



A GLEAN OVER DECCAN COLLEGE MEGALITHIC CULTURE GALLERY IN PORTRAYING THE CULTURAL HERITAGE OF EARLY IRON AGE, MEGALITHIC CULTURE OF VIDARBHA

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ABSTRACT:

Museums are house where cultural and natural heritage are collected, preserved and displayed. The care of these heritage properties is taken by the museum with certain techniques of conservation and preservation. Museums play a vital role in portraying heritage awareness among the common people. They serve as data banks for the past treasures as well as past artefacts which are useful to research scholars as well as common man for understanding past life ways.



Deccan College is one of the prime institutes in the study of Archaeology, in South Asia. The initially Archaeological Museum can be placed 1939 in the main building of the Deccan College. Later on, in 1962 the present building of the Department of Archaeology, was constructed. There are total eight archaeological galleries. Besides, one of the galleries gives the idea about Indian Maritime.

This paper will present nature of display technique, special attraction of the gallery, design of the gallery, etc., adopted by specialised museum. The core theme of the paper is to show research on Early Iron Age Megalithic culture through this gallery along with brief introduction/information of other galleries. Although aim of the paper to highlight the contribution of Megalithic gallery but it present role of the Deccan College museum in public awareness/ heritage awareness among the common/layman man.

KEYWORDS: Deccan College, Museum, Gallery, Megalithic culture, Vidarbha, Agro-pastoral, Early Iron Age.

INTRODUCTION

Museums are places of important where remains of cultural and natural heritage are collected, preserved and displayed for the masses. They are concerned in the sphere of care and preservation of cultural and natural heritage of the region/ land. They play a significant role in portraying heritage conservation as well. They serve as data banks for the past treasures as well as past artefacts which are useful to research scholars as well as common people for understanding past way of life. A good number of museums were founded in 18th, 19th and early 20th centuries of

CE in India. These museums are playing a multiple roles in nature including social function such as presentation of glimpses of cultural and natural heritage. They serve as a theme of region as well as locality. "General museums sometimes hold a number of important specialized collections that could qualify them to be grouped in more than one category of specialization. This has later cause a division of collection and encouraged the growth of specialized museums" (Indresha 2010: 32).

Specialized museums are no longer a repository of cultural or natural heritage but they have undergone a change in the form and character as a result transformed their perspective from merely a curiosity to the institution of social change with a major emphasis on education, awareness among the common people and amusement (Indresha 2010: 32-33). In India, presently there are number of museums related to various fields and themes such as art, science and history. In case of 'General Museums', they focus on various themes, whereas Specialized Museums are based on particular subject matter. The Deccan College Museum is one of the specialized museums in the field of Ancient Indian History, Culture and Archaeology. Chronologically speaking, it covers a subject matter from the time span from Stone Age to present-day tribal society. In this paper one the galleries of the Deccan College Museum, namely 'Megalithic' has been chosen as a topic of discussion for this paper.

BRIEF ACCOUNT OF THE DECCAN COLLEGE:

The Deccan College has a long, glorious and eventful history for the last 185 years. The word 'Deccan' after which the College is named is associated with the Deccan Plateau, forming the geological foundations of western India, really refers to the donation and gifts given by the Peshwas to the learned community in order to support learning and scholarship. The fund, which was inherited by the British rulers, was used to maintain the seat of Hindu learning in Pune, Due to the enlightened outlook of famous administrator MounstuartElephinstone, the Governor of the Bombay Presidency and its friendly recommendations and Government approval the Deccan College was started as the Hindoo College. In 1851 the Hindoo College and the English School were merged to form the Poona College. In 1864, it was shifted to the present premises and renamed as Deccan College (Paddayya 2000-2001; Ansari 2010).

Since 1939, it has become the foremost centre of higher learning and research in Ancient Indian History and Archaeology, Linguistics, Sanskrit Studies, Anthropology-Sociology, Maratha and Medieval History. During the course of time the college has produced many outstanding students who rose to fame later, like Lokmanya Bal GangadharTilak (freedom fighter), Sir R.G. Bhandarkar (Orientalist), G.G. Agarkar (Social reformer), Prof. R.D. Ranade (philosopher), R.N. Dandekar (Sanskritist), N.D. Nagarwala (educationist and sports patron), Appa Pant (diplomat), and others (Ansari 2010).

AIMS AND OBJECTIVES OF THE DECCAN COLLEGE MUSEUM

To create educational and social awareness are among the two fold aims of the Deccan College museum. The exhibits of the museum are concerned with the temporal span ranging from Stone Age to Medieval cultures. Various galleries demonstrate the life of the earliest society as well as present society (tribal traditions). A few more aims and objectives are listed below.

