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Chapter 11

Objects Displayed in the Balasaheb Patil Government Museum

The Balasaheb Patil Government Museum at Paithan contains the private antiquity collection of the late Shri Balasaheb Patil, after whom it is named. He was a local dignitary and coin and art collector who acquired objects randomly from different mounds of Paithan and the surrounding area over a period of many years and donated them to the State Department of Archaeology, Maharashtra. The collection holds a variety of objects of different periods, which are of interest to the general public as well as to historians and archaeologists. The collection has never been catalogued, comprehensively studied or published, although objects have been mentioned in print. Some brief notes on some of the objects from the collection were also published by R. S. Morwanchikar in his book on the history and archaeology of Paithan (Morwanchikar 1985: 137–154, plates II–XVIII), which are further discussed below.

The present report on the collection is based solely on a viewing of the museum display cases where only a part of the collection was on display, whilst the rest was kept in store and was not seen. For this reason, the weights of coins and other details could not be measured due to lack of access. Some of the coins and two of the terracotta moulds have already been studied and published by other scholars (see below).

The objects of archaeological interest are coins; moulds, medals and bullae of terracotta; figurines of kaolin and terracotta; stone sculptures; different types of pottery; household objects of various materials such as pottery, kaolin, stone and metals; and some miscellaneous objects. There is also Proto Historic and Early Historic pottery. The complete spouted vase of Jorwe ware (Fig. 11.6, 1) is an interesting find belonging to the Chalcolithic period and recalls Jorwe pottery found at Nevasa (Sankalia *et al.* 1960: 213, fig. 85b), although the painted decorations are different in this case. Some of the Red Polished spouted vases and a broken kaolin pot with *astamangala* symbols are also worth mentioning.

Of course, it should be noted that the precise find spots of these objects is unknown. Although most objects are believed to come from Paithan and its immediate surroundings, it is impossible to be certain of their provenance.

Coins

Coins displayed in the museum can be categorized as punch-marked (8), uninscribed (1), inscribed (2) and portrait coins of the Satavahana kings (2) and Kshatrapa kings (8).

Punch-marked coins

Seven of the punch-marked coins are made of silver and one of copper. These are squarish, rectangular, round, ovalish and irregular in shape. The symbol numbers used in the descriptions of the punch-marked coins below are the numbers given by Gupta (1960: 39–61, pl. I–II), based on symbols or combinations of symbols found on silver punch-marked coins of the Amaravati Hoard.

1. Silver, squarish with clipped edges, worn out. Fig. 11.1.

Size: 1.435 × 1.246 × 0.241 cm.

Obv: Five symbols; solar symbol (Symbol 1), *sadachakra* (Symbol 7; i.e. three arrows and three ovals alternately placed around a circle with a conspicuous dot in the centre), elephant facing right (Symbol 71) and two other indistinct symbols.

Rev: Worn out, two indistinct marks are found.

2. Silver, rectangular with clipped edges. Fig. 11.1.

Size: 1.986 × 1.181 × 0.183 cm.

Obv: Five symbols; solar symbol (Symbol 1), *sadachakra* (Symbol 7), elephant facing right (Symbol 71) and two other indistinct symbols.

Rev: Four symbols; solar symbol (Symbol 1), *sadachakra* and two other worn out symbols.

3. Silver, roughly rectangular with clipped edges. Fig. 11.1.

Size: $2.182 \times 1.139 \times 0.201$ cm.

Obv: Five symbol type: solar symbol (Symbol 1), *sad-achakra* (Symbol 23, i.e. three arrows and three taurines alternately placed around a circle with a conspicuous dot in the centre), crescent on a three-arched hill (Symbol 48), bull(?) facing right (Symbol 62), caduceus (Symbol 84).

Rev: Caduceus with some worn out and indistinct marks.

4. Silver, round, worn out. Fig. 11.1.

Size: $2.021 \times 1.765 \times 0.126$ cm.

