




10 STAR ARTEFACTS OF IHC

S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
1.	<p>Head Of Buddha Late 8th – early 9th century CE, Shailendra Period Andesite with Original wooden stand dating to the 1910s Indonesia</p> 	<p>Early Contact: Interactions Between South And Southeast Asia</p>	<p>An outstanding volcanic stone sculpture of a Buddha Head depicted with a full, round face, downcast eyes, arched eyebrows, raised urna, “bow-shaped” mouth, aquiline nose, distended earlobes and large, flat hair curls turned clockwise covering the head and ushnisha. The overall appearance conveys the meditative state of The Enlightened One. The sculpture still mounted on its original wooden stand from the 1910s. This exceptional Buddha image is a prime example of the superlative quality of the arts of Central-Java at the pinnacle of the Shailendra dynasty at the turn of the 9th century.</p> <p>This work closely resembles the seated Dhyani Buddhas that punctuate the circumambulatory terraces of Borobudur. Borobudur, one of the greatest Buddhist monuments in the world, is a colossal late 8th to early 9th century stupa-like edifice built in the form of a three dimensional mandala. There, pilgrims would embark on a spiritual journey gradually gaining wisdom and merit as they progressed from one terrace to the next.</p>	<p>Collection of Indian Heritage Centre</p>

S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
			<p>Stylistically, the facial features of the Buddha sculptures of Borobudur remain close to the Post-Gupta style of Northern India with their mouth and eye lids shapes or hair in “snail-shell” curls obviously inspired by the great classical style of the Subcontinent.</p>	
2.	<p>Standing Shiva and Parvati 12th/13th century CE, Chola Period Tamil Nadu, India</p> 	<p>Early Contact: Interactions Between South And Southeast Asia</p>	<p>These Chola bronze figures of the divine couple, Shiva and Parvati, adopt graceful postures reminiscent of Indian classical dance. The spiritual symphony between two is mirrored in the aesthetic and perfect proportions of the figures with the precise placement of Parvati's headdress under Shiva's upper left hand and in the complementary juxtaposition of Parvati's <i>tribhanga</i> (or tri-bent pose) with Shiva's <i>samabhanga</i> (or equipose).</p> <p>The two bronze figures were produced using the <i>cire perdue</i> or lost-wax process, in the district of Thanjavur, the capital of the Chola kings who ruled over parts of south India between 10th – 13th centuries CE. They were made in accordance with the <i>Shilpa Shastra</i> (or</p>	<p>Collection of Indian Heritage Centre</p>




S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
			<p>book of rules) which guides sculptors reproducing images of the deities. As the <i>cire perdue</i> process requires all moulds to be broken after production, each sculpture is unique and one of its kind. While smaller bronze figures are used during temple festivals, the larger bronzes are often affixed at temples for worship.</p>	
3.	<p>A Chettinad Doorway Late 19th century Wood Chettinad, Tamil Nadu, South India</p>	<p>Roots And Routes: Origins And Migration</p>	<p>The region of Chettinad in the Southern Indian state of Tamil Nadu is the region of origin of the Chettiar community of business or the Vaishya caste. The Nattukottai Nagarattar Chettiars are among the early Indian migrants to the Southeast Asian region with Business establishments in Vietnam, Myanmar, Malaysia and Singapore. Their migration, and establishment of money lending business in Singapore-Malaya in particular are of special significance to IHC. Their presence in the Straits Settlements can be traced to the early 18th century onwards.</p> <p>A unique feature of the Chettinad region is the palatial residences with extraordinary architectural design and layout. These are</p>	<p>Collection of Indian Heritage Centre</p>