- **Introducing Archaeology:** Introduces the basics of Ancient Indian History, Culture and Archaeology among the students from various disciplines and categories including those from schools, colleges and universities.
- **Awareness about the Cultural Heritage:** Generate awareness among the students and common people through the replicas of monuments and ancient habitation sites. Visitors are acquainted with kind of destruction or disturbances of the ancient sites because of lack of awareness about their importance in heritage and in the study of the ancient past.
- **Encourage:** To encourage the school and college students to choose archaeology as a field of their specialization when they pursue their higher studies.
- **Research Facilities:** To make provision to study artefacts for the research scholars and students from various colleges, universities and other institutions. As it is well known that the Deccan College is premier research institution, and therefore various explorations and excavations are being carried out in Indian Sub-continent by the teachers and students of the Institute. The museum has a big repository of collections from various explorations and excavations.

Aims of the Paper

The present paper has intended to focus on the Megalithic Culture Gallery with the following objectives in mind.

- To furnished a broad outline to all cultural galleries housed in the Museum which will serve as prelude to Megalithic Gallery.
- To give a brief outline of the Megalithic Culture and its importance in the field of Archaeology.
- To document various display techniques employed in the Megalithic Culture Gallery.
- To understand educational importance through the museum display and its role in popularising archaeology.

Besides focusing on Megalithic Culture Gallery, the other galleries have also been discussed briefly.

A Humble Beginning

The initial act of erecting the Archaeological Museum can be placed 1940 in the main building of the Deccan College. The main building in which the museum took shape was built with the donation by Sir JamsetjeeJeejeebhoy (1783-1859), the Second Baronet. A donation of one lakh rupees was made by him for the construction of main building with Gothic architecture in the present campus (Fig. 2.2a) in 1864. In 1962 the present building of the Department of Archaeology was constructed (Fig. 2.2b). Subsequently the Archaeological Museum which was housed in main building was shifted to its present premises and widened its scope physically as well as conceptually(Paddayya 2000-2001).

The Department of Archaeology has 'Y'-shape plan with a scope to extend its wings on both the floors; as result, it creates an open space between wings. The ground floor is housed with scientific laboratories of archaeological sciences, rooms for the teaching staff, convocation hall, office of the academic section, offices of the Head of the Department, Chancellor and Vice-Chancellor/Director along with administrative staff rooms, a special lecture hall and several class-rooms. The first floor is particularly designed for various galleries for the Museum with exception of a few class-rooms and cabins for teaching staff. All galleries of the Museum occupy an area of 15, 500 sq. ft (Fig. 2.2b) (Paddayya 2000-2001).

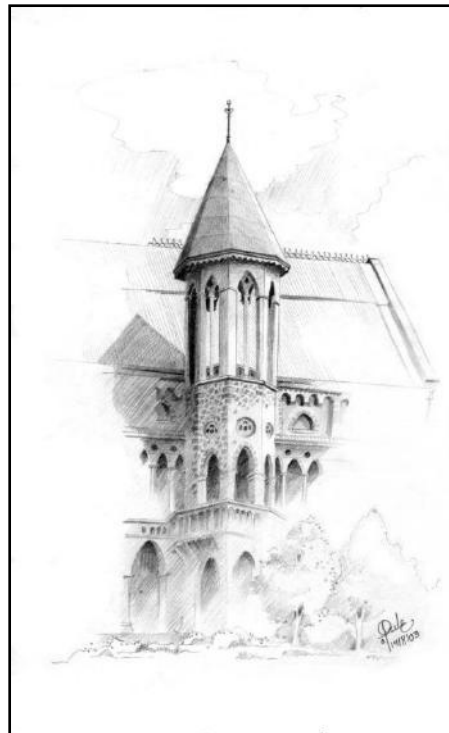


Fig. 2.2a: The Main Building of Deccan College (sketch by DevadattaPhule)



Fig. 2.2b: The Department of Archaeology and the museum (sketch by DevadattaPhule)

HISTORY OF THE ARCHAEOLOGICAL GALLERIES

All galleries of the Museum are located on the first floor of the Department of Archaeology. They are: H.D. Sankalia Memorial Gallery, Stone Age Gallery, Neolithic-Chalcolithic Gallery, Megalithic Culture Gallery, Early Historical Gallery, Sculpture Gallery, Epigraphy and Numismatic Gallery, Maritime Gallery, and Ethno-archaeology Gallery.