Obv: Five symbol type: solar symbol (Symbol 1), hare facing right standing on five hills (Symbol 43) or two hills (Symbol 99), bull facing right (Symbol 62), elephant facing right (Symbol 71), heavily worn out and indistinct symbol perhaps a fish symbol.

Rev: Fish in tank (?) with some indistinct marks.

5. Silver, rectangular with clipped edges. Fig. 11.1.

Size: $1.662 \times 1.300 \times 0.161$ cm.

Obv: Five symbol type; solar symbol (Symbol 1), a wavy line (Symbol 80), three other indistinct symbols are visible.

Rev: Traces of two symbols in square and circular incuses, a few worn out marks.

6. Silver, square with clipped edges, slightly worn out. Fig. 11.1.

Size: $1.841 \times 1.784 \times 0.133$ cm.

Obv: Four symbol type; solar symbol (Symbol 1), *sad-achakra* (Symbol 6, i.e. three arrows and three taurines in an oval, alternately placed around a circle with a conspicuous dot in the centre), six-arched hill (Symbol 46), some other symbol, perhaps a triangular headed standard with four taurines (Symbol 61).

Rev: Worn out, crescent on a three-arched hill (Symbol 136) and two other indistinct symbols.

7. Silver, irregularly clipped square, worn out. Fig. 11.1.

Size: $1.501 \times 1.279 \times 0.346$ cm.

Obv: Five symbol type; Solar symbol (Symbol 1), *sad-achakra* (Symbol 7), crescent on a three-arched hill (symbol.48) (?) and two other indistinct symbols, caduceus(?).

Rev: Crescent on arched hill (Symbol 48), some indistinct marks.

8. Copper alloy, squarish, slightly worn out. Fig. 11.2.

Size: $1.441 \times 1.260 \times 0.188$ cm.

Obv: Four symbols type; solar symbol (Symbol 1), *sad-achakra* (Symbol 7), animal (?), and one unidentified symbol.

Rev: Fish in a tank (?), other indistinct symbols.

Uninscribed coins

A single copper uninscribed coin was found in the collection.

9. Copper alloy, squarish, good condition. Fig. 11.2.

Size: $1.540 \times 1.395 \times 0.341$ cm.

Obv: Elephant facing to left as if walking towards a triangle-headed standard, trunk hanging with a tusk, a swastika and inversed taurine above the animal, ladder below.

Rev: Hollow cross at the bottom left, a crescent on a three-arched hill above it and a tree in railing to its right. Note: This coin can be compared with Mauryan coins of similar type recovered from middle Gangetic valley as stated by Mitchiner (1972: nos. 18–26). The symbols and the size ranges are the same in both areas.

Inscribed coins

There are two inscribed circular coins of elephant/tree type, one each in copper and lead.

10. Copper alloy, round, slightly worn out. Fig. 11.2.

Size: 1.880×0.330 cm.

Obv: Elephant walking to the right, trunk uplifted, four circles placed together above the animal, two Brahmi letters in front of mouth reads as 'SI RI-----' and above on the back of the animal 'RA JNO -----' faintly visible.

Rev: Branched tree in railing with oval leaves, *srivatsa* symbol to its left and an indistinct symbol (arched hill?) to its right.

