

LET US PRESERVE OUR ART AND CULTURE

(NORTH ARCOT)



EDITORS :

V. JEYARAJ

&

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Let Us Preserve Our Art and Culture

(North Arcot)

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“Let Us Preserve Our Art and Culture”

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CONTENTS

Foreword		
Messages		
From the Editors		
Arcot - Placename	V. JEYARAJ	... 1
Art and Culture	..	... 3
Monuments in North Arcot	..	... 4
Forts of North Arcot	..	... 7
Jain Temples	..	... 11
Important Hindu Temples	..	... 13
Churches	..	... 15
Herostones	..	... 17
Stone Sculptures, Bronzes	..	... 18
Wood Carvings, Coins	..	... 19
Paintings	..	... 21
Kokkalikattai dance, Handicrafts, Terracottamaking	..	... 22
Karigiri Glazed-ware, Weaponry	..	... 23
Literature	..	... 24
Folk Songs & Tribal Culture	..	... 25
Festivals	..	... 26
Know your District's Important Inscriptions	S. RAJAVELU	... 28
Preservation of Monuments and Works of Art	V. JEYARAJ	... 33
Preservation of Monuments in North Arcot	A. K. SESHADRI	... 43
Bibliography		... 47
Plates		... 49

S. Ramasundaram, I.A.S.,
District Collector,



North Arcot Ambedkar
District,
Vellore-632 009.

FOREWORD

North Arcot is one of the original districts of the old Madras Presidency. In 1989, it was bifurcated as North Arcot Ambedkar and Tiruvannamalai Sambuvarayar districts.

The eastern parts of North Arcot formed a part of the ancient Pallava kingdom. With the advent of the Europeans, North Arcot played a major role in South Indian history from the 17th century onwards. The first sepoy mutiny broke out in 1806 at the Vellore Fort, a half century before the Sepoy Mutiny of 1857 in Northern India.

Unfortunately, there is very little documentation of the history of North Arcot. Even the District Gazetteer, published in the 1930s, is not available. With the passage of time, what little documentation we have may also be lost.

Taking this into consideration, Dr. V. Jeyaraj, Curator, Government Museum at Vellore and Miss. A. B. Vasanthakumari, Principal of D. K. M. College for women, Vellore, have compiled this work. Dr. V. Jeyaraj is well known for his interest and expertise in this field. Miss. Vasanthakumari is a well known academican. Together, they form an excellent team and the volume has both historical and scientific input.

I am sure this work will fulfill the needs of the general public as well as the academic community, who have a common interest in knowing about and preserving the history and culture of North Arcot. I also hope this work leads to further research in this field.

VELLORE-9.
22-1-93

S. Ramasundaram,
District Collector.

S. Sathikh,
Vice-Chancellor,

University of Madras,
Madras-600 005.

MESSAGE

I am very happy to learn that the National Service Scheme units of the D. K. M. College for Women, have proposed to bring out a book titled "Let Us Preserve Our Art and Culture" in connection with the Inter-Collegiate Camp conducted by them.

The NSS units of the college have put in their best endeavours in taking up socially and historically relevant, meaningful and purposeful programmes which would not only motivate the NSS volunteers but also create tangible and durable assets.

I am sure that this occasion would definitely make more students to become aware of the preservation of our art and culture and help them to get involved in preserving the ancient culture of Tamil Nadu.

I send my best wishes on this happy occasion.

Madras-5.
22-1-1993.

S. Sathikh,
Vice-Chancellor.

Prof. V. Ranganathan,
Co-ordinator,
National Service Scheme

University of Madras,
Chepauk, Madras-5.

M E S S A G E

I have great pleasure to know from you that National Service Scheme of D. K. M. College, for Women, Vellore has proposed to bring out a booklet on "Let us preserve our art and culture - North Arcot."

National Service Scheme provides an opportunity to the students to participate in the various community activities and there by develop a personality through community service.

Preservation of old monuments, art and culture is one of the important projects which has been very well taken up by the N. S. S. units of D. K. M. College, Vellore, along with Mass Literacy programme. I hope and trust that this book would definitely help the students to know more about our art and culture.

I convey my sincere greetings to you on this occasion.

Madras-5.
20-1-'93.

V. Ranganathan.

From the Editors.....

North Arcot is an area surrounded by hills and dry lands having both cold and hot climates. Palaru and Ponnai rivers make this land fertile. From time immemorial this area has been the centre of art and culture. The monuments of the rule of the various dynasties are still bearing testimony to their patronage. Due to the ravage of time these monuments are slowly deteriorating. Most of the forts have become simply mounds; temples grown with vegetation; palaces converted into stone debris; the ancient art of terracotta making is sinking; our ancient medical expertise is slowly weakening. The traditional as well as the performing arts such as Kokkalikattai dance, therukkuthu etc., are slowly getting forgotten. In other words our art and culture are slowly forgotten. Unless the younger generation is given a motivation to preserve our art and culture, it is very difficult to safeguard all the existing monuments, other artistic and cultural excellence and culture of North Arcot:

With this view the Collector of North Arcot Ambedkar district Thiru. S. Ramasundaram, I. A. S. was approached. His encouragement and patronage stimulated us to write this. Any project gets weakened when there is no financial support. With the District Collector's persuasion Mr. Nanda Kishore, Deputy Director of the South Zone Cultural Centre, Tanjore got sanctioned the necessary funds for sponsoring this book.

When the Commissioner of Museums, Thiru. M. Raman, I. A. S. was approached, he wholeheartedly committed the support of the museum department for the conduct of the training 'Let us preserve our art and culture' and publication of this book.

The Madras University, N. S. S. Co-ordinator, Prof. V. Ranganathan, got N. S. S. special camp project sanctioned for Mass Literacy along with a basic training on the subject for N. S. S. volunteers from colleges of North Arcot Ambedkar and Thiruvannamalai Sambuvarayar districts. Thiru. K. Vasudevan, Assistant Commissioner, H. R. & C. E., Vellore helped by giving information about the temples.

Our aim in publishing this book is to bring the artistic and cultural heritage of North Arcot to the knowledge of the students and readers. Thus trained and appraised fully with enough stamina they are to meet the majority of the population to educate them to preserve our artistic and cultural heritage.

Our thanks are due to them all. We thank the organisers and the resource persons who actively involved themselves in this work. The co-operation of the N. S. S. Programme officers, the staff of History and Chemistry departments and the non-teaching staff of D. K. M. College and staff of Government Museum, Vellore is appreciable. Our thanks are due to Mr. G. Raju, the proprietor of J. L. Printers, Vellore for printing the book nicely in time.

Vellore.,
18-1-'93.

Editors,
Dr. V. Jeyaraj, &
Selvi A. B. Vasanthakumari.



Arcot - Placename :

Arcot has been considered to be a good city from Sangam Age onwards. Most of the Sangam literatures mention about the richness of Arcot. There are two versions for the place name - Arcot. In the ancient times there were dense forests both in the north and south of Palar, three in the north and three in the south. There were six rishies each in a forest doing penance. In order to connote six forests it was called 'Arukadu' and in due course it changed to 'Arcot'. The other version is that in the thick forests, there were Aar trees (Aathi, Mantharai - Bauhinia tomentosa) and so it was called 'Arcot'. In 1801 Arcot was divided into North Arcot and South Arcot. In 1989 North Arcot was bifurcated into North Arcot Ambedkar and Thiruvannamalai Sambuvarayar districts. This area was ruled by the Pandhyas, Pallavas, Banas, Gangas, Cholas, Kurumbas, Hoysalas, Rastrakutas, Chalukyas, Sambuvarayas, Vijayanagar kings, Moghuls, Marathas, Nawabs, French, British, etc.

A brief account from early period to the present day is given below :

200 A.D.	— Rule of the Pandhyas
400 — 900 A.D.	— Rule of the Pallavas
907 — 955 A.D.	— Rule of Parantaka - I
949 A.D.	— Thakkolam war
1293 A.D.	— Invasion of Malick Kafoor
Upto 1400 A.D.	— Rule of Sambuvarayas
1400 A.D.	— Rule of Hoysalas
1500 — 1600 A.D.	— Rule of Vijayanagar Kings
1526 — 1595 A.D.	— Rule of Bommi Nayak & construction of Vellore Fort
1595 — 1604 A.D.	— Rule of Lingama Nayak
Upto 1649 A.D.	— Rule of the descendents of Kampanna Nayak
1646 — 1799 A.D.	— Rule of the Sultans

- 1698 A.D. — Chenji captured by Aurangzebs' General
- 1708 A.D. — Daud Khan (Carnatic Nawab)
- 1712 A.D. — Arcot became the capital of the Nawabs
- 1724 A.D. — Sadat-Ullah-Khan's capture of Vellore
- 1751 A.D. — Capture of Arcot Fort by Robert Clive
- 1755 A.D. — Jessuit R. C. Missionary work started
- 1760 A.D. — Wandiwash war
- 1781 A.D. — Vellore Fort fell into the hands of the British
- 1781 A.D. — Sir lyre Hoot won Haider Ali
- 1799 A.D. — The family members of Tippu were kept in the Vellore fort as prisoners
- 1801 A.D. — Formation of North Arcot district. First Collector M. George Stratton District headquarters, Chittoor
- 1806 A.D. — First Independence revolt in Vellore
- 1830 A.D. — Central Jail in Vellore
- 1853 A.D. — American Arcot Mission started in Arcot
- 1856 A.D. — Madras - Wallajah railway line laid
- 1858 A.D. — Ponnai Dam Constructed
- 1866 A.D. — Establishment of the first Municipality, Wallajah
- 1900 A.D. — Starting of Medical work by Ida Scudder in Vellore
- 1911 A.D. — Vellore became the headquarters for North Arcot district
- 1927 A.D. — Ghandhi's visit to Vellore
- 1968 A.D. — Kavalur Observatory

1982 A.D.	— PATC inauguration
1985 A.D.	— Establishment of Government Museum
1989 A.D.	— Bifurcation of North Arcot district

Art and culture :

The various dynastics which ruled North Arcot left the art and cultural remains in the form of antiquities, monuments and traditional practices. Prehistoric man and his art and culture, in the form of monuments constructed, nature of occupation, food habits, warefare, medical system, art of painting architecture, literature, etc., give a vivid picture of this district.

Prehistoric man and his artifacts :

North Arcot is famous for its prehistoric leanings and a good number of finds have been discovered right from 1863 onwards through the efforts of H. J. Lefanu, Robert Bruce Foote, H. R. P. Carter and W. R. Robinson and of which five rare palaeoliths collected by H. J. Lefanu, and now in the reserve collections of the Madras Museum are worth mentioning. Both unpolished and polished stone tools have been collected from other places like Arakonam, Wallajahpet, Gundalathur (Jawadhi), Mangalam (Yelagiri), etc. Microlithic tools have been discovered at Sholinghur, (Arakonam) Arcot, etc.