H.D. Sankalia Memorial Gallery

This centrally strategically located gallery topped with a dome is dedicated to the renowned, eminent archaeologist, Padma Bhushan H.D. Sankalia, who was also the founder of Archaeology Department. This gallery is dedicated to late Sankalia and set up in 1995. It houses fibre-glass bust of Sankalia and displays Sankalia's lifetime contributions to the discipline of archaeology. The most noteworthy display of this gallery is a vertically wall-mounted model of the Cultural Sequence (stratigraphy) of Nevasa, Ahmednagar district of Maharashtra State. This schematic cultural sequence at Nevasa, exceptionally designed and modelled to suit the need of the common man. It depicts sequence of cultures from Stone Age to Maratha-Muslim period. It almost covers and speaks about 4 lakh years of human occupation in the language of material culture and archaeological stratigraphy.

Stone Age Gallery

The Indian Stone Age gallery is an attempt to make familiar the unknown past to the masses. This has been achieved by way of displaying actual stone tools, bone-tools from the Paleolithic, Mesolithic and Neolithic periods from all nook and corner of India. The display of the material culture including photographs of rock-shelters and prehistoric paintings which are effectively displayed. It sheds light on the prehistoric life-ways and development from hunting-gathering to early farming stages of prehistoric man who had spent 99% of his existence on the Earth.

Chalcolithic Gallery

The Indian Protohistoric or Chalcolithic/ Harappan gallery is an attempt at bringing out the life-style of Chalcolithic and Harappan periods on the basis of cultural material uncovered during archaeological explorations and excavations. The same is presented in the form of diorama. It displays various categories of archaeological remains from Maharashtra, Rajasthan, Madhya Pradesh and Gujarat. Variety of pots, toys, jewellery, storage vessels, weapons, etc. reveal socio-economic life of the early farming communities of India and the First Farmer of Maharashtra.

Among other attraction in this gallery is a schematic model of the site of Inamgaon, which shows the cultural sequence of Chalcolithic period (1600-700 BCE) at Inamgaon. The excavations for twelve seasons were conducted and many new trends of archaeological research were set in motion at this site. The model also includes the remains of cultural features such as huts, hearths, dwellings and storage pits etc.

Megalithic Gallery

One of the best collections in the museum is that of the megalithic culture of Early Iron Age. The cultural remains of this gallery particularly come from the Vidarbha region of Maharashtra state. The collection includes weapons of iron, ornaments in copper for both animals such as horse and human beings, beads, pottery etc.

Another striking feature of this gallery is the replica of a cairn circle and an iron smelting furnace. Still another noteworthy feature is the oil-painting on a vast canvas depicting a reconstruction of life during an Early Iron Age Megalithic cultural tradition.

EARLY HISTORIC GALLERY

The investigations of the Early Historic culture by the Institute are going on since 1945 [Brahmapuri (Kolhapur)]. A good number of excavations and explorations are carried out in different parts of the country, especially in the state of Maharashtra. This gallery exhibits archaeological remains from Brahmapuri, Nasik, Dwarka, Maheshwar, Nevasa, Ter, Solapur, Kahali-Bhamhapuri, Nagari and Kasbapeth (Pune). Recent excavated remains of Bhon are also added. The antiquities include pots, bricks, votive tanks, a miniature terracotta Buddhist shrine from Nevasa etc.

SCULPTURE GALLERY

The Sculpture Gallery chiefly houses the plaster cast replicas procured from important museums such as National Museum, Delhi, Mathura State Museum, and Gujari Mahal Museum, Gwalior, along with a few original stone sculptures from the Ganga Valley. The cast replicas like those of Tara (14-15th century CE, Pune), and Vishnu (11-12th CE, Eastern India), Lion Capital (3rd century CE Sarnath, UP) etc. are master pieces and hence are of special attraction of this gallery.

Epigraphy/Paleography and Numismatic Gallery

Epigraphy is a study of inscriptions engraved on material like stone, copper etc. The legends on coins are also part of the subject; whereas, Paleography is a study of ancient writing systems. Inscriptions play a vital role in understanding the past society and their political, socio-economic and religious conditions.

The collection in this gallery is in the form of photographs and estampages of some important stone inscriptions and coins from different places. Various write-ups on the nature of disciplines like Epigraphy, Paleography and Numismatics; and comments on Girnar inscription, Gaya copper-plate of Samudragupta, Badami of Pulekeshi I are unique for laymen. It shows development of scripts like Brahmi. The replicas of Punch-marked, cast copper, Indo-Greek, Satavahana, Kshatrpa and Medieval coins are also on displayed in this gallery.