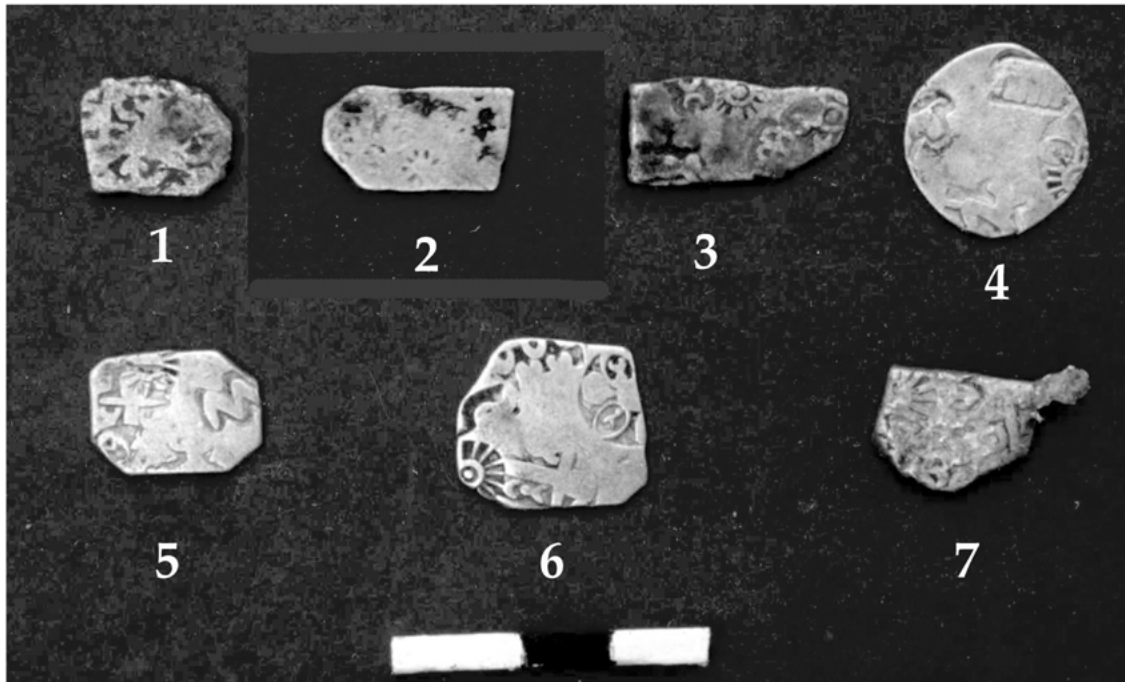
11. Lead, round, worn out. Fig. 11.2.

Size: 2.289×0.320 cm.

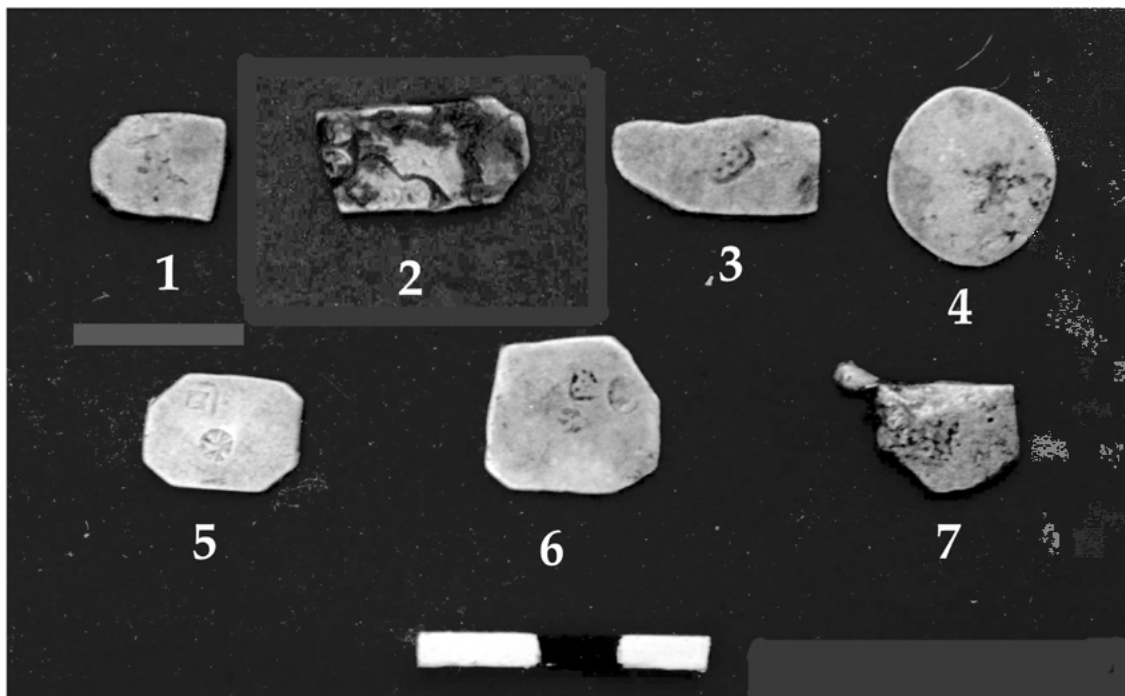
Obv: Elephant walking right, trunk uplifted with four unconnected circles with a crescent on one of the circles above the animal, the legend along the flan is faintly visible and reads 'SA RA JNO SI RI SA TA-----'.

