jewellery. The *Cherumas* and *Paniyas* of Kerala and the nomadic *Koravas* wear coloured glass bead necklaces in profusion Jewellery of baser

metals like aluminium, brass are common in the form of necklaces of beads or kasus, anklets, bracelets, and necklets among several rural and tribal folks like the Malasars of Coimbatore and Muduvan of Kerala. Though tribal jewellery consists at best of cheap trinkets, it is important in giving the tribesmen scope and outlet for the expression of their artistic talents and workmanship. On the other hand, rural and urban peoples wear jewellery of gold, silver and precious stones in which they invest their savings. The peasant jewellery collections of this museum vary in their designs, styles and even materials according to the castes concerned and the regions in which they live. Thus, the Moplahs of Kerala wear mostly silver jewellery consisting of necklaces, waist belts and chatelaines with numerous pendants. The jewellery of the Nambudri Brahmins and the Syrian Christians which are worn mostly on ceremonial occasions such as marriages have much in common between them.

(iii) *Writing Materials* :- The art of writing on palm leaf cadjans with steel styles is very ancient and the entire written records of Indian literature at least during the last two millennia were written and preserved in this manner. There are also some documents written on bamboo pieces. Bark paper and linen account books have been used as substitutes for paper. The linen is blackened with charcoal paste and written on with soapstone pencils.

The large collections of steel styles in this museum include many artistic forms and in some of them the style and knife for cutting palm leaves are combined into one piece.

(iv) *Musical Instruments* :- A representative collection of the principal types of musical instruments common in Southern India are classified under stringed, wind & percussion types and exhibited (Fig.(vii)). Among these are the following unique exhibits. The ancient *Yazh* described in Tamil classical literature had disappeared from Southern India long ago. Its modern representative is the Burmese Harp or *Saun*, a stringed instrument which has a boat-shaped resonator and resembles the lyre (Fig. 28). Another rare musical instrument is the *Panchamukha Vadyam*, a huge bronze drum with five faces which is used in temple music (Fig. 29). Yet another

exhibit which is becoming popular at the present day is the *Villadi Vadyam*, a long bow with about a dozen bells attached to it and played by a number of men to the accompaniment of a pot drum. The *Pulluvan Kudam* is used by the medicine men or soothsayers of Kerala in their invocation of the serpent god called 'Pamban Tullal'.

(v) *Votive Offerings* :- An over sized pair of leather sandals made and offered by the Madigas or Telugu cobblers to the god Sri Venkateswara of Tirumala is prominent among the votive offerings. Other silver pieces offered to Gods and Goddesses in fulfillment of vows and as thanks-giving offerings for recovery from serious illness, take the form of the part of the body affected. These are offered at important Hindu, Muslim and Christian shrines in India and abroad. Brass and or clay figures of the tiger, leopard, elephant and boar are offered to Gods or Goddesses at the Bhuta shrines in South Canara to protect crops & cattle and to prevent or ward off epidemics.

(vi) *Sorcery Figures* :- The Moplah sorcerers of Kerala are considered to be experts in such practices as casting out evil spirits. When a person is possessed by an evil spirit, the sorcerer transfers the spirit by means of incantations to an image of the person made of wood. The spirit is then secured to the wooden image by driving nails into it. It is then cast into the sea. Such figures have been washed ashore on the coast of Kerala thereof which are exhibited in this Museum. One of them is a female figure incised on a flat wooden plank. Of the two others in the round, one is a larger life-size female figure studded all over with nails and the other a very small dwarfish figure.

(vii) *Kathakali Figures* :- The celebrated dance drama of Kerala is illustrated by a set of the four principal character types which portray the leading roles (Fig. 25). The first of these is the sedate character *Pachai* (Green) of the great epic heroes like Dharmaputra and Arjuna who conform to the Apollonian way of life. The Second *Kathi* (Sword) is the more imperial and royal character who is egocentric and megalomaniac in nature like Ravana and Duryodhana. The third, *Thadi* (Beard) is the character of the terrific

demoniac role of the classical villain of the drama represented by such examples as Bakasura, Keechakha, or Dussasana. The fourth character *Stri* (Woman) simply represents one of the royal ladies such as Damayanti or Rukmani whose character roles is almost quite uniform so as to conform to a single type. These figures depict the actual costumes and make - ups of the principal characters of the dramatic art of Kerala.