Maritime Gallery

This gallery is dedicated to Maritime activity and set up in 2013-14. The gallery is an attempt at bringing out the history of maritime to the masses.

Ethno-archaeological Gallery

Ethno-archaeology refers to the study of present-day communities in order to build models for interpretation of archaeological data. The gallery deals with the tribal communities of India. Two particular communities represented are Kuchabandhiya hunters of Uttar Pradesh and Gond community from Bastar region of Chhattisgarh and Madhya Pradesh. The gallery displays cultural material collected from these communities and placed in horizontal displays of wooden and glass showcases. The artefacts such as weapons, ornaments, figurines, musical instruments, religious objects, huts, traps for animals, masks, etc. belong to these communities. The vertical display incorporates write-ups pertaining to the discipline ethno-archaeology.

Ancient Geo-historical Maps:

Large-scale wall maps of Gujarat, Maharashtra and Karnataka show the identification of place-names mentioned in inscriptions and their modern equivalents. Similarly, a reconstruction of ancient Maharashtra and Gujarat administrative units for over a period of 1000 years (c. 100 BCE-1300 CE) have also been done successfully. This has been permanently displayed on the walls of the Central Hall, on the ground floor of the Department of Archaeology.

Brief Background of Megalithic Culture

The Megalithic culture of Vidarbha succeeds the Early Farming community of Chalcolithic cultures in the Deccan. This culture flourished during 7th-8th century BCE to 1st century CE (Joshi 2013). The material remains of the Megalithic culture came to lime light since 1850s. However the beginning of the research could be trace back in 1847 and the site was Takalghat. Recently it came to know that Takalghat was excavated by Stephen Hislop till his death in Sept. 1863.

The term 'Megalith' indicates a particular class of sepulchral or commemorative monuments which are distinct in their mode of architectural style. '*Mega*' means huge and '*lithos*' means stone thus meaning huge stone monuments. They are either simple or elaborate having a stone component in its natural form or dressed form.

Megalithic culture is nothing but a sum of aspects of the life-ways of folk(s) who had a tradition to build megaliths such as use of stone monuments or structure as part of their mode of disposal of the dead (Fig. 3.1). Megaliths were built throughout the world since Neolithic period, if not earlier. As far as south India is concerned the tradition of building megaliths had its beginning in the Neolithic-Chalcolithic period. Even today, in the eastern and central part of India the Megalithic tradition is traceable in remote areas; whereas in Maharashtra it is in the district of Gadchiroli that the tribe called 'Maria Gond' still practices Megalithic tradition. In fact, the tradition of Megalithic building was dead; and it re-emerged in a new mode of disposal of the dead in some parts of the region but it did not die out. The missing link, however, between the Megaliths of Early Iron Age and the Primitive Megaliths of the present-day Maria Gond tribe from Gadchiroli district is yet to be known.

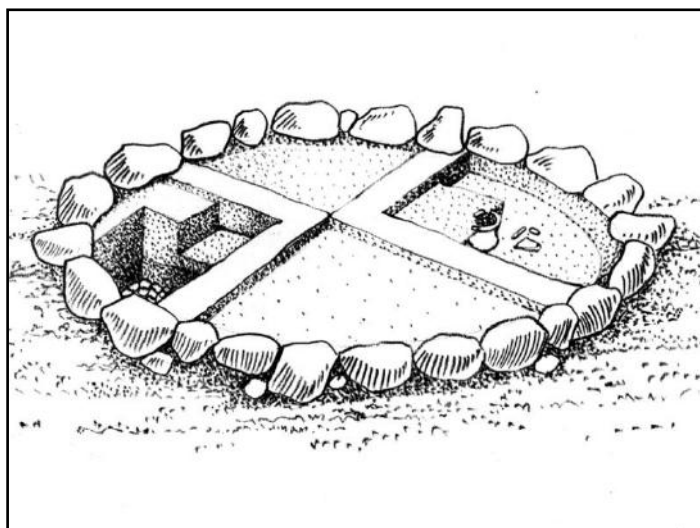


Fig. 3.1: Line drawing showing Cairn Circle with a layout for excavation, Megalithic Practice (a sketch by Devadatta Phule)

The Megalithic culture gallery mainly displays the cultural remains uncovered from Vidarbha region of Maharashtra State. However, Megalithic traditions from other parts of the country are also exhibited mostly through the medium of maps, charts, photos, sketches and a few artefacts.