Rev: A tree with five oval leaves is faintly visible.

Note: This can be compared with a circular copper coin at Nevasa having the legend 'RA NO SI RI SA (TA KA) NI SA' and five oval leaves in a railing of six compartments on the reverse (Sankalia *et al.* 1960: 180–181, fig. 78, 2, pl. II, 4). The same type of coin was also issued in lead at Nevasa.



(Obv)



(Rev)

Fig. 11.1: Coins from the Balasaheb Patil Collection (1–7).



Fig. 11.2: Coins from the Balasaheb Patil Collection (8–11).

The above two coins of elephant/tree type may be attributed to King Satakarni but were issued in different metals. Both the Paithan and Nevasa coins of this type may belong to the same King Satakarni but cannot be

definitely assigned to Satakarni II or Gautami Putra Satakarni etc.

Portrait coins of the Satavahana kings

There are two silver portrait coins in the collection.

12. Silver, round, good condition. Fig. 11.3.

Size: $1.563 \times 1.535 \times 0.175$ cm.

Obv: Portrait of a king in the centre, inscription along the flan reads 'S I R I Y A N A S A T A K A N I S A R A J N O' then *chudamani* begins, again the legend reads 'G O T A M I P U T A S A'.

Rev: Ujjain symbol to the left and six-arched hill to the right; both are surmounted by crescent, a rayed sun symbol in between the two on top and a wavy line below the whole device within a dotted circle, which is partly off the flan. A vertical line passing through the Ujjain symbol is found on the flan. The legend starts from about 5 o'clock and reads '(KU) H A R I Y A N A H A T A K A N I K U A R A....'.

Note: This coin has already been published by Ranade (1964: 98, pl. I, 8) but his reading on the reverse is slightly different. The initial letters preceding 'Y A N A' he reads as 'S I R I', but they are '(KU) H I R I' and also 'S A' instead of 'H A'.

13. Silver, round, good condition. Fig. 11.3.

Size: $1.592 \times 1.504 \times 0.160$ cm.

Obv: Portrait of a king in the centre, legend along the flan reading 'S I R I P U D U M A V I S A (R A J N O)', then *chudamani* begins and afterwards the legend reads '(V A) S I T H I P U T A S A'. The upper portion of the letters 'R A J N O' and 'V A' are cut off.

Rev: The devices on the reverse are the same as that of the Yajnasiri Satakarni coin mentioned above, but here, an arched hill is effaced except for the crescent above within a partly visible dotted circle. The legend along the flan reads '.....T(I) R U P U D U S H A V I K U A R A H A N A.....'.