(viii) *Shadow Play Figures* :- The main dramatic entertainment in the South Indian village before the advent of motion pictures was the shadow play drama comparable to the puppet shows like Punch and Judy of England. This old fashioned theatrical show was probably introduced into Malabar of Kerala from Thanjavur of Tamilnadu where the art of puppet figures in the rounds till survives. Here, epic stories are dramatized and the characters are represented by flat leather figures, the sharp black and white shadows of which are thrown on a screen illuminated from behind. The figures are cut and punched out in silhouette, and attached to slender stems by which they are held and manipulated by the performers who stand behind the lights. The dramatic effect is heightened by a running commentary or dialogue kept up from behind the screen. The Kerala shadow play art is called *Pavaikoothu* (Fig. 30). The *Bommalata* figures, of Andhra are made of thin parchment and are very beautifully coloured and they depict in our collection some of the principal characters of the Ramayana and the Mahabharatha (Fig. 31). The Wyang Wyang of Java which is grotesque and exotic is said to show influences of the South Indian art which has wide ramifications. A further addition to this collection are some very remarkable shadow play figures from Indo-China depicting such scenes and characters as the Temple at Angkor Vat, *Kumbakarna*, *Thadagai*, *Jadayou*, *Aprastri* and a *Maharishi*. It is interesting to note that this art extends also to China.

5. Human Biology or Physical Anthropology - This studies the biology, evolution and genetics of man. As man is subject to the same laws of the physical and the biological world, he is studied here as an animal species in his biological environment.

(i) *Races* : - The broad divisions of mankind called races are illustrated by photographs and actual specimens of the skulls of the Caucasoid, Mongoloid, Negroid and Australoid types. Charts, photographs and specimens illustrate such variation as skull forms, hair colour & form, eye form & colour and skin colour. A set of Anthropometric tools are also on display (Fig. (vi)).

(ii) *Primates* :- The monkeys and the apes represent divergent lines of evolution. They are not directly ancestral to man. Man is derived from a third evolutionary line represented by the extinct *Propliopithecus* of Egypt and the *Dryopithecus* series of Siwalik ages. The evolutionary line of man comes under three groups (1) the man apes of South Africa or the *Australopithecinae*, (2) the ape men (*Pithecanthropus*) of Java and China and (3) the *Neanderthal man* of Europe.

(iii) *The South African Man Apes* :- These had a brain size of about 600 c.c. Their face, jaws, and teeth show human features. They walked erect. They cannot have been the ancestors of man because true men lived at the same time in other parts of the world (Fig. 32 and 34).

(iv) *The Ape Men of Java and China* :- They represent the side lines in the evolution of man. They belong to the *Pithecanthropus* group. They walked erect and had large brains over 900 c.c. in size, which were distinctly human in that they made and used stone tools. Their jaws projecting forward, large teeth, sloping foreheads and skulls were, however, ape-like. They had prominent eye brow ridges and were without chins (Fig. 33).

(v) *The Neanderthal men* :- They lived in caves mostly in Europe and made excellent stone tools. They had ape-like narrow skulls with prominent occiputs, large brow ridges, chinless projecting jaws and large teeth. The brain was larger than that of modern man ranging between 1,300 and 1,600 c.c. The posture was erect but given too much stooping and squatting. *Neanderthal man* lived side by side with modern man in many places and the two species interbred (Fig. 35).

(vi) *Modern man* :- He is not a uniform homogenous type. He exhibits great diversity even at the earliest time of his appearance. Three of these diverse types give early indications of the three principal racial types of mankind. The Cro-Magnon is associated with the modern Caucasoid, the Grimaldi with the Negroid and the Chancelade with the Mongoloid.