The excavations of a number of sites of megalithic culture of Vidarbha for more than four decades have given ample evidence of the material remains of Megalithic tradition which flourished at the dawn of Iron Age. The remains of ceramics include the typical Megalithic Black-and-Red ware, the black burnished ware, the micaceous red ware and the painted black-on-red ware were noticed. Among the other objects a large number of iron implements, such as axes, daggers, arrowheads, lances, lamps, horse iron-bits, hoes, sickles, adzes, nail-parers etc. are also reported. Copper and bronze objects have also been found; these include bells with iron tongs, lids with bird finials, dishes, bowls, horse ornaments, etc. Ornaments of gold such as ear-rings, necklaces, beads, etc. have also been reported. The beads of semi-precious stones have also been recovered. All these findings are on displayed selectively. Major part of collection displayed in this gallery is based on archaeological excavations carried out by pioneer scholar late Professor S.B. Deo.



Fig. 3.2: Professor S.B. Deo exposing one of the Megaliths at Vidarbha region

Special Attraction of the Megalithic Gallery: The main attraction of the gallery is a life-size painting depicting the life-ways of the Megalithic community and their socio-cultural life, along with the rituals associated with burial of human remains. It gives fair idea of the Megalithic population of Vidarbha region during Early Iron Age.



Fig. 3.3: Painting depicting lifeways of Early Iron Age Megalithic Tradition (by Dr. Vijay Kakde)

Another noteworthy attraction is a model of a stone circle (megalith) demonstrating the method of excavating in intersecting quadrants. An added attraction of the gallery is a model, reconstructed on the basis of archaeological evidence, an iron-smelting furnace from the excavations at Naikund.

Design of the Megalithic Gallery

This gallery (Fig. 4.1; 4.2 and 4.3) has an entrance on the western side. There is another door opposite main entrance which serves dual purpose such as cross ventilation and lighting up the gallery.