Prehistoric man as a wanderer started cultivating and constructed permanent houses such as caves, shelters, etc. for his stay. For his daily use he started making potteries. Archaeology department of the Madras University through exploration has collected black and red ware and slipped red-ware in Mandakolathur, Chenrayanpalli, Kosavanpudur, Kovanur, Senkuntram, Melpatti, Keelpatti, etc. The Archaeological Survey of India through exploration have found out similar potteries at Thaladipatti (Tirupattur), Thakkolam (Arkonam), Konakotta Paramanandal, Ponnagaram, Ussoor, Kottavaram, Keelarasampattu, Sethuvalai, Sembedu, Thorappadi, Serpattu, Vellore,

Reddipalayam, Malaiyanur, Sekkadi, etc. In Seeyamangalam terracotta figurines belonging to the Pallava period have been found out.

Vellore Government Museum through exploration have collected terracotta objects, potteries from Appukkal (Vellore), Nandanpadaiveedu, Edapirai (Polur), Baiyampalli, Kanaganeri (Tirupattur), Anapattur, Cheyyaru (Cheyyaru), K. V. Kuppam (Gudiyattam), Minnur (Vaniyambadi). When the new collectorate building foundation was laid it was learnt that many broken sarcophaggi were found. Recently, in a village Veppur (Gudiyattam), two terracotta sarcophaggi were found in broken condition along with related materials. They have been mended and displayed in the Vellore Museum.

Through excavations the Archaeology department of the Madras University conducted explorations in 1977 and 1980 in Appukkal (Vellore) and found out many megalithic materials. In Kallerimalai also similar objects were collected. The Archaeological Survey of India conducted excavation at Baiyampalli and the materials obtained revealed that they belong to around B.C. 1390. The use of terracotta ear ornaments were also in vogue. In Malaiyampattu also terracotta materials have been found out. Burial sites with Cairn circles, Cists, Dolmens, Dolmenoid cists are found in large number in places like Odugathur, Mottur, Pallikonda, (Vellore) Thakkolam, Sholinghur (Arakonam) Gudiyattam, Perunkanchi. Iron slags have been found at places like Perumugai, Pulipakkam, Veppur, etc. Megalithic site in Mottur (Vellore) is very important in view of the facts that it has numerous megalithic burials and the unique Anthropomorphic figure erected there. The prehistoric burial site at Pattaraikadu, Jawadhi hills is also very important as there are hundreds of dolmens found lying in an area of few acres in the hill top.

Monuments in North Arcot :

North Arcot has got little remains of the ancient past. The monuments can be classified as buildings, forts, temples, mosques and churches.

Buildings etc. :

Sculptured tank, Chinnayanpettai, (Chengam taluk)

It was constructed by Chinnama Naicker for his daughter in 16th/17th Century A.D. In this tank, birds reptiles, fishes, games, etc., have been sculptured inducing sex.

Abdullah khan palace, Vellore :

In 1676, A.D., the Marathas under Thuckoji Rao defeated the last of the Bijapur Sultan, Abdullah Khan and kept him in this palace. It is also called as Abdul Mahal. It is a two storied building with bricks and mortor. There are painted floral designs. There are 12 rooms which are considered to be the place to keep the horses and elephants.

The grave-yard at Central Church campus, Vellore :

In the campus of Central Church which is located just opposite to the Vellore fort along the Officers line there are graves on both the sides of the church. They have been constructed by bricks and mortor. The graves were of those who died before, in and after 1806, (Vellore Mutiny). When the Central Church was constructed a number of graves were demolished. Some of the graves are of the following :

John Link (1797), Henry Williamson (1799), Thomas Curry (1802), Jamestin (1805), John Bahn Court (1806), Charles Amstrong (1806), Solomon Pros (1806), James Isaac Millar (1806), Wood (1808), Benjamin Imphi (1813), W. R. White (1813), Amevia Lang (1814), George Newtcun (1821), John Green (1822), William George Bej (1830), James Stephen Lusington (1833), Mary Siddoney Cuning (1846), Giobson (1847), Billington Bains Boyd (1857).

Family grave-yard of Tippu Sultan, Vellore :

In 1799, after the death of Tippu Sultan in Srirangapattinam in the fight with the British, the British imprisoned his

family members and ministers in the Vellore fort. On the request of the family members of Tippu Sultan the British Government allotted 15 acres of land in Aruganthampoondi. There are over 400 graves both small and big. Now this area is diminished into 4 acres. There are nine mausoleums in octagonal shape with a semi-circular ceiling. They are in the Bijapur style of Architecture with bricks and mortar. The graves are inside the structures. Those who were buried are :

Bakshi Begam, Wife of Haider Ali	— 1808 A.D.
Mirza Riza Hussain, Son-in-law of Tippu	— 1831 A.D.
Badshah Begam, Wife of Tippu	— 1835 A.D.
Fatima Begam, daughter of Tippu	— 1835 A.D.

Daughter of Poorniah, the Prime Minister of Tippu and four ministers of Tippu.

Even today Tippu's descendents are buried here.

The tomb of the Ex. Tamil king of Kandy, Vellore :

Vikrama Raja Singha was the last Tamil king who ruled Kandy (Sri Lanka) from 1798 to 1815 A.D. After the British captured his kingdom in 1815, he and his relatives numbering 21 were sent to Vellore and imprisoned in the Vellore fort in 1816. He was in the jail for 17 years and died in 1832. His relatives got land from the British by the western side of the river Palar near the old bridge in Aruganthampoondi and buried him. There is an inscription in the grave as follows:

“ His Majesty Sri Vikrama Raja Singha,
Ex-King of Kandy - died - 1832”.

Near his grave the graves of his three queens and three relatives are located. These are constructed in the Sri Lankan architectural style. In order to honour the Tamil king who was against the power of the British the Tamil Nadu Government constructed a memorial covering the graves in the shape of a 'Pearl' and hence it is called Muthumandapam (Pearl mandapa).

Jagirdhar's palace, Poosimalaikuppam (Arni Tk) :

This palace was constructed in the English style by the Jagirdhar Krishna Rao for his European wife in 1872. It is popularly known as 'French Castle'. The coloured glass panes are designed.

Jagirdhar's palace, Sathyavijayangaram (Arni Tk) :

This palace was built by Arni Jagirdhar Krishna Rao with bricks and mortar in the English style. The pillars are very large. The darbar hall is decorated with wooden work. It was sold by the last Jagirdhar, Srinivasa Rao Saheb to the Government of Tamil Nadu in 1956 at a cost of Rs. 1,32,000.

Clock tower, Vellore :

This tower was built in the market area (Long bazaar) in 1920. It is a ten metre high brick mortar tower having a stone slab with inscription as follows :

"Vellore: From this village, 277 men went to the Great War 1914-1919 - of these 14 gave up their lives".

Forts of North Arcot :

Indian literature, epics, puranas etc , bear testimony for the existence of forts in India in the earlier times. The forts were in vogue since Indus Valley days which were constructed for protection. Even today there are a number of forts existing. They are of stones, bricks, mud, etc. In North Arcot Ambadkar district there are over 20 forts and in Thiruvannamalai Sambuvarayar district there are over 13 forts. North Arcot was called a "District of forts". Many of the forts are in good condition and many have been converted into mounds.

Vellore taluk :

Vellore fort :

It is believed to have been constructed by Chinna Bommi Nayak during 1526 - 1595 A.D.

Constructional features :

The circumference of the fort is 2600 metres. The walls have been constructed in such a way with hewn kangaroo stones of rectangular shape with semi circular top on both sides with infilling which cannot allow the cannon balls and other warfares to enter in. There is a broad moat of depth 8 metres and breadth 60 metres all around the fort. There are small brick constructed rooms along the outer wall for the guards, and special brick constructions to handle cannons and guns. There was a drawbridge at the entrance. It is said that the water to the moat usually came from Suryakulam. The playgrounds inside the forts were tanks in those days. There was a way for the excess water to be drained to Palar river.

The Archaeological Survey of India has declared it as a national monument in 1922 and is being maintained by it.

Vellore hill forts :

There are three hill forts on the summits of the hills in between old town and Sathuvachari. The southern fort is the largest one and is called Sajja Rao fort. It is provided with three entrances, mandapas adjoining to them, dilapilated palace, underground security room, magazine, big tank for water storage, well and two rooms for guards, etc. The walls of the fort and entrances have provisions to use cannons, guns, etc., without the knowledge of the approaching enemies and attack them.

Gajja Rao fort is the middle one. It has been constructed with granite and mortor. It has got bastions on the corners. There are provisions to use cannons. One dilapilated magazine is found inside.

The fort nearer to Saidapet is Murtiz fort. It has been constructed using granite pillars. There is an inner wall to the fort, a magazine and a well. All these three forts were constructed by the Marathas in the seventeenth century.

Arcot Taluk :

Arcot fort & Delhi gate, Arcot :

In the beginning of 18th century, the Arcot fort was constructed by Daud Khan (1708 A.D.). Now the remnant of the outer walls of the fort and Muppada Vetti and Delhi gate are existing. In 1951 Robert Clive captured this fort and he named the gate as Delhi gate as this victory was the beginning to the capture of Delhi. The entrance is constructed with a Moghul arch. It is believed that Clive used to take strategic decisions in the upper room. There is a stone slab with the following inscription near the big door way. " The Gate formed part of the fortifications of Arcot during its memorable defence by Lord Clive in 1751 "

Mud fort and two ponds, Arcot :

There is a dilapidated mud fort of the Nawabs with mounds. There are two ponds whose walls are constructed with stone slabs which have Chola inscriptions. Loose stone slabs of the Chola period would have been used in the construction of these tanks by the Nawabs. There is a cannon preserved in this fort.

Karigiri fort, Gudiyattam Taluk :

This fort was constructed by a Nawab. The four feet broad wall has been constructed by stone and mortar both sides and infilled with mud. It has got bastions in all the four corners. The 25 feet high eastern entrance is constructed with stone and mortar. There is a mosque, a Killadars grave, two storied dilapidated palace, swimming pool, four dressing rooms, etc. It belongs to 18th cent. A.D.

Latteri fort; Baratharami hill fort, Maratha construction. It belongs to 17th century A.D.

Vaniyambadi Taluk :

There are three forts at Ambur, one hill fort at Arangal Durgam. They belong to 17th century A.D.

Wallajahpet Taluk :

Lalapet fort was constructed by Arcot Nawab in 17th century A.D. Wallajahpet fort was constructed by Muhammed Ali, in 18th century A.D., Magimandalam Fort is a mud fort.

The Timiri fort was constructed by Timmakkal, sister of Chinna Bommi Nayak in 16th century A.D.

Tirupattur Taluk :

Chandrapuram mud fort was constructed in 13th century A.D. by the Kurumbas. It is in a dilapidated condition.

Thiruvannamalai Sambuvarayar district :

There are remnants of forts at Kalingaleri (Thiruvannamalai Taluk), Chengam (Sangam age Nannan Sei Nannan fort), Melpattu.

Padavedu fort was the one which was constructed by the Sambuvarayas in 14th century A.D. It has been constructed with brick and mud. Its area is 20 acres.