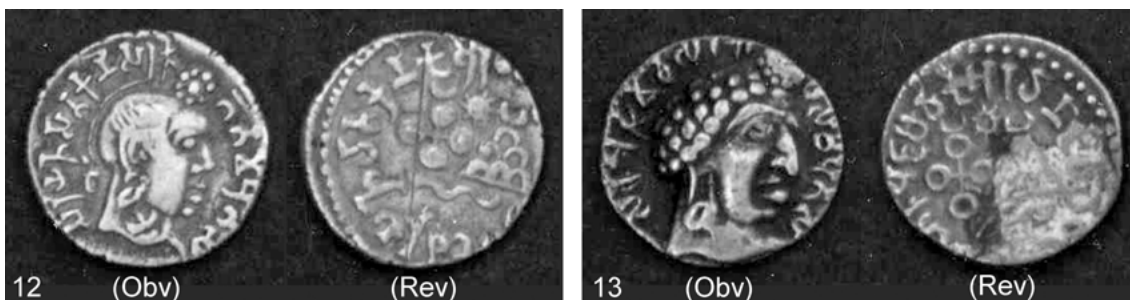


Fig. 11.3: Coins from the Balasaheb Patil Collection (12–13).

Note: Here the letter that seems to be 'SHA' is 'MA'. The top portion of 'MA' is given in straight lines instead of cursive so it looks like 'SHA'. It may also reflect the influence on the scribe of scribbling the legends on the western Kshatrapa coins.

The legend on the reverse of the above two coins reads 'HA' for 'SA', the sixth case ending suffix 'KU' in each word and 'TI RU' as elsewhere on portrait coins of Satavahanas as has been pointed out by Sarma (2000: 79–80).

Kshatrapa coins

There are eight portrait coins of Kshatrapa kings (six silver and two copper) in the collection. But since they are worn out and illegible, and due to lack of access and good photographs, they are not included in this study.

Further coins

The following five coins were later identified and described from photographs by S. Bhandare.

14. Silver coin of Nahapana, Western Kshatrapa (Kshaharata) ruler of Gujarat-Saurashtra (c. 33–78 AD), coun-

terstruck by Gotamiputa Siri Satakani, Satavahana king (c. AD 70–85). Satavahana devices of an 'Ujjain' symbol and a 'three-arched hill surmounted by crescent' are seen on reverse and obverse, respectively. Fig. 11.4.

15, 16, 17. Debased 'peacock'-type drachm struck posthumously in the name of Kumara Gupta, the Gupta emperor (c. AD 415–455).

Obverse: Profile bust of the king facing to the right; reverse: stylised peacock in the centre, surrounded by Brahmi legend '/Parama Bhagavata Rajadhiraja Sri Kumara Gupta Mahendradityah/', which is seen in parts on these coins. Fig. 11.4.

18. Silver Drachm (Dramma) of the 'Indo-Sasanian' series, early 'Gadhaiya' variety, c. 10–12th century AD. Fig. 11.4.

Moulds

There are three interesting terracotta moulds of circular shape. One of them contains three separate incuses interconnected by a channel and measures 48.84 mm in diameter and 9.67 mm in thickness. It consisted of devices in negative on the obverse of the King Gautamiputra Yajnasri Satakarni depicting the three stages of life of the king (Fig. 11.5, 1). The other side of