An introductory set of exhibits illustrate human biology and the evolution of mankind. This consists of the skulls of the man-like apes and plaster cast restorations of the skulls and reconstructions of the brains of the races of early men like *Pithecanthropus*, *Neanderthal* and *Cro-Magnon men*. The races of mankind are represented by skull types representing the *Mediterranean*, *Mongoloid*, *Negroid* and *Australoid* peoples. Included in this set is a cast of a Vedda face in which the Veddid or Australoid type is seen at its best. This is the most predominant type in the aboriginal population of Peninsular India being characteristic of the *Bhils* of Rajasthan, the *Gonds* of the Madhya Pradesh, the *Chenchus* of Andhra Pradesh, the *Malasar* of Coimbatore and the *Paniyans* of Kerala. The *Veddas* are a primitive type of food gatherers & hunters living as small family groups at the rock shelters in Sri Lanka who are fast disappearing.

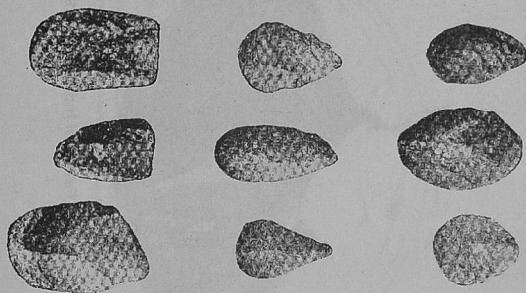


Fig. 1 Palaeoliths from South India.



Fig. 2 Neoliths from South India.



Fig. 3 Robert Bruce Foote, Father of Indian Prehistory.

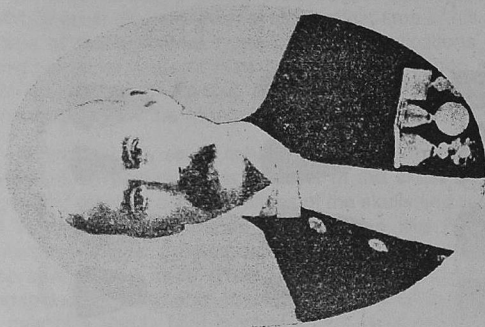


Fig. 4 Dr. Edgar Thurston, F.R.C.S.
Ethnologist.

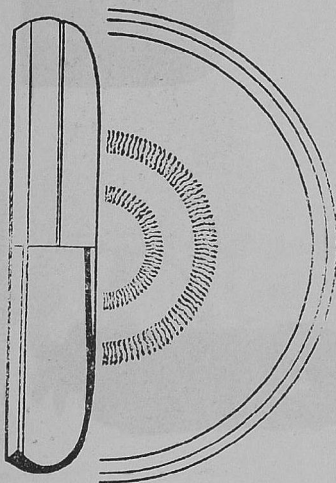


Fig. 5 Arretine Rouletted ware from Arikamedu near Pondicherry.

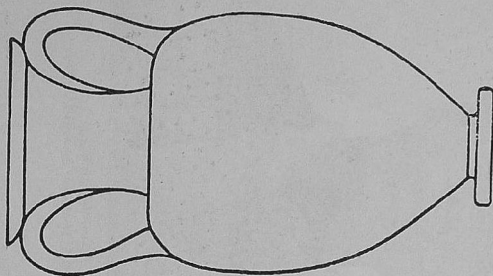


Fig. 6 Amphora. A Two-handled Wine Jar Imported into India 1st C. BC to 1st C. AD.



Fig. 7 Kadar Woman from Anamalai Hills.

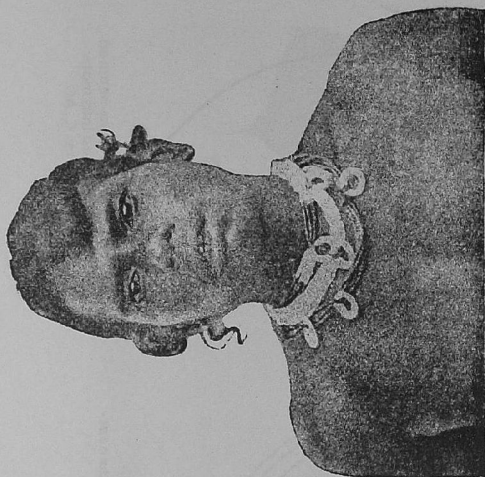


Fig. 8 Malai Vedan Man
(Note the chipping of teeth for beautification).