There are forts at Jamunamarathur, Thamarapakkam and three forts in the Malayalam reserve forests. In the heart of Arni there is the remnant of the mud port which was constructed by the Vijayanagar kings in 16th century A.D.

The Chetput fort was constructed by Daud Khan in 18th century A.D.

Vandavasi fort :

Vandavasi fort was considered to have been built by Raja Saheb, in 17th century A.D. Historically important wars have taken place in the fort. In the third Carnatic war in 1760, the British under the leadership of Sir Irehoot, defeated the French.

Religious Monuments :

Jain Temples :

Jainism is one of the oldest religions which have arisen in India. Jainism got its revival during the time of Vardhamana Mahavira (B. C. 599-527), one of the 24 Thirthankara, constitute the principal object of worship. A Jain guru, Bhadrabahu (B.C. 317 - 297) fled to Saravanabelagola in Mysore Nadu from Magadha with about 12,000 followers and denounced Magadha king, Chandra Gupta and settled there. Vishakhacharya, with a number of Jain followers went to the south and spread Jainism in the areas of the Cholas and Pandhyas. The entry of Jainism and Jain art in Tamil Nadu may be dated back to about 3rd century B. C. Round about 10th century A.D. Jainism lost its strength. So most of the Jains renounced Jainism and embraced Saivism and most of the Jain temples were converted into Siva temples.

From about 3rd century B. C. to 10th century A.D. Jainism had spread all over Tamil Nadu and grew strength to strength which is evident from the cultural and archaeological remains such as Jain rock-cut temples, stone inscriptions, sculptures, etc.

In North Arcot Ambedkar and Tiruvannamalai Sambuvarayar districts at places like Tirumalai (Polur), Vidal, Tiruvothur (Cheyyaru), Poondi (Wallajahpet), Vallimalai (Gudiyattam), Panchapandavamalai (Arcot), Ponnurmalai, Santhamangalam, Siyamangalam, Tirakkol (Vandavasi) there are rock-cut caves / inscriptions which reveal the Jain art and architecture. At places like Sachur, Nampakkam, Thirupanambur (Arakonam), Sevrur (Arni), Kunnathur, Othelvadi, Tirumalai (Polur), Vidal, Mamandur, Punathagai (Cheyyaru), Pundi (Wallajahpet), Ponnurmalai, Thellaru, Tirakkol (Vandavasi) vazhuthalankunam (Thiruvannamalai) there are Jain temples and mandapas. At places like Kavanur, Gugainallur, Kozhamur, Kandaneri, Thennampattu, Tirumani, Vallimalai (Gudiyattam), Perunkanchi, Kilminnal (Wallajahpet), Tirumalai (Polur), Tiruvothur, Arasanipalai

(Cheyyaru), Chengam, Shenbakkam there are loose Jain sculptures. In Government Museum, Vellore, there are Jain images from Arasanipalai, Kilminnal and Chengam. They belong to about 10th Century A.D.

Jain sculptures and inscriptions, Vallimalai (Wallajahpet) :

It is a natural cavern of Jains and the Jain images were carved by the Ganga King, Rajamalla (9th century A.D.)

Jain cave temple, Armamalai (Gudiyattam) :

It is a Jain rock cavern. The mud walls and the ceilings have been painted with matters connected with Jainism. It may be attributed to 8th / 9th century A.D., the late Pallavas.

Jain cave temple, Vilappakkam (Arcot) :

It is a rock-cut Jain cave temple with seven cells and two rows of seven pillars and pilasters. Yakshi images were carved at the time of Nandivarma Pallava. It is also called Panchapandavamalai.

Arugan temple, Poondi (Arni) :

It is a Jain temple with vimana in the style of Chola architecture. The lower construction is with stones and the upper with stone and mortar. In the vimana there are Jain sculptures of the Tirthankaras. There are 20 Jain bronze images in the temple.

Kundavai Jinalayam, Tirumalai (Polur) :

It is a Jain temple named after Kundavai, elder sister of Raja Raja Chola-I. It was constructed out of a natural rock-cavern containing carved sculptures, inscriptions and Vijayanagar paintings.

Jain temple, Tirakkol (Vandavasi) :

The rock-carvings at Tirakkol are of the Pallava workmanship. The life history of Parsvanatha is graphically portrayed.

Important Hindu temples :

Most of the Tamil Kings patronised the Hindu art and architecture. The Pallavas started with rock-cut temples the Cholas with stone and mortars, the Vijayanagar kings followed the same. The various dynasties which patronised this art are disclosed by the remnants of their work.

North Arcot Ambedkar District :

Vellore Taluk :

Jalakandeswar temple, Vellore :

It is considered to have been constructed by Chinna Bommi Nayaka (1526-1595 A.D.) It is a very fine example of Vijayanagar architecture. The main entrance has a tower with seven storeys and seven kalasas. The Kalayana Mandapa is supported by sculptured monolithic beams and pillars. The damaged Kalyana Mandapa was renovated by the Archaeological Survey of India at a cost of 5 lakhs during 1984 and '89. It is an 'Art Museum' itself.

Margabandeswar temple, Virinchipuram :

It is a historical temple constructed by the Cholas. It has got a kalyanamandapa and three storeyed gopura. It is the best Siva temple in North Arcot Ambedkar district. This temple has inscriptions of the Cholas and Vijayanagar kings. There are paintings on the Vimana.

Wallajahpet Taluk :

Sri Ranganatha temple, Erukkampattu :

It is a temple of Vishnu built by the early Cholas in 9th century A. D. on the lake bund in the village Erukkampattu.

Sri Somanatha temple, Melpadi :

This temple belongs to early Chola period with numerous inscriptions on the exterior walls of the main temple. There are paintings on the Vimana.

Cholisvara temple, Melpadi :

It belongs to early Chola period with numerous inscriptions on the exterior walls of the main temple with Chola architecture.

Arakkonam Taluk :

Lakshminarasimhar temple, Sholinghur :

The Lakshminarasimhar temple was constructed on a 750 feet high hillock in the Chola period. It is with 5 tiers and seven kalasas. Thiruvallam inscription mentions the gift by Nandivarman-II to this temple. To the east of this temple is a 200 feet high hillock there is an Anjaneya temple.

Konar temple, Thirumalpur :

It is a Vishnu temple constructed by stone inscribed slabs with Chola style of architecture.

Mahadevar temple, Thakkolam :

It is a Siva temple constructed by the Pallavas, Cholas and later by Vira Prathaba Sadasiva in 1543 A.D. There are inscriptions belonging to the Pallavas, and of Aparasita, Parantaka-I, etc.

Arcot Taluk :

Siva temple, Sakkaraimallur :

It was built by Raja Raja Chola-I. The temple vimana has been constructed in the 'Gajaprista' style. It contains the inscriptions belonging to the eleventh year of Raja Raja Chola (996 A.D.).

Thiruvannamalai Sambuvarayar District :

Thiruvannamalaiyar temple, Thiruvannamalai :

It was a small brick and mortar constructed temple in 7th century A.D. The granite work was started by the descendants of Vijayalaya Chola and the different portions of the

temple were extended by later Chola, Pandhya, Vijayanagar and and Hoysala kings. There are Vijayanagar paintings in this temple.

Cheyyaru Taluk :

Rock-cut Cave temple, Kuranganilmuttam :

It is 8 k m. away from Kanchipuram. It is a Siva temple excavated by Mahendra Pallava (610-640 A.D.). It contains inscriptions.

Rock-cut Cave temple, Narasamangalam :

There are a group of rock-cut caves dedicated to Siva by Mahendra Pallava (610-640 A.D.)

Sri Chandra Mouliswar temple, Nattery :

This Siva temple was built in sandstone by Pallavas and the gopuras by the Cholas.

Suyambunathar temple, Kilputhur :

It is a stone temple dedicated to Siya by the Vijayalaya Chola and later it was renovated by Vikrama Chola.

Sthambeswara temple, Siyamangalam :

It is a rock-cut Siva temple excavated by Mahendra Pallava (610-640 A.D.)

Churches :

Origin of Christianity :

The last great prince of the declining Vijayanagar empire by name, Venkatapathy Deva Rayalu, conquered the kingdom of Vellore in January 1604 and named it as ' Raya Elluru'. He had some Jesuit Fathers at his court, at Chandragiri, and took them also, to his court at Vellore. They had some followers here and they were allowed by the emperor to build a church within the fort itself, near his court.

In 1610, there was a general upheaval against the Jesuits. Both the Jesuit residences at Chandragiri and Vellore were suppressed by a royal order from the King of Portugal.

In 1740 two churches were destroyed and the Christians in 21 villages were sacked. In 1748, the Nawab of Vellore granted one and a half acres of dry land to the priest, along the road and another piece of land near the hill at Vellore. In 1841 the church at Kastampet was completed. Among the missionaries of Pondicherry who laboured and toiled indefatigably was Fr. Francis Darras who was called 'the Apostle of North Arcot'. He brought 30,000 persons to Christ and founded several parishes in North Arcot, during the period 1876-1916.

American Arcot Mission :

John Scudder an American Medical Missionary one day stood on the hill near Vellore and saw Vellore and surroundings. He found that the place was suitable to be a centre for his work. American Arcot Mission is synonymous with the Scudder Mission as this mission was carried out for some years in the beginning by the three Scudder Brothers. Henry M. Scudder, William W. Scudder, and Joseph Scudder. In 1875 there were seven stations of the Arcot Mission established in the following order: Vellore (1853), Chittoor (1853) Arni (1853), Palamaner (1859), Madanapalle (1863), Ranipettai (1866), Tindivanam (1875). Village schools were and churches were established. The churches were built in the form of sheds later in Dravidian style and British style.

Lourdes' shrine, Chethupattu (Arni Tk.)

It was constructed by Rev. Father J. F. Darras in 1895. There are three circular conical towers of height 150 feet. It is a centre of pilgrimage.

Christhukula Ashram, Tiruppathur :

Christian missionaries have constructed a church with gopura, prakara, mantapa, mahamantapa, etc.' according to South Indian Temple Architecture in 1932.

There are also similar churches in Kasam and Ponnai in Gudiyattam Taluk.

Hero-stones :

The erection of inscribed as well as un-inscribed hero-stones might be considered to be prior to the megalithic of iron age which are seen to spill in to the very first century A.D. in Tamil Nadu. Most of the Tamil classics talk about the herostones in a graphic manner. In North Arcot we find thousands of hero-stones both inscribed and uninscribed.

Herostones can be classified in to 'Nadukal' and 'Virakkal'. Nadukal is considered to be a mode of burial funerary in nature, that was popular during the megalithic and subsequently in sangam times. Nadukal was evidently funerary or sepulchral in nature and was used for the common folks also. But, the Virakkal on the other hand was probably a special stone, erected to commemorate only the heroic acts of a person or group of persons, moreover, they were probably not erected over remains of the dead persons but raised as memorials.