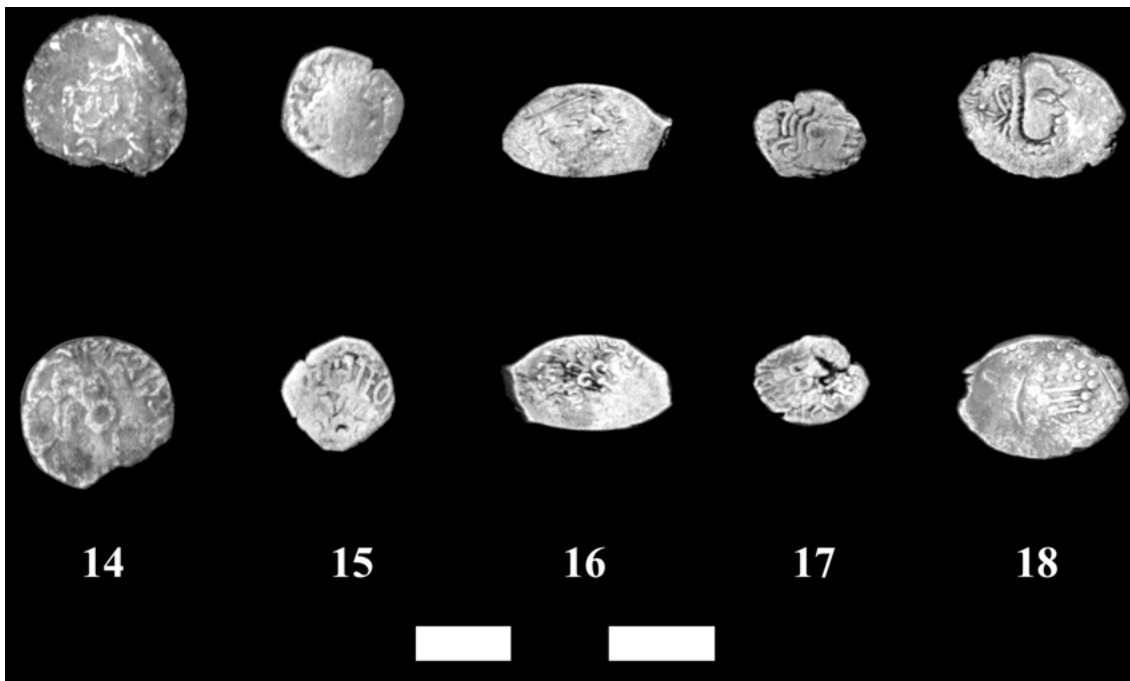


Fig. 11.4: Coins from the Balasaheb Patil Collection (14–18).

the mould is flat and blank. It was earlier reported by Gokhale (1995: 138–139) as a mould belonging to the three stages of king Gautamiputra Yajnasri Satakarni.

The second terracotta mould referred to here is circular in shape with a channel on both the surfaces having symbols (Fig. 11.5, 2). The third terracotta mould has a deep incuse without a channel having the reverse motif of a Satavahana king (Fig. 11.5, 3). It was not possible to study either of these moulds in more detail due to lack of access. One of the clay moulds of the collection that was not on display has been studied and identified as a proof piece of a silver coin of Vasisthiputra Satakarni (Shastri 1991).

Art Objects

The collection contains a variety of kaolin representations of humans and animals. The kaolin objects dis-

played in the museum are master works of the craftsmen from the Satavahana/Kshatrapa times and of later Early Historic times. They are all of double-moulded type. The human figurines depicted in Fig. 11.6, 8 are the heads of the male and female figurines. A number of other miniature figurines were also found, including a couple, a Chinese man with a beard and the heads of monks (saints), all showing different hairstyles and adorned with a variety of ornaments. A complete kaolin figurine in a sitting posture (Fig. 11.6, 7) delineates excellent artistic features that can be compared with a fragment of a kaolin figurine from the Paithan excavation (Chapter 8, No. 111). The animals include heads of goats and horses and the torso of a bull with wheel decoration on its mane (seat).

Terracotta objects of human (Fig. 11.6, 9) and animal figures are also displayed in the museum. The dark red colour terracotta faces of a male figurine in a laughing posture are interesting. The other terracotta