S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
			<p>vernacular domestic architectural forms with traditional and European decorative and structural features. The most magnificent elements of such homes are the front and central doorway frames, doorjambs and double doors, pillared hallways and courtyards. The wooden double doors here set in an elaborate wooden frame are awe inspiring in detail and size. The houses also bear very elaborately carved Burmese teak pillars which were carved by the local craftsmen. The proposed is a rare example of such a doorway which is in excellent condition.</p> <p>The iconography, carving style and artistic expression of the Chettinad doorway are testimony to the influence of Nayaka religious art and architecture on the Chettinad region and its artisans. For instance, a well-known Nayaka motif is the rider on a prancing horse intertwined with carvings of flora and fauna including the mythical creature – the <i>yali</i>. The carvings on the doorframe are in close resemblance to mural paintings of the Nayaka palaces. Furthermore, the doors are also similar to temple doors as seen in Tamil Nadu, Karnataka and other parts of southern India.</p>	




S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
			<p>This doorway bears an impressive total of 5000 carved figures. The figure of Gajalakshmi occupies a central position in the carved doorframe; in keeping with popular tradition. Other oft repeated motifs such as that of Vishnu on Garuda as well as Rama with Lakshmana and Sita are also found in this doorway.</p> <p>Such central doorways, scholars note, are embellished with religious iconography, marking the threshold through which the family member or visitor passes from the exterior unprotected space into the perceived sacred private space of the patriarchal lineage of the house.</p>	
4.	<p>A Tiled Islamic Façade 1315AH/1897-8 CE Painted Tile Multan, Pakistan Partly funded by Dr Shahzad Nassim</p>	<p>Roots And Routes: Origins And Migration</p>	<p>Traditional architecture in the South Punjab region is strikingly beautiful, embellished with <i>nawashi</i> (fresco secco, wall paintings), <i>shishakari</i> (mirror work), <i>kashikari</i> (tile work) and lacquered <i>naqashi</i> wooden ceilings. Funerary structures and mosques, were constructed from the beginning of the Sultanate period (13th century), they best exemplify decorative buildings of the Multan and South Punjab region. This is an elegant mosque façade from the Multan region, consisting of a central portal</p>	<p>Collection of Indian Heritage Centre</p>


S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
			<p>entirely covered with over one hundred tiles, flanked on either side by two smaller entrances, also made up of tile decoration. It is a monumental example of the <i>kashikari</i> (tile work) employed in the Multan region. The entire colour scheme plays on variations of underglaze cobalt and turquoise blue on white slip reflecting Persian influence. The colours are also thought to have symbolic significance to enhance the primary concepts of Sufi Islam, that of oneness in the universe, purity and equality. The decoration is 18th century Mughal style.</p> <p>The central portal consists of a double arch, one with scrolling floral decoration in turquoise and white on a cobalt blue ground below a large central panel bearing the following inscription:</p> <p style="text-align: center;">‘This house of God, which is excellent Was built anew by Sayyid Ya’qub Its date was determined as: ‘It is adorned like Paradise Garden’ 1315 (AD 1897-8)</p> <p>This artefact represents the cross-cultural interaction between Saffavid Iran and Mughal India and how artistic and technological influences flowed both ways</p>	





S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
			<p>between the regions. It also situates the role of transnational trade over land between west Asia and India that passed through Multan from the 17th century onwards. Besides its religious connotation to the Muslims of south Asia and west Asia, it resonates as a symbol of Islamic trade relations within Asia that were carried out over land and sea. Through Hadramaut in Yemen, trading ports in Persia and Arab states, ships plied with goods such as dates, coconuts, dyes and much more but also brought religious practitioners who after a short sojourn in Gujarat, sailed to Malacca bringing Islam into Southeast Asia through this route. The land routes saw trade developing between Mughal India and Saffavid Persia during the 17th century. Multan rose to importance as a gateway of trade through Sind and has not ceased its importance. Multan is well-known for its ceramic industry besides Persia and Turkey, which specialises in white slip and cobalt blue and indigo blue floral and geometric surface decorations that occupy the facades of many mosques in Multan.</p>	