Herostones were erected for those who died in fights with tigers to save people, those who died for their leader, those who died to protect goodness, those who fasted and died with good character; even for grateful dogs; for cocks which won in the cock fights. Chengam taluk itself has hundreds of herostones.

In Keelmuttukur (Gudiyaattam Tk.) a herostone is there for a Mazhavan who died after killing a tiger. In most of the places herostones are found which were erected for those who died after capturing the flock of cow from the thieves. In Ambalur there is a herostone for a dog which fought with a porcupine. In the stone it is depicted as if the head of the porcupine is inside the dogs mouth. There is a herostone erected for a dog which killed the two enemies who killed its master and stood by the side of its master's body. In Government Museum Vellore there are five hero-stones with inscriptions. They are one from

Venmani.(Polur) of the Ganga period, from Panankatteri (Vaniyambadi) belonging to Chola period (968 A.D.) and two from Marappattu (Vaniyambadi) belonging to the Chola period, (906 A.D.) There are nadukals without inscription.

Stone sculptures :

Our ancients excelled in sculpture. They constructed soaring, awe-inspiring gopuras and embellished them with pleasing figures of gods and goddesses. They decorated likewise pillared halls inside temples with mastery work in which the celestial beings have come alive.

Each age showed its mettle in this art. The Pallavas revelled in bold sweep in bold sweep and impressive size. The Cholas believed in delicacy and grace. The Vijayanagar and Nayak rulers too to stylization and detailed decoration. Religion was the main inspiration for the artists, and throughout tradition guided them : Yet gave them scope to innovate. As a result there has been a continuity of great sculptural achievements down the ages in North Arcot.

Bronzes :

South Indian bronzes stand out as one of the peaks of artistic achievements of man. The best of them are from the Chola times.

The bronze icons were made for worship and was meant for being taken out of in procession, The artists fashioned it with pious care and utter devotion.

The technique used was the lost-wax process. By this process only one image can be made each time. Each piece is thus unique.

The earliest bronze icons of Tamil Nadu are from the Pallavas and the Pandhyas. But only a few of them are known It is the Cholas who specialised in this art and created master

pieces. The Chola bronze is full of grace and beauty. The Vijayanagar and the Nayak rulers also made a large number of them but could not capture fully the spirit of the Chola icon.

Wood carvings :

Wood carving as an art goes back to the very early times in Tamil Nadu. Literary evidence, archaeological remains and inscriptional references amply bear testimony for this art. Car festivals are referred to frequently in inscriptions. Temples in this district own temple cars in which arrays of wood carvings narrate puranic stories with display of artistic workmanship.

Coins :

Coins are unfailing sources of history. The study of coins is called numismatics.

In the beginning things were exchanged on a barter system. A weaver would exchange a piece of cloth for some grain from a cultivator. But barter has its limitations. Soon a medium of exchange was found necessary. Cowrie shells were used as one such medium of exchange. Gradually these were replaced by metal pieces authorised by the state. This led to the introduction of coins.

Down the ages, coins have been made of gold, silver and copper mostly. In North Arcot coins have been found accidentally and through surface collections. Roman coins, Puranas (400 B. C.), Pallava coins (200-900 A.D.) Ganga coins (900-1000 A.D.), Kongu chera coins (900-1000 A.D.), Chola coins (980-1263 A.D.), Pandhya coins (1235-1265 A.D.) Vijayanagar coins (1375-1530), Mysore sultan coins (1761-1799), Mysore Wudaiyar coins (1799-1868), Portuguese coins (1600-1800 A.D.), Danish coins (1612-1845), Dutch coins (1730-1830 A.D.) French coins (1700-1836), East India Company coins (1661-1816), Coins of the Moghul, Coins of Nawabs, etc. are the various coins found in Tamil Nadu.

In North Arcot coins of various dynasties have been found and deciphered. They were got through surface collections, excavations and accidental finds.

Some of the accidental finds of the districts :

Sl.No.	Year	Place of find	Taluk / District	Type	No. of coins
1.	1960	Andipatti	Chengam, T.S.Dt.	Victoria	38
2.	1967	Andipatti	Chengam, T.S.Dt.	Pandhya (lead)	143
3.	1974	Tiruppattur	Tiruppattur Tk. N.A.A. Dt.	South Indian Panam (Gold)	7
4.	1976	Arakonam	Arakonam Tk. N.A.A. Dt.	South Indian Panam (Gold)	69
5.	1976	Vandivasi	Vandavasi, T.S. Dt.	South Indian Panam (Gold)	29
6.	1984	Arakonam	Arakonam Tk. N.A.A. Dt.	British	1
7.	1985	Polur	Polur Tk. T.S. Dt.	South Indian Panam (Gold)	19
8.	1985	Chengam	Chengam Tk. N.A.A. Dt.	English	31
9.	1986	Gudiyattam	Gudiyattam Tk. N.A.A. Dt.	South Indian Panam (Gold)	300
10.	1990	T. V. Malai	T. V. Malai Tk. T.S. Dt.	South Indian Panam (Gold)	10
11.	1990	Vaniyambadi	Vaniyambadi Tk. N.A.A. Dt.	English	4
12.	1991	Vaniyambadi	Vaniyambadi Tk. N.A.A. Dt.	English	17
13.	1992	T. V. Malai	T. V. Malai Tk. T. S. Dt.	English	49

The accidental find of Andipatti village in Chengam taluk has created history in the numismatic study in Tamil Nadu. 143 lead coins have the legend in Brahmi characters, as follows: 'Tinnan Ethirana Chendan' which is dateable to about 3rd century A.D.

The Nawabs of Arcot issued coins of their own. Among them coins of Mohammed Ali (Wallajah-I) (1781-1795 A.D.), and Umdat-ul-Umara (Wallajah-II) 1795-1801 A.D.) are found large in number in various parts of North Arcot. The Arcot Nawabs minted their coins at Arcot also. The Arcot rupees were minted from here. Later this mint was sold to the British and then the British issued coins from this mint.

Paintings :

Ancient man conveyed his thoughts through paintings on the walls of the Cave, where he lived, using naturally available materials such as coal, sand, dye, etc. In the later days this was developed as an art. Paintings were executed on wall, stone, wood, glass, cloth, paper, etc.

The prehistoric paintings on rocks at Chandrapuram (Tiruppattur Tk.), Senrayanpalli (Gudiyattam Tk.), Sothaimalai (Tiruppattur), the eighth century A.D. Pallava paintings at Armamalai (Vaniyambadi), the 10th century A.D. Chola paintings, 16th century A.D. Vijayanagar paintings at Tirumalai Jain temple (Polur), the 10th century A.D. Vijayanagar paintings in the Vimana of Jalakandeswar temple and Kalyanamandapam at Vellore the 10th century A.D. Chola paintings in the Margabandeswar temple, Virinchipuram (Vellore), the Vijayanagar paintings in Thiruvannamalaiyer temple, Thiruvannamalai, the later paintings at places like Gudiyattam, Alambadi, All these paintings appear even today and bear testimony to the ancient art of painting in North Arcot. Most of the paintings have been conserved by the Conservation branch and protected by the Archaeological Survey of India.

Traditional Art :

Therukkoothu is the traditional art form of the folk theatre of rural North Arcot. It is a rich and vibrant art.

Therukkoothu combines the spoken word with music and dance and thus presents a colourful show to the audience. Its themes are drawn from Indian mythologies and epics.

A therukkoothu performance begins late in the evening and lasts throughout the night. Tall head-gear and shoulder-gear, breast shields form costume part of this traditional art.

The village Purisai near Vandavasi is wellknown for this art. Most of the 'Koothu' artists, infact, hail from this village.

Kokkalikattai dance :

Wallajahpet in North Arcot Ambedkar district is very famous for a traditional dance called Kokkalikattai (Kokku-Kal) dance. This is a type of dance performed by male members having tied with their legs wooden legs of about 5 feet high. A group of artists dance during festive occasions. This is a common dance performed even today in various parts of this district.

Handicrafts :

Handicrafts are rich in North Arcot district. Craftsmen traditionally develop their arts. Vandavasi is famous for its mats. Wallajahpet's ratton works got reputation throughout India. Furnituters are made out of ratton. Wallajahpet is also famous for its carpetry and ceramic works. Arni is famous for silk weaving, soapstones are used to carve idols in Mudaiyur.

Terracotta making :

Archaeological explorations and excavations in this part of Tamil Nadu have proved that terracotta pottery making was in vogue from 1350 B.C. Black and redware, red slipped wares, polishedwares, sarcophagi, etc. have been found and preserved

in the museum. There are ample references to the effect that pots were made by wheels. Baiyampalli, Kallerimalai (Tiruppattur), Appukkal (Vellore); Malaiyampattu (Vaniyambadi etc., are some of the important excavated sites. Terracotta eardrops, multiwiged lamps, ring stands, amphorae, sarcophaggi, pots with graffiti marks are some of the ancient objects found out in this district.

This traditional art of pottery making continues in this district. Even today pottery making is practiced in Vellore. Arcot, Appukkal, Periya Voonai, Ananthai, Ambur, Pallikonda, Vaniyambadi, Wallajapet, Gudiyattam etc. Vellore is renowned for this art and terracotta potteries etc., are sent for sale to Kadappa, Karnool, Bellary etc.

The reason for the speciality of Terracotta in Vellore is the good clay. The clay for quite longtime was taken for pottery making from Kuppatheri near central prison. Nowadays clay is taken from Kaniyambadi lake.

Karigiri glazedware :

There are five families traditionally practicing the glazedware manufacturing. This pottery making continues for the past seven or eight generations,

Sanyasi Wodaiyar who was living in Chenjikottai was brought by a muslim 'mouli' to Karigiri fort and he was asked to make glazedwares for the Nawab. Later the British used him for the same purpose. Because of the demand of the glazedwares they made the glazedwares and sold to Victoria Technical Institute, Madras. It is a dying art now, because of the lack of patronage.

Weaponry :

Ancient man lived in caves, later in terraces and later constructed permanent houses. He had learnt to device his own tools and arms. Palaeolithic tools both polished and unpolished

stones were in vogue. After the invention of metals iron weapons were used. In places like Veppur (Gudiyattam), Pulipakkam (Arkonam), Perumugai (Vellore), etc. iron slage havebeen found and in some places like the furnaces Herostones found in various parts of this area are depicted with men with swords, arms and spears, daggers, etc.

In Thirumalpur (Arkonam), iron bayonets have been accidentally unearthed. A moghul sword from Chandrapuram Fort, two swords from Sanankuppam, about 80 swords from S. V. Nagaram Jagirdhars palace prove the rich weaponry in this district. They are preserved in the Vellore Museum.

Literature :

Literature is another aspect which bears testimony for the scholarly nature of the people. North Arcot is not an exception for this art. The Jains have contributed much in this. Later, people interested in medicine have contributed a lot and the details are written on the palmleaves and preserved. Witchcraft, Ramayana, Mahabaratha, etc., are also found written on palmleaves. Musllms also have contributed to this.