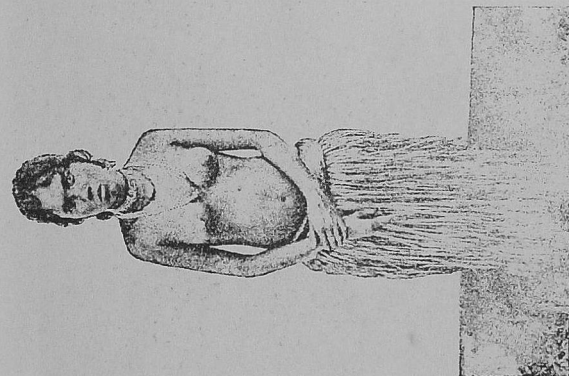


Fig. 9 Thanda Pulaya Woman (Note the sedge apron).

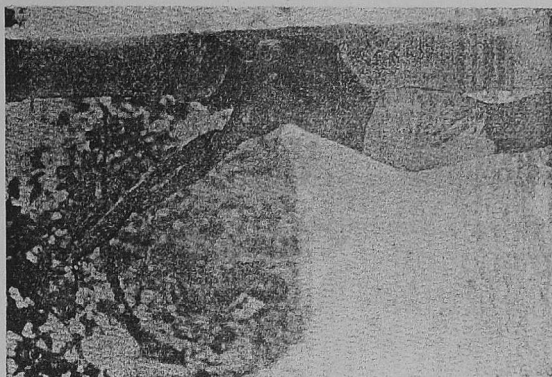


Fig. 10 Ulladan Man using a Cross-Bow.



Fig. 11 Khond Shaman treating a patient with an arrow.



Fig. 12 Toda half-barrel type huts from Nilagiri.



Fig. 13 Kota Woman making pottery with a tournette.

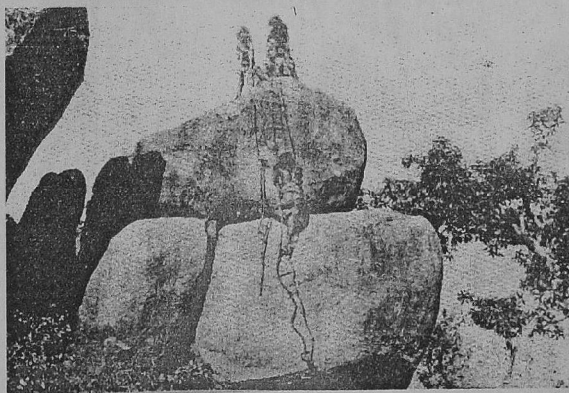


Fig. 14 Chenchus climbing a steep rock face with a fibre ladder for collecting honey.



Fig. 15 Chenchus of Andhra Pradesh using Bow Arrows.



Fig. 16 Lambadi Women from Telangana.



Fig. 17 Lambadi Settlement from Telangana.



Fig. 18 Gadaba Woman at her Loom - Ganjam, Orissa.

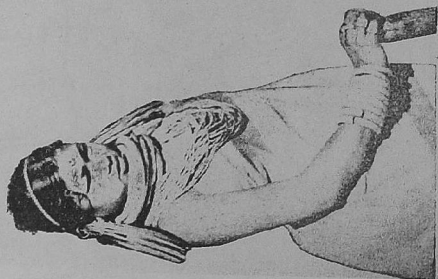


Fig. 19 Gadaba Woman of Orissa.



Fig. 20 Khond Men of Ganjam, Orissa, preparing for a bison dance.