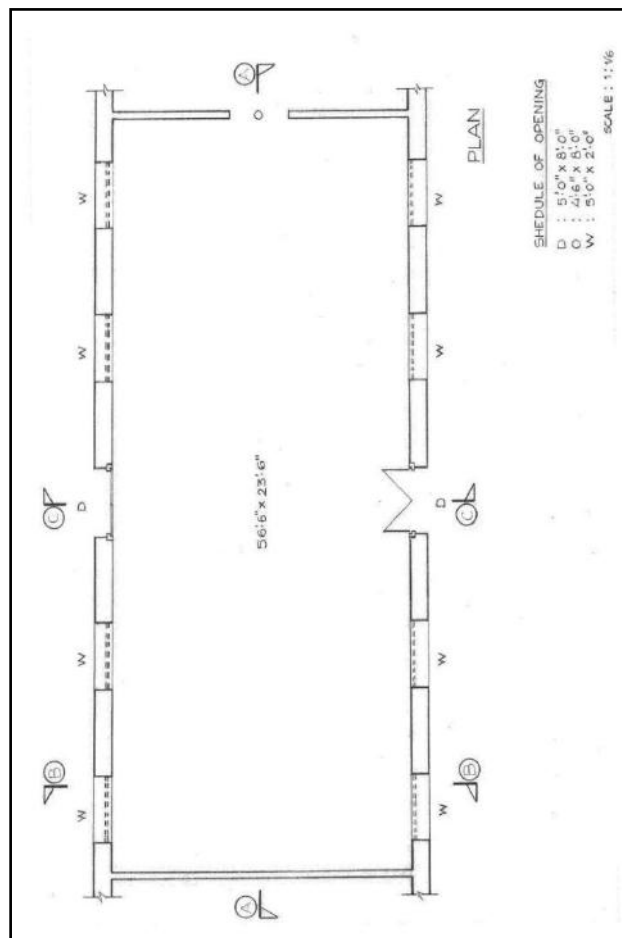


Fig. 4.1: Plan of Megalithic Culture Gallery

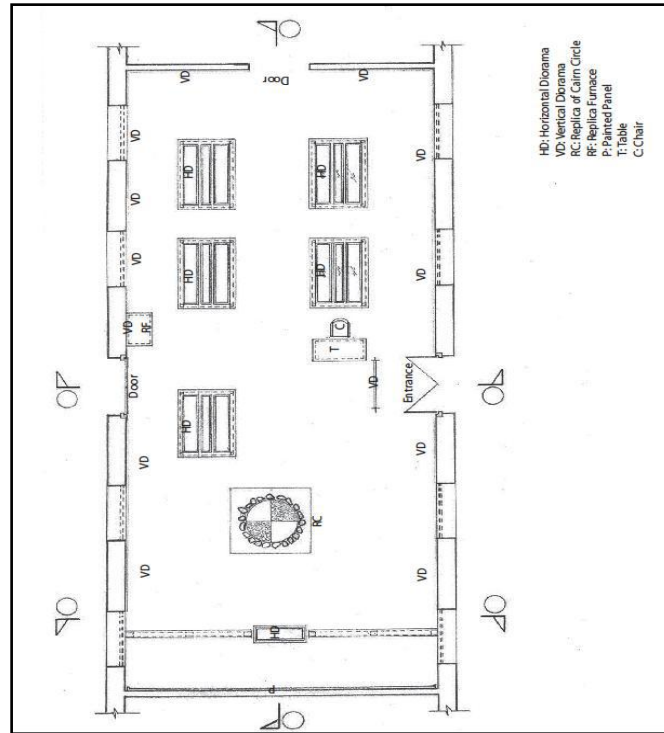


Fig. 4.2: Detailed Plan of Megalithic Culture Gallery

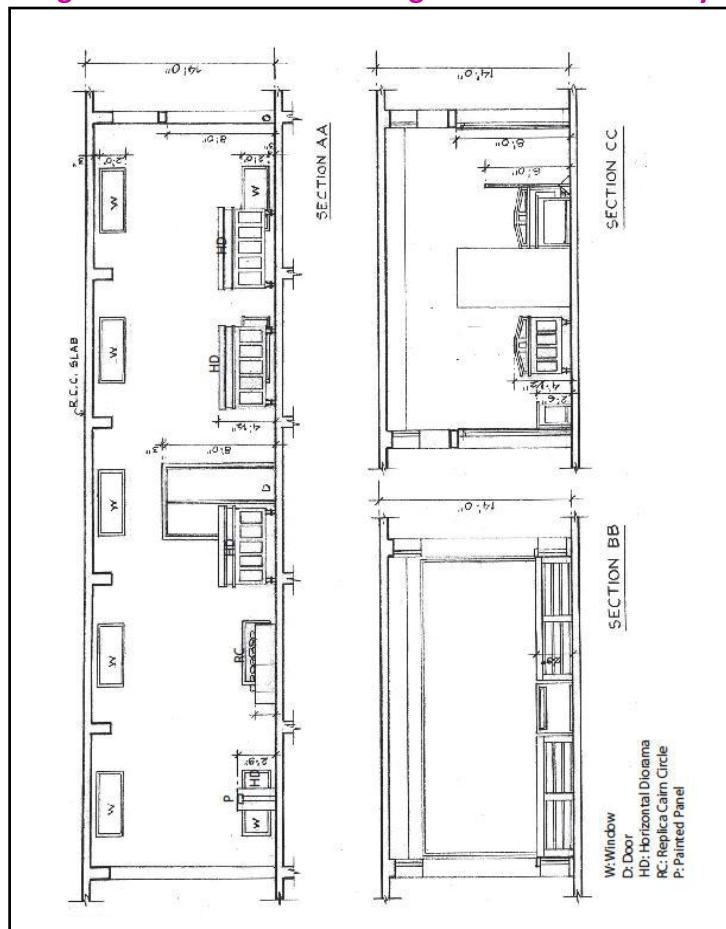


Fig. 4.3: Section and Elevation of the Megalithic Culture Gallery

Nature of Display Technique

This Museum being a cultural and educational center of the State, it aims at the presentation of materials for educating the masses, recreation and communication purposes. Museum is a mirror of the past societies which reflects the nature, culture, life-ways, art and culture of the bygone times. And hence a proper and effective plan is devised for dioramas and passages around the display. Equally important is the proper arrangements of the artefacts in the showcases with simple labelling are done here. The modern techniques of lighting are helpful in effective grasp of the story behind the artefacts. The success of a museum lies in communicating very essence of the past societies.

Here an attempt has been made to record the display techniques by line drawing of the megalithic gallery for the better understanding of the layout. The vertical dioramas in the gallery provide a brief outline of excavated Megalithic sites both in Vidarbha and Southern Deccan through write-ups, maps, line drawing, photos. Besides, the living megalith practices of the aboriginals as found among the tribes of North East India, among them the MadiaGonds of India and the Nias of Indonesia have also been depicted on the vertical dioramas. The study of living megaliths and the authors of these megaliths are helpful to interpret the past life-ways of society.

The horizontal display shelves in the gallery are arranged in two rows (Fig.4.4 and 4.5) in the middle of the gallery-room. The shelves of the showcases are made of wood with a glass top. The selected excavated materials are placed in six showcases. The showcases display a collection of selective artefacts of iron and copper, including pottery.