Christians' contribution to litereture is wonderful when Dr. John Scudder came to Arcot and started his work he got the Tamil Chrisrian Gospel Pamphlets Printed from Madras and he widely distributed to the villagers. The 'society for Preaching Gospel' was releasing a magazine from Madras in 1831 and that was the first Tamil Magazine. As for as, North Arcet is concerned 'Srilinga Ranjani' a monthly Tamil magazine was released in 1887. According to Prof. Dr. S. Perumal the newspapers/magazines issued from North Arcot may be classified into two groups; one is those issued before 1950 and those after 1950. 90 magazines before 1950 and 124 magazines with two dailies after 1950 were issued. 'American Arcot Mission' from Arni issued 'Mangla Vasanam' monthly magazine from 1892 till 1895. The Luthran Church issued a monthly magazine from 1920. In order to presenve the Hindu religious ideologies 'Siddhanta Theebigai' (1897). 'Vedanta Theebigai' (1915) were issued.

Folk Songs :

The villages form the basis for the horizon of all art and culture. Villagers used to sing together and work in their fields, this they thought that they will reduce their difficulty in their work. Recently the North Arcot Ambedkar district Arivoli Iyakkam through their volunteers have surveyed the villages and found that these folk songs are still in vogue. At the time of combined work, child birth, ceremonies, festivals, death etc., folk songs are sung even today.

Tribal Culture :

Three major tribal communities which inhabit this part are the Lambadis, Irulas and Malaiyalis. Besides these the Kattunaickens mostly live on the plains.

Lambadis :

The Lambadis are one of the semi nomadic groups of Tamil Nadu. Their original home was Maharashtra. As they had helped Emperor Sivaji while he fought with Aurangazeb, they were forced to flee by the latter around 17th century A.D. At the first stage, they settled in the Telengana area of Andhra Pradesh and also in Karnataka. At that time, they were engaged in trade activities. They were carrying salt from the east and grain from the inland. Their trade was destroyed with the introduction of other means of transportation. Then by way of their nomadic life, they migrated even to the extreme south, viz. North Arcot, Salem, and Dharmapuri districts and settled down after taking up cultivation.

Lambadis live in detached clusters of rude huts called 'thanda' at some distances from established villages. Their men, girls, younger women adopt the regional dress while the elderly women folk still retain their traditional picturesque garments.

Irulas :

The Irulas are the original inhabitants of the Coimbatore area. However, they are also found scattered in the other

districts of Tamil Nadu, viz. North Arcot, Chengalpattu, South Arcot and Tiruchirapalli.

The Irulas engage themselves in cultivation as well as in catching field rats, hares and snakes and collecting honey from cliffs for their livelihood. The language of the Irulas is a dialect of Tamil.

Malaiyalis :

The malaiyalis are the largest tribal group inhabiting the hill ranges of the North Arcot, South Arcot, Tiruchirapalli, Selem and Dharmapuri districts of Tamil Nadu. The Malaiyalis of the North Arcot district live in the Jawadhi and Yelagiri hills of Polur and Tiruppattur taluks. Etymologically 'malai' means 'hill' and 'ali' means those who rule or inhabit. Most of the Malaiyalis claim that they migrated from Kanchipuram.

Agriculture is the main occupation of the Malaiyalis. They also collect minor forest produce such as honey, soap nut, gallnut, pungan seeds and ettikkai. Apart from cultivating their lands and working as labourers, they look after their animals like, cattle, pigs, fowl, rearing of honey bees and silk worms.

Kattunaickens :

Kattunaickens are so called as they hunted in the forests (Kadu) with dogs (nai). These tribal people nowadays live in the plains. Their main occupation is to weave baskets using 'eacha' kasangu. They were employed to carry the palanquin in marriages. They were used in temples to blow 'nabiri', and beat thappattai etc. Their culture is now changed and they are similar to other people.

Festivals :

Festivals are common in this region. Thiruvannamalai Karthikai theebam is very famous and lakhs of people assemble there for this festival.

Pushpappallakku festival in Vellore is also remarkable. The deties are kept on vehicles and the vehicles are decorated with flower garlands and electric lights and drawn. Five such vehicles start from different places of Vellore in the night of chithirai pournami day (Full moon day) and reach the fort maidan early morning. Crackers are burst. Lakhs of people assemble and enjoy the festival.

Fire walking festival is also celebrated in different villages. Those who decide to firewalking fast for few days. During Gangaiamman festival fire cannal is prepared and people walk over it. It is used to be witnessed by thousands of people.

— **V. Jeyaraj**



Know your district's important inscriptions

1. Mamandur, Cheyyar taluk :- The only Tamil Brahmi inscription in this district is from Mamandur. It belongs to late 3rd century A.D. It reads in 4 lines. 1. Kaniman 2. Tenur tanta kon kunru 3. Ceyitan tacu ciru 4.van.
2. Andipatti hoard :- This hoard was discovered at a place called Andipatti in Chengam taluk. Now it is deposited in Madras Museum. This hoard contains 143 lead coins and have a legend in Brahmi script and reads (அதினன்ன எதிரான சேந்தன்) "Atinnan Etirana Cendan"
3. Ambur :- A hero stone inscription of Pallava Nripatunga of 895 A.D. It mentions the death of a warrior in the battle at Amaiyur.
4. Solapuram, Vellore taluk :- Pallava Kampavarman of 877 A.D. The inscription records the building of a Pallippadi temple by certain Rajaditya for his father where he was buried. This is the earliest sepulchral temple in Tamil Nadu.
5. Vellore :- A Rashtrakuta Krishna III inscription dated to 965 A.D. is found engraved on the Bavaji hill at Vellore. It records gift of the village Velurpadi in Pangala Nadu by Nulampan to the temple of Pannappesvaram on the hill called Sudaduparai in Paduvurkkottam.
6. Udayendiram :- A copper plates of Nandivarman I, Pallava king, dated to 491 A.D. records the gift of land to one brahmana. In the same village four sets of copper plates have been also discovered one belongs to Pallava king Nandivarman II (752 A.D.), two belong to the Chola Parantaka (922 A.D.) and the other belongs to the Bana King Vikramaditya of 10th century A.D. Nandivarman II copper plate mentions his military general Udyachandra. On his request the village was granted to 63 brahmanas and he renamed the village as Udayachandramangalam.

— S. Rajavelu,
Epigraphical Branch,
Archaeological Survey of India
Madras-9.

Preservation of Art and Culture

The remnants of man due to passage of time get lost by various means and so they should be preserved for the posterity. In order to save the monuments and antiquities the Indian Treasure-trove Act, 1878 and Ancient Monuments Preservation Act, 1904 were passed by the Government of India. These acts were amended suitably in the recent years.

The Indian treasure-trove Act., 1878 :

Whenever a treasure (from underground) exceeding in amount or value ten rupees is found, the finder shall, as soon as practicable, give to the District Collector notice in writing,

- a) of the nature and amount or approximate value, of such treasure ;
- b) of the place in which it was found;
- c) of the date of the finding ;

and either deposit the treasure in the nearest Government treasury or give the Collector such security as the Collector thinks fit, to produce the treasure at such time and place as he may from time to time require. After due enquiries the finder and land owners are suitably compensated. The value is fixed by competent authority and in addition 20% antique value is also fixed. 60% compensation to the finder and 40% compensation to the owner are given. The Director of Museums is the Treasure-trove Officer who assesses the treasure and acquires the treasure for the Government with the help of the Collector.

Ancient Monuments Preservation Act, 1904.

The object of this measure is to preserve to India its ancient monuments in antiquities and to prevent the excavation by unauthorised persons to the sites of historically important and value. It has three parts,

- 1) Protection of ancient monuments.

- 2) Arresting the movement of movable objects of historical importance.
- 3) Protecting historically important sites and prohibiting excavations.

Under this Act historic, artistic monuments are declared as National or State protected monuments. It restricts removal of any artistic sculptures, etc., without the written permission of the District Collector. It restricts the excavation of historical sites.

The Antiquities (Export Control) Act, 1947 :

In order to prevent the antiquities from being exported the Antiquities (Export Control) Act, 1947 was enacted. As per this act coin, sculpture, manuscript, epigraph, or otherwork of art or craftsmanship; any article, object or thing detached from a building or cave; any article, object or thing illustrative of science, art, crafts, literature, religion, costumes, morals or politics in bygone ages; any article, object or thing declared by the Central Government by notification in the official Gazette to be an antiquity for the purpose of this Act-which has been in existence for not less than one hundred years.

Besides this, in order to avoid the traffic of antiquities without the knowledgs of the Government the antiquities such as bronze icons etc., have to be registered with the Government by the owner proving that they are his ancestral property.

The role of museums in the preservation of art and culture :

The important roles of a museum are 1) Collection
2) Preservation 3) Display (Permanent & temporary)
4) Research 5) Publication 6) Public relation 7) Imparting
training etc.

Museum collects materials and antiquities by exploration treasure-trove finds, purchases, gift etc. The collected materials are preserved, conserved or restored. Important objects are

displayed. Research is done on antiquities and the results are published. Temporary exhibitions, competitions, lectures etc. are conducted to disclose our past excellence and history to the public. Informations on various aspects are collected through its public relation and training is imparted for the preservation of art and culture.

Government Museum, Vellore :

Government Museum, Vellore was established in 6-9-1985. The museum building, Lakshmanaswamy Town Hall, itself is a monument which was constructed in October, 1906 and is situated in the heart of the city near bus stand. When one enters into the campus the sculpture garden welcomes. First comes the District gallery which introduces to the visitor the main features of the district through a map and through photographs of the monuments and places of interest that enrich the district.

Following this is the Sculpture gallery which gives a glimpse of the sculptural wealth of this district. Side by side, there are exhibited wood-carvings which speak of the Tamil sculptors skill in wood following that Indian stamps and post-cards and foreign stamps are displayed.

A few bronzes that are displayed in a show case give an idea of the rare excellence which this art attained in Tamil Nadu. There are images of Nataraja, Vishnu, Devi, etc. Out of which Siva, Durga, belong to this district, Next, metal casts of thirty two carefully selected coins, attractively arranged along with the maps and photographs, recount the history of India through coins. The photographs of one of a lead coins occurred at Andipatti, Chengam taluk is a special feature.

The prehistory and ethnology of this district are illustrated through photographs and specimens in the Anthropology gallery. The striking feature of this section is a twenty feet show case displaying artifacts of the Irulas, the Malaiyalis and

the Lambadis against a landscape of hills. Kattunaicken pallaku used by the Kattunaickens reminds us the transport system in the past. Therukkoothu costumes, displayed in a showcase next, recall an important folk art, perfected at Purisai in this district. Weapons are displayed to remind us our warfare in the past. Two Sarcophaggi found in a burial site in Veppur, Gudiyattam taluk, remind one of the advanced type of burial systems in the Sangam age.

In the Paintings gallery along with the contemporary paintings a Tanjore glass painting from Avur (Tiruvannamalai Tk) is displayed. North Arcot boasts of a number of crafts and these are illustrated in the subsequent section by way of specimens of basketry, pottery, sculptures, saree, carvings etc.