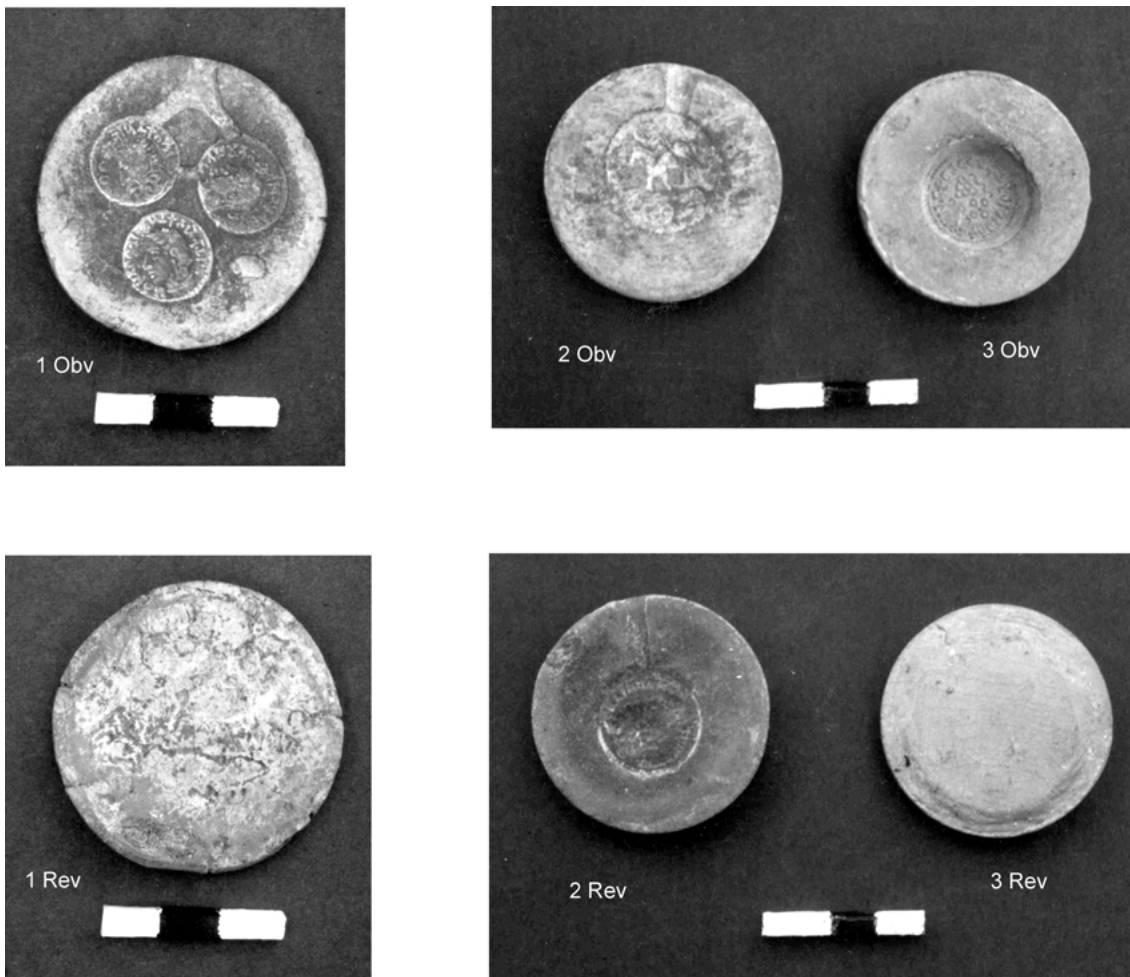
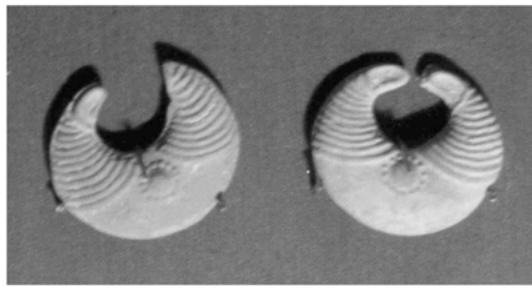


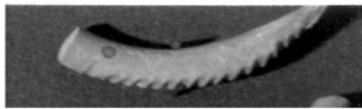
Fig. 11.5: Coin moulds from the Balasaheb Patil Collection (1–3).