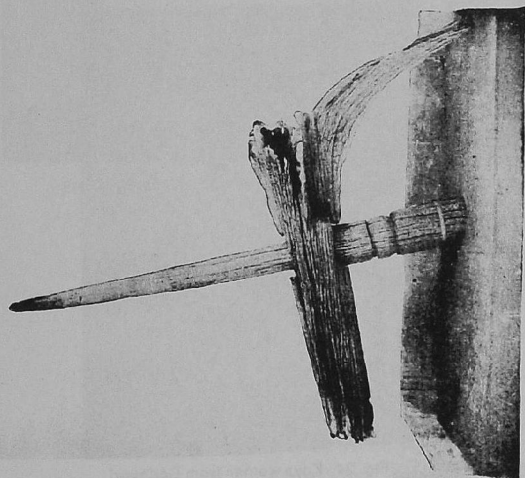


Fig. 21 Meriah Sacrifice Post from Khonds of Ganjam, Orissa.

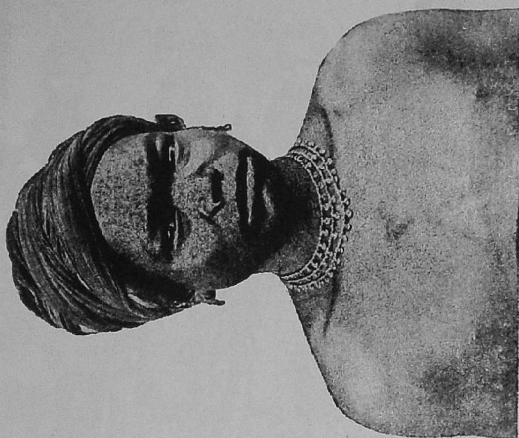


Fig. 22 Saora man of Vishakapatnam



Fig. 23 Saora Women of Vishakapatnam



Fig. 24 Koya women from Godavari
(Note the flower decoration in the ear.)



Fig. 25 Kathakali figures from Kerala : (1) Pachai, (2) Kathi, (3) Stri and (4) Thadi.

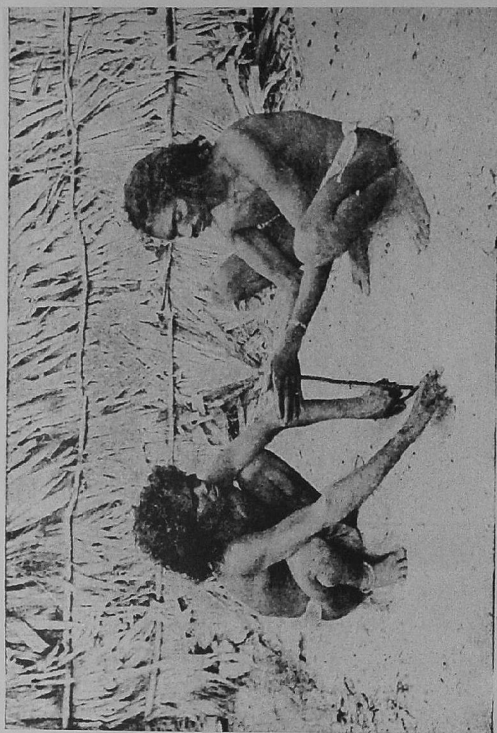


Fig. 26 Yenadis of Nellore making fire with a fire drill.

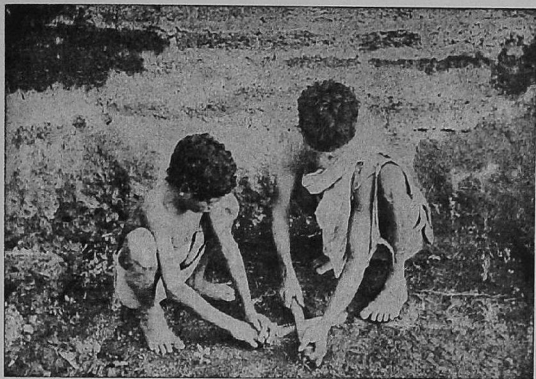


Fig. 27 Paniyans of Kerala making fire with a fire saw



Fig. 28 Burmese Saun (Harp)



Fig. 29 Panchamukha vadyam-five-faced bronze drum used in temples.