A Natural sciences gallery has an array of natures' gift along with a dioramas case depicting a 'Scrub Jungle' with stuffed animals and birds.

Whether it is history, art or natural resources, this museum is preserving them for the posterity.



Preservation of monuments and works of art

The preservation can be classified as .

- 1) Preventive preservation and
- 2) Curative preservation.

Preventive Preservation :

Monuments :

Prevention is better than cure. So it is the primary duty of any person who is interested in the preservation of monuments. Monuments are buildings, structures, caves, etc., whose age is more than 100 years. There are various means of preventive measures. They are;

1) Maintenance of the monuments by not allowing plants to grow on them.

2) Constructing barricades, walls, growing trees etc., at a suitable distance in order to protect the monuments from flood, vandalism, sand blasting etc.

3) In case of monuments with wall paintings excess heat never be allowed. Photographing, cooking, etc., inside should not be allowed. Leakage from the ceiling should be stopped.

4) Portions of artistic value, sculptures, paintings should never be white washed, colour washed or any treatment should never be given without consulting a conservation expert. Competent authorities such as Superintendent, Archaeological Survey of India, Madras-9, Director of Museums, Museums Department, Madras-8, Director of Archaeology, State Archaeology Department, Madras-113, Director, National Research Laboratory for Conservation, Lucknow or local museum authorities may be consulted.

5) The inhabitants near the historic monuments should be educated not to misuse the places but to protect the monuments.

6) Visitors should be instructed not to scribe anything on the monuments or touch them.

7) Voluntary organisations, National Service Scheme volunteers, National Cadet Corps, Scouts etc., may be educated on these lines and they in turn may be asked to educate the village mass in the preservation of the monuments. Students may be taken to the nearby monuments and motivated to preserve them. Informations about the immovable monuments as well as the movable antiquities such as loose sculptures, herostones, inscriptions, artistic objects etc., may be sent to the Museums for their preservation.

Curative Preservation :

Curative preservation in other words may be called as chemical consevation and restoration. Conservation is removing the additions and bringing it to the original condition and restoration is adding up the missing portions and bringing it to the original condition. This preservation can only be done by an expert or trained person. In the event of not having any trained personael this may be studied and with the advice of such personnel this work also may be taken up. The local museum authority may be consulted. To understand better the curative preservation one must have a rudiment knowledge about the constitution of antiquities, various deteriorating factors, chemicals to be used for conservation and their properties.

Classification of objects of art and culture :

Objects of art and culture may be classified into four categories. The reasons for such classifications are :-

- a) the characteristic way in which the treatment is to be given.
- b) The similarity in their chemical properties.
 1. Metals : They are succceptible to corrosive agents

in the atmosphere or surroundings. They are normally considered to be stable. Eg. Bronzes, coins, weapons, etc.

2. In-organic materials: They are complex substances and are very stable. Eg. Glass, mica, beads, etc.
3. Organic materials: They are the least stable and are susceptible to chemical, biological attack, Eg. Leather, textile, paper, etc.
4. Paintings: They are multilayered and require special study.

Deteriorating factors :

We must know the composition of atmosphere in order to understand the deteriorating factors. The principal constituents of the atmosphere are nitrogen, oxygen, hydrogen. The impurities are hydrogen sulphide, sulphur dioxide, carbon dioxide and other oxides, dust, etc.

Oxygen : It brings about oxidation on the surface of any material and weakens the surface.

Sulphurdioxide : It forms sulphurous acid with moisture which affects the objects.

Carbondioxide : It forms carbonic acid with moisture and affects the surface.

Humidity : The moisture in the atmosphere is humidity which affects organic materials ivory, leather, textile, paper etc., and encourages biological growth.

Temperature : It affects all types of objects. Excess heat is dangerous as it makes the objects to crack, warp, bend, etc.

Any place where organic materials, etc., are stored insecticides should be sprayed before the change of seasons, especially before winter.

Dust : Dust should be removed from the objects periodically otherwise its accumulation encourages fungal attack and stain the object.

Biodeterioration :

Any undesirable change in the properties of materials caused by the vital activities of living organism is called "biodeterioration".

Symptoms of biodeterioration :

Biodeterioration can be identified by the following symptoms : 1) Stain formation 2) Discolouration 3) Erosion 4) Tunneling 5) Fibre formation 6) Powder formation. The organisms which cause biodeterioration are fungi, bacteria and insects.

Fungi : Plants. Mildew, lichens, algae affect paper, wooden objects, textiles, etc. Algae, lichens, mosses & liverworts affect stone objects.

Bacteria : It affects painting, organic objects etc.

Prevention of biodeterioration :

In order to prevent biodeterioration certain measures should be adhered to. They are,

- 1) The objects should be checked very often.
- 2) Darkness should be avoided. The darkened buildings should be lighted during day & night.
- 3) Certain chemicals like naphthalene, paradichloro benzene, thymol may be used.

4) Compounds of Arsenic can be given as coating on them. Paranitrophenol in alcohol coating may be given for books.

- 5) Silver fish attack : A spray of 5% pyrethrum in kerosene may be given.
- 6) Cockroach attack : A spray of 5% Pyrethrum in kerosene.
- 7) Termite : The wood is treated with creosote oil, AsCu, solignum etc.

CARE OF ORGANIC MATERIALS :

Organic materials are very susceptible to all the types of deterioration.

Bone and ivory :

Ivory is harder and denser than bone. They are affected by acids, get stained easily. They become brittle if they are neglected. Sunlight affect their colour.

For treating the bone and ivory objects we have to use as little water as possible. Soft soap like teepal (5%) in spirit is used and brushed. For removing the stain 2% chloramine in rectified spirit is used.

Wood :

Wooden materials were used by the ancient. Wood is hygroscopic in nature. It absorbs moisture. It warps or splits. Wood, for making art objects, should be seasoned well. Wood may be treated in a 5% solution of AsCu, a wood preservative.

Leather :

Leather is a treated skin. It is a network of protein fibres, chiefly collagen.

Matters which affect leather objects are :

- 1) Fungi and insects.
- 2) Hardening due to age and heat.

Treatment :

The fungi are removed by fine brush, 1% teepol in water is added and brushed and allowed to dry in air. The hardened portion is treated with a mixture of wax, oil and a solvent like hexane.

Textiles :

Dampness causes vegetable fibres to swell and soft. Woollen objects are not affected by humidity. Excess heat causes brittleness and dryness. They are easily contaminated by dust and stain.

Textiles should be cleaned in the direction of the pile. Soft soap like teepol, saponin should be used for washing.

Paper :

Paper is made up of cellulose material. Paper made of rags is a good variety. Paper is sized with chemicals to add smoothness for writing. Paper materials deteriorate for various reasons.

- 1) Paper is attacked by sunlight.
- 2) Moisture affects paper.
- 3) Mould growth affects paper.
- 4) Paper becomes yellowish and brittle because of acidity which forms due to chemical decomposition.

Treatment :

A shelf with books may be fumigated with thymol if it has fungal growth. The acidity may be removed by keeping ammonia in a bowl in a cupboard. If the paper is attacked by insects it is fumigated with paradichlorobenzene in a cupboard.

Palmleaves :

Palmleaf manuscripts are normally fond affected by fungi and insects. Due to dessication they become brittle and stuck together.

Treatment :

Palmleaves may be softened by applying oil (neem oil) in rectified spirit. The engraving may be made legible by applying lamp soot in oil and cleaned with rectified spirit.

PRESERVATION OF METALS :

Normally metallic objects corrode and lose their lustre and surface appearance. The corrosion is due to oxidation in the presence of humidity and oxygen. Coins, medals, icons, weapons, etc., fall in this category.

Treatment of metals :

Metallic objects may be treated by different means.

- 1) Mechanically the metallic objects can be treated.
- 2) Using mild chemicals metal objects may be treated. The chemicals used dissolve the corrosion products.
- 3) Electrochemical reaction is used in the treatment of metallic objects. By this method 'nascent' hydrogen produced reduces the corrosion materials from the objects.
- 4) Electrolytically also the metallic objects can be cleaned. In this method the object is connected to the cathode and the anode to an iron gauze in a vessel with an electrolyte like 2% sodium hydroxide. Direct current of about 9 volts from a rectifier is passed.

Gold :

Gold is inert. It gets dissolved only in aqua regia. The golden objects sometimes appear bluishgreen due to copper in the object. This corrosion of copper may be removed by keeping it in alkaline Rochelle salt solution, 15 grams of Rochelle salt, 5 grams of sodium hydroxide, making up to 100 ml. in pure water.

Silver :

Silver is very easily tarnished (blackened). This is due to the formation of silver sulphide. White coloured deposit formed is due to silver chloride.

Treatment :

The silver objects are treated with 10% formic acid to remove black colour and ammonia to remove the white deposit.

Copper :

Copper objects get very easily corroded due to oxidation. This oxide reacts with other salts / oxides forming carbonates, sulphates, chlorides etc.

Treatment :

The green coloured copper /bronze objects may be treated by alkaline Rochele salt solution and 10% citric acid solution alternatively.

The copper object is applied with zinc powder and moistened with dilute sulphuric acid. The residue formed is brushed off and washed.

Using electrolytic cell with a solution of 5% sodium carbonate and 9 volts of direct current copper objects may be cleaned followed by washing.

Lead :

Lead is very soft metal which can not survive long in the ravage of time. Lead objects form carbonates and finally crumble into powder.

Treatment :

If the lead coin is fragile it may be consolidated. Using a 10% wax in benzene or 2% Polyvinyl acetate in toluene. If corroded chemical treatment is done in 5% acetic acid followed by 2% ammonia.

Preservative Coating :

In all these cases the metal objects are cleaned well with water followed by distilled water, dried and a 2% solution of polyvinyl acetate in toluene is applied as a preservative coating.

Stones :

Stones are inorganic materials which are stabler than metals. Stone objects have pores and hence are affected by salination. Unless the salts are removed the stone objects get damaged in due course.

Treatment :

The salts entered into the pores may be removed by applying moistened paper pulp and allowing it to dry. This process is repeated till the paper pulp does not answer for the chloride.

The growth of vegetation is another problem on stones. The vegetational growth will not be there, if zinc silicofluoride in water is applied.

The fungal growth can be removed by applying ammonia and brushing it.

PAINTINGS :

Preservation of paintings is a difficult one. Paintings and painted portions, if affected, experts should be consulted before any treatment.

How to help in preserving the art and culture ?

The monuments in the locality either big or small may be listed and identified. The old people may be consulted regarding the history and notes may be prepared.

The people who are living near the monuments may be educated with the importance of the monuments.

Movable antiquities such as coins, weapons, styles, palmleaf manuscripts, old books, copper plate grants, terracotta objects etc., possessed by individuals may be collected and deposited in the museums.

Voluntary organisations may adapt the monuments which are not declared either as national or state monuments and keep them clean both inside and outside.