Beside the board and showcase display, there are some replicas which provide a glimpse of the technological development and nature of burial practice. The replica of iron-smelting furnace is placed adjacent to eastern door of the gallery; whereas the replica of cairn circle is housed in the northern side just in front of the painted panel. The large painted panel along with a model of stone circle a reconstructed replica of iron-smelting furnace shed light on the life-style of the contemporary society.



Fig. 4.4: Vertical dioramas of the Megalithic Culture Gallery



Fig.4.5b: Horizontal dioramas of the Megalithic culture Gallery



Fig. 5: Replica of Cairn Circle in the foreground and Painting (by Dr Vijay Kakde)

Classification and Labelling

Labelling play a significant role in effective museum display. They provide necessary and important information related to display of artefacts to the visitors, communicate with them within a short period. And hence the labels should be well written with accuracy.

The labels for the artefacts on display in the various galleries, particularly the Megalithic gallery at the Deccan College museum are of several kinds, including printed, typewritten and stencilled ones as discussed below.

Labels of the Artefacts

These labels are placed adjacent to the artefacts.

a. Group Labels

The group labels provide general information regarding a group of artefacts.

b. Case Labels

The case labels are helpful for the identification of all the objects, and in a single show case.

c. Section Labels

They deal with the subject matter and themes presented.

d. **Write-ups, graphs, diagrams** and **graphic representation** are some of the type of labelling technique used.

Each display has bi-lingual labelling, namely in English and Marathi. Besides labelling the artefacts, their categories on the basis of function and material such as weapons, utensils, ornament and iron, copper, gold object are added while labelling.

Journey of Megalithic Cultural artefacts in Portraying the Early Iron Age Megalithic Cultural Heritage

Beginning of the megalithic research in Maharashtra was done by Stephen Hislop at Takalghat_Khapanear Nagpur. The problem-oriented research was initiated by S.B. Deo at Takalghat-Khapa. Number of artefacts and ecofacts were recovered from the excavations and explorations. Particularly the excavated artefacts are displayed in the galleries. Though these material remains are arranged in some definite scheme. It also made an attempt in portraying a cultural heritage of the past early iron age megalithic society.

The cultural remains of the Megalithic community, both from surface and from excavated sources, revealed the then technological skills and the progress of megalithic community of Vidarbha. It is discernible especially in three major fields, namely metallurgy, ceramics and bead-making. A numbers of artefacts in the form of weapons, ornaments, and utensils speaks about the advanced quality and variety within artefacts. According to archaeologists, the overall evidence revealed that the Megalithic community can be regarded as a pioneer in introducing an iron technology in Vidarbha (Fig. 6.1) and South India. In view of this the extraction of iron from ores was one of the prime activities of the community. The eastern part of Vidarbha has reported largest source for iron ores and other minerals. The ample source for the iron ores combined with inventive nature of the community gave way to the production of equipments' and tools in iron which could stand and evolve with the advance of time.

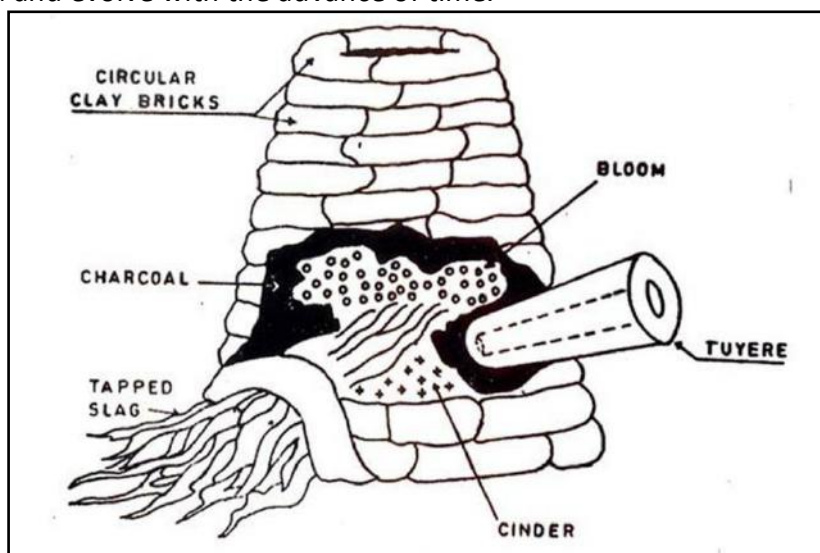


Fig. 6.1: Iron-Smelting Furnace from Naikund excavation (Drawing Courtesy V.D. Gogte).