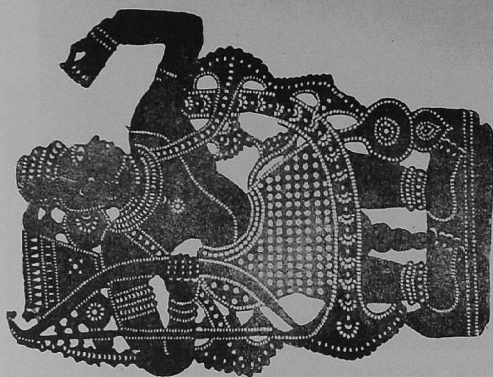


Fig. 30 Leather shadow play figure from Kerala : Figure of Rama



Fig. 31 Leather shadow play figure from Andhra:
Figure of Sita



Fig. 32 Model of *Australopithecus africanus*

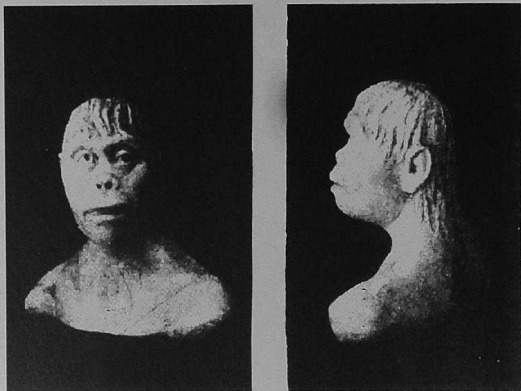


Fig. 33 *Sinanthropus pekinensis* (Female) - Bust Model

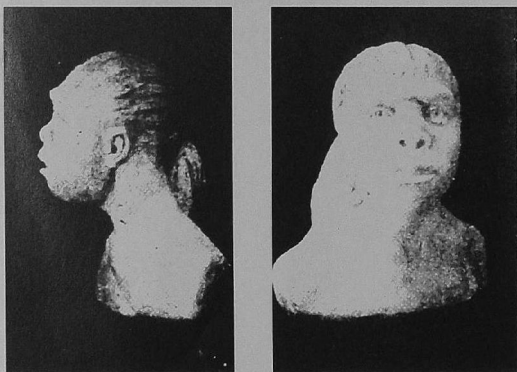


Fig. 34 *Australopithecus prometheus* - The So-called Fire-Making Pre-Hominid.



Fig. 35 *Homo neanderthalensis*-The Neanderthal Man.
Model from La Chapelle-Aux-Saints: Fossil.



Fig. (i) Refurbished Gallery of Prehistory

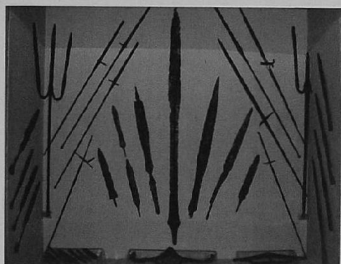


Fig. (ii) Megalithic Weapons of Adichanallur



Fig. (iii) Mother Goddess figurine of Adichanallur



Fig. (iv) Thanjavur Spears in display



Fig. (v) A view of European Arms in display

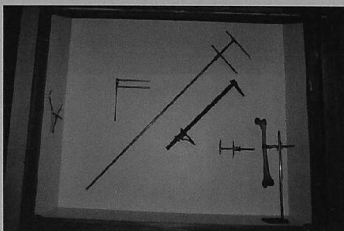


Fig. (vi) Anthropometric Tools in display



Fig. (vii) Musical Instruments in display



Fig. (viii) Toda women engaged in embroidery



Fig. (ix) Bettu Kurumba women fabricating hand-made pottery



Fig. (x) Dasavathar - Kondapalli
Toys in display

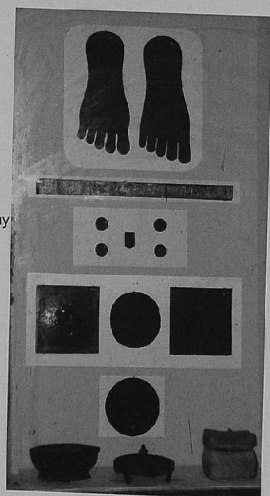


Fig. (xi) Ritual paraphernalia in display