In case of wall paintings the seepage of the ceiling may be stopped by applying mortar not portland cement.

The availability of herostones, loose sculptures, inscriptions, etc., maybe brought to the knowledge of the following departments when noticed.

1. Superintendent, Archaeological Survey of India, Fort St. George, Madras-600009.
2. Director. Tamil Nadu Archaeology Department, C. P. T. Campus, Madras-113.
3. Director of Museums, Government Museum, Madras-8.
4. Local Government Museums in the district head quarters.

— V. Jeyaraj



Preservation of Monuments. in North Arcot

Introduction :

The antiquarian wealth of our vast country in the form of relics of the past - ancient monuments either secular or religious constitute our cultural heritage. These ancient monuments are in the form of pre-historic rock shelters, rock-cut caves, temples of various styles in different periods, tombs and mosques, churches, forts, palaces, bathing ghats, reservoirs and bridges etc., belonging to different dynasties of India. The problem of preserving these priceless cultural properties is a challenging task undertaken by the Archaeological Survey of India, unparalleled in the history of any country due to a variety of reasons and other destructive agencies.

Monuments in North Arcot :

There are twenty two monuments located in the North Arcot Ambedkar and Thiruvannamalai Sambuvarayar districts, maintained by the Archaeological Survey of India (ASI) of Madras circle, through its sub-circle office at Vellore. The monuments of the district, along with other monuments, were brought under the control of A. S. I., from 1921, under the act called Ancient Monuments Preservation Act of 1904. Later it was re-declared under the same act of 1951-52 and being preserved under A. M. & A. S. R. Act of 1958 and Rules of 1959.

At the time of taking over, many of these monuments were in a delapidated condition. The problem of conserving these monuments was a bit complicated one, since many of them were almost ruined due to the misuse, vandalism and neglect besides nature's role, in the past.

Eversince the protection, the monuments are receiving continuous attention of this Survey.

Conservation Measures (in General)

Sri Chandramouleswara temple at Nattery, Cheyyar taluk, Choleswara and Somanatha temples at Melpadi and Ranganatha-sami temple at Erukkampattu both in Wallajah taluk, were the most affected monuments and were in a pathetic condition. These temples could not be strengthened in situ as the walls have gone out of plumb, some portions have fallen already and extensive vegetational growth were seen on the top and around these standing structures. Therefore, it was decided to dismantle them completely stone by stone, after proper documentation in the form of drawings and photographs. These documents are essential to guide us at the time of re-construction of the structures to follow the original clue.

The debris around the temple were carefully cleared. While doing so fallen stone members were collected and carefully removed and stacked for reuse (in their original place.). This work had been done after identifying their original places and after proper marking in the drawings.

Then the work of dismantling the existing structure was taken up and the members were carefully stacked for reuse. It was noticed that there were no proper foundations under the structures. Added to this, the above temples were constructed on the clay soil, which became loose during rain. The added problem to the temple of Erukkampattu was its location on a lakebund where the seepage of water from the lake had very much affected the structure through its foundations.

Therefore, the temples were re-constructed after providing a strong and solid foundation. In the re-construction work the old stones were reused in their original places and wherever the stone were missing, new stones of the same size, texture and colour were used. The roofs were rendered with fresh weathering courses and finished as per the clues. All the above said temples have been brought to their original shape and old glory with utmost care.

Kalyanamantapa of Sri Jalakanteswara temple at Vellore :

The important conservation work done in this sub-circle was the repairs carried out to the famous Kalyanamantapa of Sri Jalakanteswara temple at vellore. This Kalyanamantapa has full of carvings and is a fine specimen of late Vijayanagar art. The central lintel beam was cracked in the middle and load bearing pillars were sunk and broken in to several pieces. This was due to the uneven settlement caused by the seepage of water through the masonry joints into its basement area. The broken lintel and the pillars have beautiful carvings and sculptural panels and therefore, the A. S. I. wanted to retain them for their antique value. Plans were worked out to carryout the repairs without changing these original members of the structure. After proper documentation, the roof, ceiling slabs and pillars were carefully brought down While doing so the carved pillars and ceiling slabs were covered with hay ropes and then encased with wooden box to avoid even a slightest damage to their parts. Then broken pillars were mended by (dowelling) introducing stainless steel rods and araldite. The top of the pillar and the pillar capitals were provided with 6 mm steel plate, cut according to their shape, after cutting groove along the upper sides.

This method was adopted for proper binding to the broken parts below and to distribute the load uniformly.

The broken lintel beam was also provided with stainless steel rods of required sizes, after cutting groove from the top. This lintel was mended in-situ and then roof slabs were re-erected and finally the watertightening work also completed. The entire process was carried out after providing sand cushion to the inner parts of mantapa, for avoiding any possible damage to any part of the structure. The flooring of the mantapa was also reset as per the original clues. Water entry from outside was permanently arrested by removing the accumulated earth outside and providing a separate underground drain far away from the vicinity.

Another small broken lintel of this mantapa was also mended and the broken chajja had been re-produced as per old clues.

At the Pallava rock-cut-cave Siyamangalam, Thiruvannamalai Sambuvarayar district, the original features were brought to view by removing the accreationery walls and rendering water-tightening to the leaky-roof of the later mantapas. New inscriptions were brought to light during the course of conservation work besides stone sculptures of Pallava and Chola period.

At Thirumalai, Jain temples, also in Thiruvannamalai Sambuvarayar district, major conservation works were carried out. The gopura and vimanas were watertightened with the help of skilled Sthapathis and Spacial hand ground Mortar? New inscriptions of Chola period were discovered. The Chola paintings were cleaned and treated with preservative coat of chemicals such as 1% solution of Polyvinyl acetate in toluene.

Conclusion :

Thus, the A.S.I. has done a marvellous job in the past in preserving the monuments not only in this district but also in the whole of India and in abroad. The Survey has plans to have garden in and around the fort at Vellore and to take up major conservation works for the fort, Vellore and also in other monuments of the district. The department is arranging a museum inside the Vellore Fort, which will be a unique in displaying the archaeological objects and antiquities of the district, for which plans are underway.

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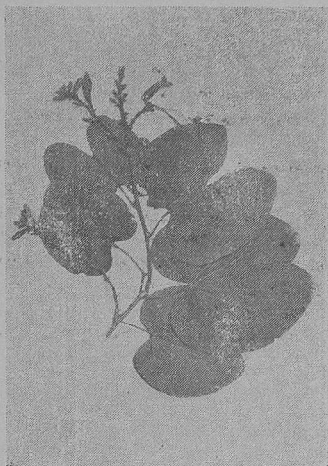


Fig. 1 Aar tree (*Bauhinia tomentosa*)



Fig. 2 Excavation at Appukkal, Vellore Tk.
Courtesy : Department of Ancient History and Archaeology,
Madras University, Madras.

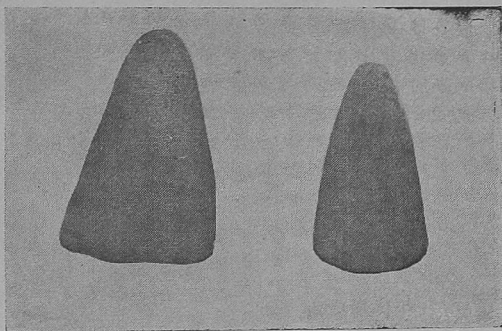


Fig. 3 Prehistoric stone hand axes

- 1) Jawadhi Hills (Vellore Museum Collection)
- 2) Yelagiri Hills (Collected by Mr. K. Kumar, Ph. D. Research scholar, Archaeology, University of Madras)

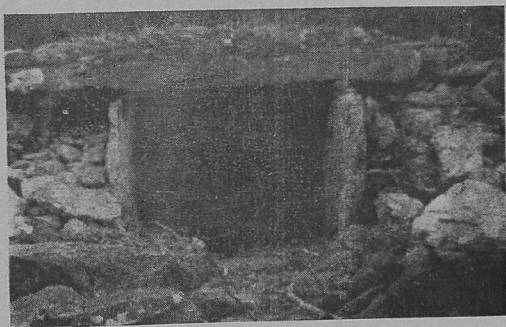


Fig. 4 The Dolmens at Pattaraikadu, Jawadhi Hills

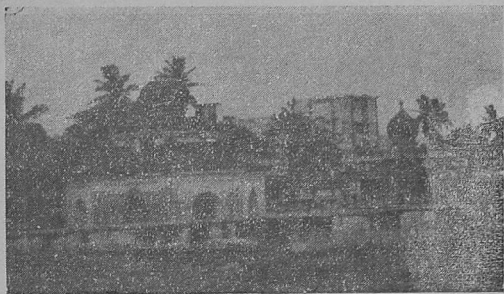


Fig. 5 The Mausoleums of Tippu's Family Members, Vellore

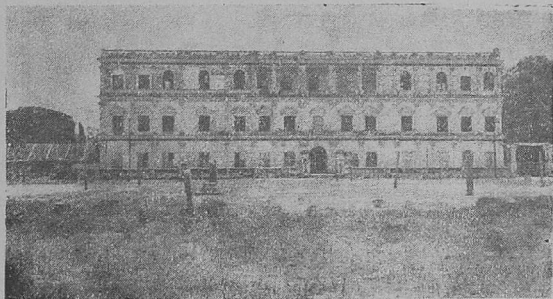


Fig. 6 Palace of Arni Jagirdhars, Sathyavijayanagarm, Arni Tk.

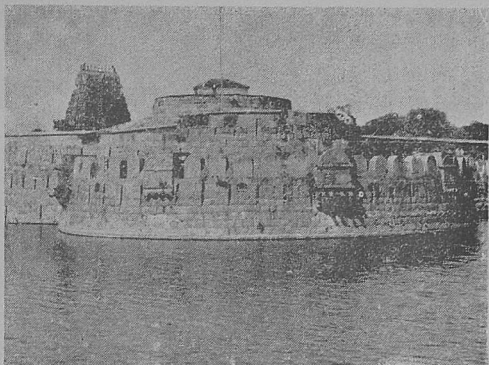


Fig. 7 View of the Vellore Fort along with the Jalakandeswar temple and moat.

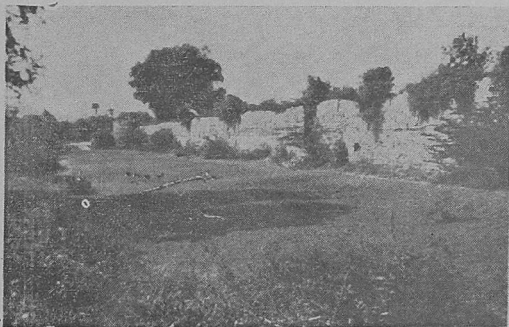


Fig. 8 Arcot Nawabs' Mud Fort, Karigiri, Gudiyattam Tk.