National Archives of Singapore

S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
5.	<p>Silver spade presented to P. Govindasamy Pillai by Holy Tree Bala Subramaniam Temple, Naval Base, Sembawang 24th January 1970</p> <p>Silver Singapore</p> 	Pioneers: Early Indians In Singapore And Malaya	<p>A native of Thanjavur District, Tamil Nadu P. Govindasami Pillai, popularly known as PGP, in his teens, left home and boarded a ship to Singapore, landing at Tanjong Pagar in 1905. Here he worked at a department store which he later bought over and established P.Govindasamy Pillai or PGP Stores. An ace money manager he gradually saved and expanded into other businesses including textile shops, flour and spice mills. The present day Little India Arcade is where the erstwhile PGP chain of saree shop and supermarket stood. He was also a noted philanthropist, a prominent donor to the Sri Srinivasa Perumal Temple, founder-member of the Indian Chamber of Commerce (1937), and a Justice of the Peace (1939). This spade was given to PGP in recognition of his contributions to the Holy Tree Bala Subramaniam Temple, Naval Base, Sembawang, 24th January, 1970</p>	On loan from Mr P. G. P. Ramakrishnan
6.	<p>Malay State Guides Armour Pouch Badge 1865- early 20th century Brass Singapore/Perak</p>	Pioneers: Early Indians in Singapore and Malaya	<p>A Sikh Police Contingent (SPC) was established in Singapore following their arrival from Punjab on 26 March 1881. These policemen were stationed all over Malaya to maintain law and order. The SPC was</p>	On loan from Mr Sarjit Singh s/o Naranjan Singh

S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
			<p>disbanded in 1945 following the end of WWII. In addition to the SPC, the Tanjong Pagar Dock Company maintained a Dock Police Force comprising of Sikh recruits.</p> <p>During the 1930s, Sikh police forces were stationed at the naval base in Sembawang and the royal Air Force airbase in Seletar. The Sikhs were also an integral part of the British Indian Army posted in the Straits Settlements although they were later replaced by the Gurkha contingent in Singapore following India's independence.</p>	
7.	<p>A pitcher with late Mr G. Sarangapany's name engraved on it 20th century Silver Singapore</p>	<p>Social And Political Awakening of Indians In Singapore And Malaya</p>	<p>G. Sarangapany, titled Thamizhavel, arrived in Singapore in 1924. A believer of Periyar's principles, he played a key role in extending the Self-Respect Movement to Singapore and Malaya and became the agent for distribution of the movement's magazine <i>Kudi Arasu</i> in British Malaya. He later helped arrange Periyar's visits to Singapore and Malaya.</p> <p>He was an active writer and publisher in his own right. In 1929 he set up the Tamil magazine <i>Munnetram</i>, and <i>Tamil Murasu</i> in 1935.</p>	<p>Gift of Ms Rajam Sarangapany (Collection of Indian Heritage Centre)</p>

S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
			<p>Through his writings he promoted the principles of the Tamil reform movement. He encouraged Tamils to make Singapore their home, helped them gain citizenship and championed for the cause of the Tamil language to be recognised as one of the national languages in Singapore. This is a collection of archival photographs, documents and personal artefacts from the collection of G. Sarangapany's immediate family, donated to the Indian Heritage Centre by his daughter Ms Rajam Sarangapany. The late Mr G. Sarangapany had brought this pitcher with him from India when he first came to Singapore.</p>	
8.	<p>Treadle Printing Press (The Arab) Mid 20th century Penang</p>	<p>Social And Political Awakening of Indians In Singapore And Malaya</p>	<p>Communities from the south Asian subcontinent held strong political, sentimental and economic ties with their home country. Anti-colonial activism, inspired by the visits of nationalist and sub-ethnic nationalist leaders, resonated in the region too. The broadcast and print media were primary sources of information from the subcontinent.</p> <p>A strong print culture had evolved in Singapore and Malaya in the late 19th century and 20th century, including media publications as well as</p>	<p>Collection of Indian Heritage Centre</p>