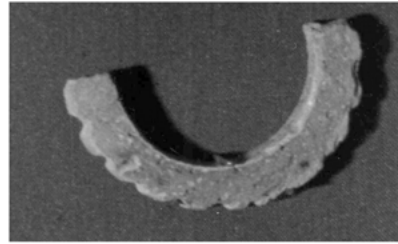
1



2



3



4



5



6



7



8



9

Fig. 11.6: Pottery and terracotta objects from the Balasaheb Patil Collection (1–9).



1



2



3



4



5



6



7



8



9



10



11



12

Fig. 11.7: Figurines from Paithan (from Morwanchikar 1985: pls X–XIII).

objects include the bust of a human being, a full figure of a man, a monk's head, two terracotta plaques of human beings and animals such as monkeys, cocks, elephants, a royal horse, Nandi and a cart. The head of a lady depicted in a side pose is a very interesting piece, having parallels with Roman art. The terracotta bulls with portraits of kings are also very interesting objects. There are a few terracotta medals of circular shape depicting a sitting stag and a Nandi within a floral motif, which are interesting finds (Fig. 11.6, 5–6).

One of the ivory objects of an umbrella shape is a unique piece of art with decoration executed on the body. Perforation was made in the middle of the body after making the decoration. There are other interesting ivory objects like a stupa-like motif and one with nut-powder-box shape.

Ornaments

The ornaments displayed in the museum include beads, ear-studs, pendants, bangles and rings of different materials in a variety of shapes, along with other ornaments. The beads are made up of semi-precious stones like agate, carnelian, chalcedony, garnet, jasper, rock crystal, steatite (paste), shell, glass and terracotta. Among the carnelian beads, the etched example of cylindrical shape with a circular section is a remarkable find, which can be dated to between approximately 100 BC and AD 100. Other carnelian beads are spherical, barrel shaped, cylindrical and rectangular. There is also a top-shaped pendant in this material. The crystal beads are spherical, rectangular-cylindrical, barrel-faceted and disc shaped (tablet).

Beads of shell and ivory are found here in different shapes and sizes. Beads that are squarish, flat, barrel shaped, truncated eared, cylindrical-circular, spherical, star shaped, oval shaped with a flat bottom and pointed top are the most important shapes. The terracotta beads are predominantly of arecanut shape. The others are gadrooned, eared and tablet shaped.

The ear ornaments of terracotta are crescent-shaped (Fig. 11.6, 2), which are broad in the middle and taper at the ends. Ear ornaments of similar shape were recovered from Bhokardan (Deo and Gupte 1974: pl. LIV, 11).

There are full and broken bangles of shell and ivory displayed in the museum and manufacturing waste from conch shells. Among these, there are broad and thin varieties and plain and decorated bangles. A broad bangle having a deep groove with projections on either side is interesting. Ivory bangles are decorated with circles, diamonds and some other decorations. There are a number of terracotta bangles of various sizes and decorations (Fig. 11.6, 3–4). A few broad bangles contain diamond-shaped cuttings and other designs. A few finger-rings were also found. There are kohl sticks and hairpins of ivory and also bone points. Among the ivory objects, different sizes of dices with different depictions are interesting finds.

Objects published by Morwanchikar

Morwanchikar published a number of objects that are also apparently from the Balasaheb Patil Collection (1985: chapter 7). These include querns, skin rubbers, bullae (at least one of which appears to be based on a Roman coin; Morwanchikar 1985: pl VII a), medallions, sealings, coin moulds, and a number of kaolin, terracotta and stone figurines that are not amongst those shown in Fig. 11.6 (Morwanchikar 1985: 143–153, pls X–XIII). Twelve of these objects are illustrated in Fig. 11.7, one of which (2) is very similar to a kaolin head from Ter in the British Museum, dated there to the 4th century AD on stylistic grounds (British Museum registration number 1958,1017.1) suggesting that the Satavahana date proposed by Morwanchikar for this object may be too early (1985: 144). As with all objects in the Balasaheb Patil Collection, it is not absolutely certain that they actually originated in Paithan as it is possible they were purchased from dealers who brought them from other localities.