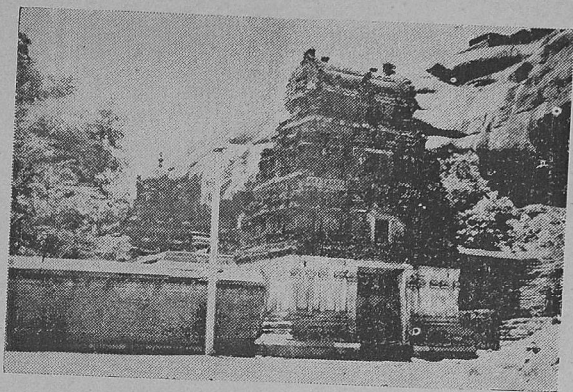


Fig. 9 Kundavai Jain Temple, Thirumalai, Polur Tk.

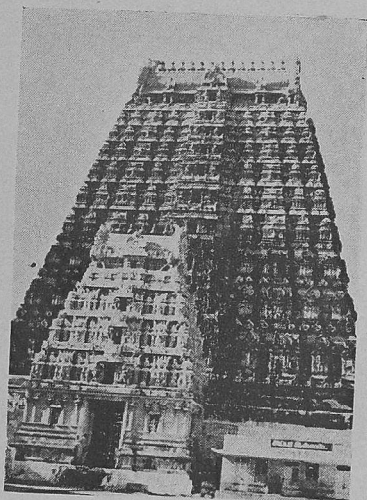


Fig. 10 Thiruvannamalaiyar Temple, Thiruvannamalai.



Fig. 11 Christhukula Ashram Church, Thiruppattur. 1932 A.D.

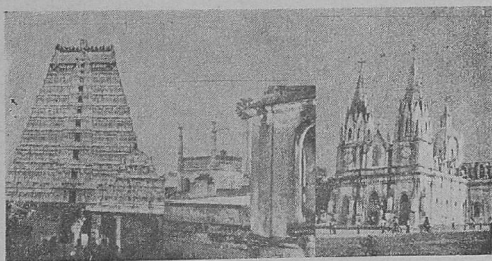


Fig. 12

- | | | |
|--|---|---|
| 1) Siva Temple,
Virinchipuram,
12th Century A.D. | 2) Mosque,
Arcot,
18th Century A.D. | 3) Church,
Chethupattu,
1895 A.D. |
|--|---|---|

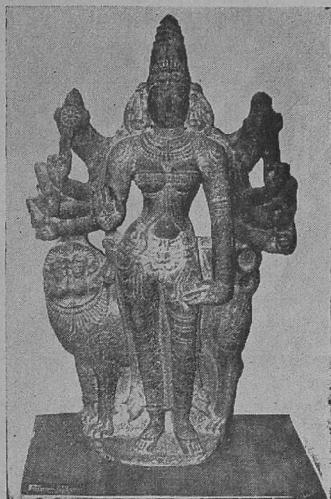


Fig. 13 Durga (Stone)
Tiruvannamalai,
12th century A.D.
(Acc. No. Ar 195/91,
Govt. Museum, Vellore)

Fig. 14 Siva (Bronze),
Mattavettu, Polur Tk.,
19th century A.D.,
(Acc. No. Ar 24/85,
Govt. Museum, Vellore.)



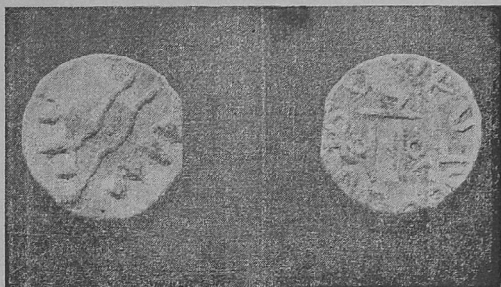


Fig. 15 Pandhya lead coin, Andipatti, Chengam Taluk,
Thiruvannamalai Sambuvarayar District.
About 200 A.D.

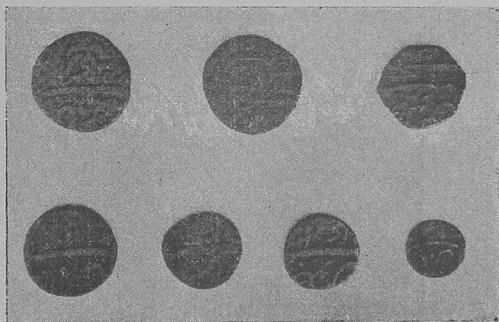


Fig. 16 Coins of the Arcot Nawabs, 18th century,
(Collections from Prof. K. A. Thirugnana Sampandam, Erode)



Fig. 17 Wall Painting, Tirumalai, Polur Taluk.
T. S. District, 10th century A.D.



Fig. 18 Kokkalikattai dance, Wallajahpet; N. A. A. Dt.

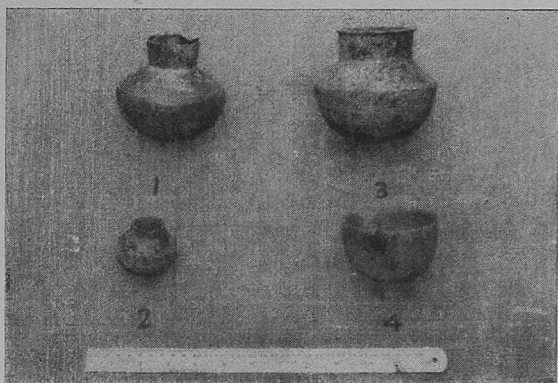


Fig. 19

1, 2: Black and Redware (Minnur, Vaniyambadi Tk.)
3, 4: Black and Redware (Anapatthur, Gudiyattam Tk.)
200 B. C. — 200 A. D.

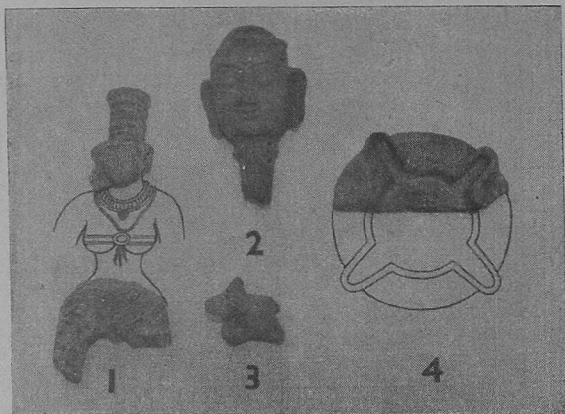


Fig. 20

1. Terracotta figurine with a coiled head dress,
(Courtesy : Archaeology Department., University of Madras)
2. Head, Terracotta, Magimandalam, Wallajahpet Taluk.
12th century A.D. Vellore Museum Collection.
3. Animal figurine (Appukkal, Vellore Taluk.),
200 B.C. - 200 A.D.
4. Four wiggled lamp (Othiyathur, Vellore Taluk),
200 B.C. - 200 A.D.
(Courtesy : Mr. K. Kumar, Ph.D. Scholar,
Archaeology Department, University of Madras).



Fig. 21 Three women (Terracotta)
Presented by : Wallajahpet Ceramic Works, Wallajahpet.

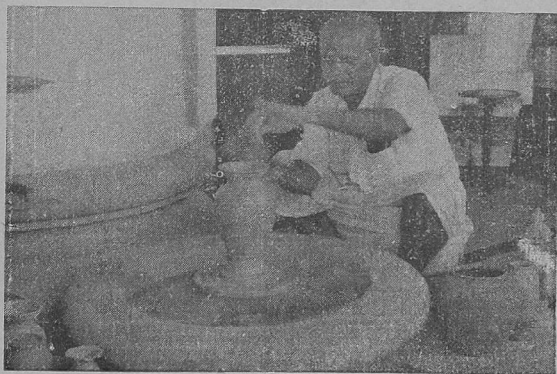


Fig. 22 Glazedware Specialist Mr. K. M. Venkatesan at the
Potter's wheel, Karigiri, Gudiyattam Taluk.)

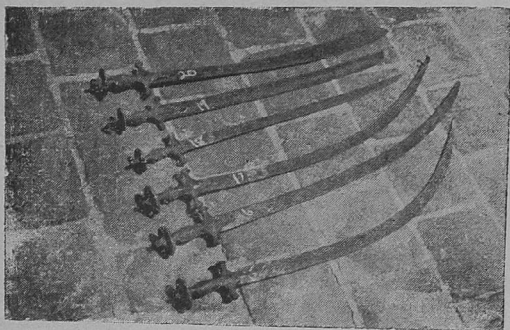


Fig. 23 Moghul Swords, Government Museum, Vellore.



Fig. 24 Herostone, Padanavadi, Tiruppattur Taluk.

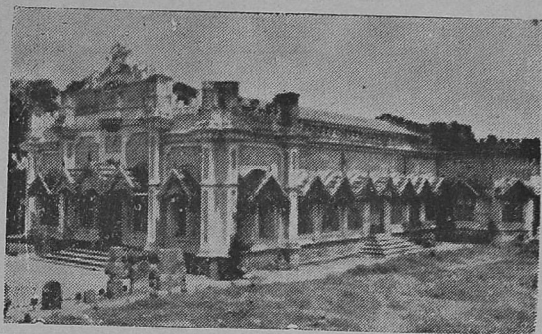


Fig. 25 Government Museum, Vellore,
(Lakshmanasamy Town Hall, 1906 A.D.)

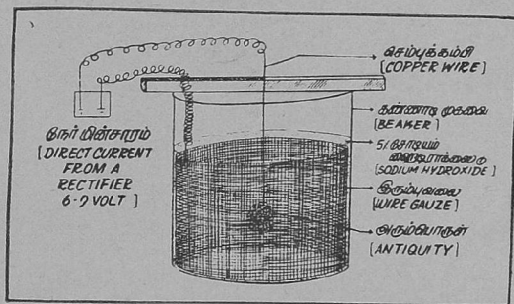


Fig. 26 Electrolytic Treatment of Coins.



Fig. 27 Silver coin before and after treatment.

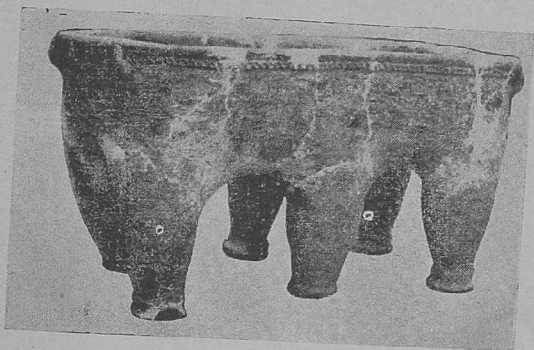


Fig. 28 A mended sarcophagus in the Vellore Museum, Veppur, Gudiyattam Taluk, 200 B.C.-200 A.D.

Entrance to the Simmakulam, Virinchipuram, Vellore Taluk.



Front Cover

The Vimana of Chandra Moulishwara Temple (After restoration)
Nattery, Cheyyaru Taluk,
Tiruvannamalai Sambuvarayar District.

Period : 7th Century A.D.

Insert : Before restoration.

Printed by: J. L. Printers, (Near G.P.H.) Vellore-1.