S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
			<p>writings in the form of poetry, novels, short stories and dramas. Local printing firms published newspapers and books written and edited in the region. This is a printing machine that was in use in Jothee Printing Press, Penang. This printers and stationers firm was founded in 1935 by Dato' S. Letchumanasamy who was born in Tamil Nadu in 1916 and arrived in Penang when he was 10 years old. After setting up this printing press, he went pursued a career in politics and became a pioneer of the Malaysian Indian Congress (MIC). In the 1940s, he also published a Tamil newspaper; the paper's first editor was Athi Nahappan who later became a Malaysian deputy minister. During the 1960s, Dato' Letchumanasamy diversified his business to include cigar making, a grinding mill, a sundry and a stationers' shops.</p>	
9.	<p>Plaque presented by Singapore Council for Women to Mrs. Shirin Fozdar in recognition of her contributions 1988 Pewter Singapore</p>	<p>Making Of The Nation: Contributions of Indians In Singapore</p>	<p>Shirin Fozdar was a staunch advocate of women's rights. Of Indian origin, she arrived in Singapore in 1950 with her husband. In 1953, she was the force behind Singapore's first girls' club at Joo Chiat Welfare Centre teaching women English and arithmetic. She also played an important part in the formation of the Muslim</p>	<p>Gift of Mr Jamshed K.Fozdar and Mrs Parvati Fozdar</p>

S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
			<p>Syariah court in 1958. She was elected the Honorary Secretary of the Singapore Council of Women (SCW) in April, 1952. In her role as the Honorary Secretary of SCW she also played a key role in the drafting and establishment of the Women's Charter in 1961. In addition, her role in the Women's movement was a pioneering effort in establishing Southeast Asia's Baha'i community. This is a commemorative plaque presented to Shrini Fozdar in 1988 by the Singapore Council of Women's Organisations "in recognition of her valuable contribution to women's cause."</p>	<p>(Collection of Indian Heritage Centre)</p>
<p>10.</p>	<p>Ukulele Late 20th century Singapore</p> 	<p>Making Of The Nation: Contributions Of Indians In Singapore</p>	<p>Alex Abisheganaden hails from a family of musicians -- the Abisheganadens, an Indian Christian family who trace their roots to the Thanjavur District in Tamil Nadu. A classical guitarist and double bassist he was awarded the Cultural Medallion in 1988. According to an article on Alex Abisheganaden published in Singapore Infopedia, "Alex credits his late brother, Gerard, a fine amateur pianist and cellist, as his greatest influence in music. His first memories of music are hearing his father playing Christian hymns on the violin in the early hours of the morning and classical singing on</p>	<p>Gift of Alex Abisheganaden (Collection of Indian Heritage Centre)</p>



S/N	Artefact and Image	Gallery	Significance	Credit Line / Source
			<p>Geoffrey's gramophone records in his Buffalo Road home. At 15, he inherited Gerard's guitar and taught himself to play using merely a textbook, the <i>Ellis Through School for Guitar</i>. Armed with the basics of playing classical guitar, he attained a technical proficiency equivalent to Grade Six on his own steam. Among Abisheganaden's earliest performances was his guitar playing with the Indian National Army's Band at the Azad Hind Radio Station during the years of Japanese Occupation; this being a rare opportunity for earning during the turbulent years.</p> <p>An educationist by profession, Abisheganaden dedicated much of his life to popularising guitar playing. Among his attempts to promote classical guitar playing was his production of the programme <i>Music Making With The Guitar</i>, which was broadcast on national Education Television (ETV) in 1970 and 1971. Abisheganaden also founded the Singapore Classical Guitar Society and was it's the primary force behind it for over two decades. This is a ukulele from the collection of Alex Abisheganaden. Abisheganaden was gifted the ukulele by his students.</p>	

A Heritage Institution of



National Archives of Singapore