As well they had advanced knowledge in copper and gold technology. The artists of this period were advanced in their professions. The superb artisanship reflects from decorative utensils in copper and the ornaments of copper and gold. The most noteworthy examples are copper horse ornaments (face) (Fig. 6.2a and b) and decorative lids with bird finial and the bimetallic dagger. The use of gold was restricted to the ornaments like necklaces and ear-rings (Fig. 6.3). One of the components of the necklace made out of gold leaf illustrates the skill in this field too. Spraying of the ornaments of gold and copper for funerary purpose reflects two aspects of social life: these grave goods were considered to be the items symbolizing the status of the individuals and reflect aesthetic sense of the society (Joshi 2013).



Fig. 6.2a: Copper Horse Ornaments

Fig. 6.2b: Model Horse with Ornaments (Courtesy: Nagpur University, Nagpur)

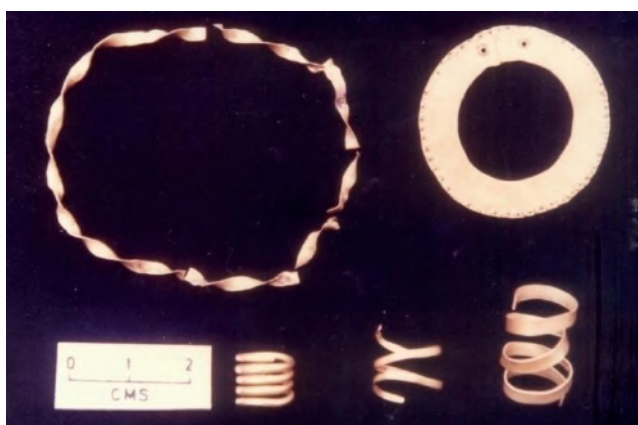


Fig. 6.3: Gold Ornaments (Courtesy P.S. Joshi)

Likewise they were expert in ceramics too. All of the ceramics are found to be wheel-made. Typical black-and-red ware and the micaceous red ware are the diagnostic ceramic types of Vidarbha Megaliths. The unique decorative lids with birds and goat motif in black burnished ware

and its counterpart in copper (for-example bird motif) are the specimens which exclusively belong to the Megalith Builders of Vidarbha region.

Uniqueness of the megalithic artist was also found in bead-making. A numbers of beads are found in the most excavated sites with numerous varieties. Finished, unfinished beads, debitage, and furnace (fire-hearth) are good indicators of bead-manufacturing centre at Mahurjhari and Raipur — both sites are close to Nagpur.

The subsistence pattern of the community was based on a dual economy (agro- and pastoral). The sites like Bhagimohari, Takalghat-Khapa, Naikund and Khairwada had agro-pastoral mode of subsistence, in which both agricultural and pastoral products remained the means of their livelihood. A majority of sites like Mahurjhari, Borgaon and Raipur, preferred 'specialized pastoral mode of subsistence'. This nature of dual economy made the Megalithic community of Vidarbha prosperous and probably self-sufficient.

Faunal remains and ornaments of horse speak about the role and importance of horse in the megalithic community of Vidarbha. Probably, the horse was used in management of the subsistence economy pattern including transport/trade activities. It might be quite possible that dual economic subsistence pattern and specialization in art and crafts were efficiently and successfully organized due to the use of horse for the trading activity among the society.

Unique and Exclusive Features of the Museum:

Provision for research activities for students, researchers in the form of repositories of explored and excavated material;

One-day workshop is organized by the museum for school Teachers, once in a year, particularly in July;

Temporary/Provisional Exhibitions is occasionally organized by the museum in various institute, village, seminars and conferences, etc.,

Cultural Heritage Awareness

Life-sized Model of Cultural sequence of Maharashtra in general as well as in particular clearly define the concept of stratigraphy in archaeology.

Painted Panels depicting the life-ways of the particular society in their respective galleries.

Models are helpful in understanding their technological advances.

CONCLUSION

On the basis of archaeological evidence it is inferred that the megalithic community possibly had social stratification based on their profession; for instance artisans could be categories as – – ironsmith, coppersmith and goldsmith– – and potter. The divisions of craftsmen possibly had composition such as carpenter, cobbler and that of lapidary art. The building of various categories of funerary monuments helps to determine the possible status of the individual (s) and group (s) within the socio-economic class structure of the Megalithic community of Vidarbha.

In brief, the gallery that showcased the artefacts of Early Iron Age Megalith Builders of Vidarbha. It demonstrates a journey of Early Iron Age Tradition of artefacts as well as portrays the Cultural Heritage-

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