

# Pathemari

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## Narratives of a fizzy past



OF TIMES GONE BY

FROM  
THE EDITOR

Heritage sites have enamoured civil society especially the conservationists who are apprehensive and involved about their upkeep. We as Intachers belong to this fraternity, with conservation of heritage sites both human-made and natural the leitmotif of our association. And in this issue of Pathemari our spotlight is on heritage sites in and around Kozhikode.

Kozhikode itself is a heritage city, primordial and ancient. Every corner of this city boasts of a past, many a time unknown and unexplored. Just visualize the Kozhikode beach, the sea, the sands, the old piers, the city streets... so on and so forth... all have tales to narrate of a fizzy past. And our temples, churches and mosques stand tall for their historicity not to say of the Silk Street, Valiangadi, and the locations of the Kovilakams (Palaces) of the Zamorin Rajas. Travel to the suburbs – Payyoli, Koilandi, Vadakara..... there are invaluable heritage sites galore that enchant the locals and the visitor as well.

Our chapter members take this opportunity to highlight some of our valued heritage sites.....

Mr Deva Kumar writes the theme article for us, Dr A K Kasturbha speaks about the traditional pond, the *chiras*, and our artiste- member Naveen Kumar explores the heritage in traditional Kerala murals. Mr Manzoor talks about the Canoly Canal, the waterway built by the British and a major source of transport. Col Hunt's narrative is on the Annie Hall, a reminder of the Theosophical Society that once was the centre stage of the Freedom Movement in Malabar and takes one back to Dr Annie Besant's connection with Kozhikode. Mr Dileep takes us to the priceless megalithic sites in Malappuram District.

We take this opportunity to express our deep gratitude to our esteemed Chairman Guptaji for extending his unstinted support to our chapter all along. Our thanks also go to Intach Delhi, for the assistance provided to publish Pathemari. The enthusiasm and interest of our members in the publication of the newsletter has been the mainstay all along.

So long friends till the next issue...

*Maleeha R*  
**Maleeha Raghaviah**



## PANDEMIC CHALLENGES

## CONVENOR'S MUSINGS

The last six months after the release of the Pathemari issues 17 and 18 was a difficult period for us. I was at Delhi during the greater part of February 2020. Earlier Co-Convenor Archana Kamat was away in the US for some time. All this upset our planned activities for the second half of the financial year 2019-20.

During our stay at Delhi Maleeha and me spent a day at the INTACH office at Lodhi Gardens. It was a happy experience to renew our acquaintance with our Chairman Gupta ji and the heads of divisions. We are thankful for the warmth and affection as well as the significant insights that we received during our conversations.

Soon after our return from New Delhi, the Covid 19 pandemic erupted and developed into unexpected proportions. We are waiting and watching. Normal functioning of the chapter will be affected. Activities that we plan to take up should take into consideration the restrictions particularly on social distancing that we are expected to follow. For some time, even our monthly meetings will have to be through video links. The forthcoming AGM will be in zoom mode. Our Chairman has agreed to participate. We will use technology to cross the distances.

During the last half year, we were able to conduct two functions. One was Gandhi @150 held on January 21. It was nice to see our beloved Father of Nation's profile appearing

through the pens and brushes of the young artists. The second programme was a heritage tour organized for students of classes 7 to 9 in collaboration with the mentoring group called 'Koottukar' (Friends). About 30 students along with mentors participated in the full-day programme. K Mohan, our former Convenor was the tour guide.

Mr. Mohan's book 'A Tourist Guide to Calicut', has gone for print. We are eagerly looking forward to its release.

This issue of Pathemari takes a look at heritage sites in and around Kozhikode. Intachers were asked to identify and research on the heritage sites in and around them and prepare short write ups. Members have actively participated in this venture I am thankful to each and every member who contributed to this issue.

As I pen these lines, media is full of pictures of protest and uprisings in the United States mainly emanating from the cold blooded killing of an Afro-American, George Floyd under the knee of a white policeman in Minneapolis, United States. The other pandemic appears to be – obviously, racism.

This issue is dedicated to George Floyd whom we believe has not died in vain.

Shanthi, shanthi shanthi.

*jai*

Jaiprakash Raghaviah

## WHEN HERITAGE SPEAKS TO US

**Devakumar Thenchery**

It is said that with the demise of an old man, a library of hundred books is lost. Same can be said in the case of historic buildings also. If we look back to history, human beings started the social life thousands of years ago. They created plenty of architectural masterpieces, preserved and revered Nature. The life of each human is a reflection of a plethora of messages to the world. In other words, all those resources that are handed down to us by our ancestors is known as heritage. This heritage can be tangible, intangible or natural. If we are patient enough to pay attention to a heritage property, if we can sharpen our ears, we can hear a number of stories.

India is a country rich in heritage of every type. From the Sanchi Stupa of the 3rd Century BCE to the colonial buildings of 19th and 20th Century AD, from the timber building techniques of Kerala to the mud architecture of Rajasthan, all reflect the rich heritage workmanship of the country. The construction technology, traditional knowledge system, proportion system, traditional management system of construction, etc were very different than what we see now. Bernard Fielden famously suggests that a historic building is one which gives us a sense of wonder and makes us want to know more about the culture and people who produced it.

Let's zoom down to Kozhikode and look at the example of the Tali Temple; which is famous for its proportions, intricate wood carvings and which has a history of hundreds of years. It says the brave stories of the Zamorins, how they constructed the temple, how they gathered the building materials from the surroundings and how they managed to get the skilled masons to construct it. It is believed that a *Koothambalam* (Auditorium for performance of dance) had also existed in this temple, but was destroyed by fire, plinth of which can be seen in the south east corner of the temple complex.

The Kuttichira mosque in Kozhikode says the story of how the local carpenters modified the traditional

knowledge system of temple construction to build a mosque. Like this, there are many structures which are listed and unlisted, protected and unprotected around us. As model citizens, our duty is at least to understand the heritage around us.

Further to illustrate, another entity is natural heritage. The notion of conservation of built heritage became powerful during the wars. But we are still not completely aware of the importance of conserving the natural heritage sites. The big water bodies such as the Mananchira, and the Tali temple tanks, the Kuttichira pond, Muchukunnukotta step well, etc are good examples of water resources and their role in the eco system. The sacred groves at the Poyilkavu Temple near Koyilandy, the Vallikkattukavu near Kakkur, the Thurayil Bhagavathy temple, etc are the habitats of rare fauna and flora and also good examples of natural heritage sites around Kozhikode.

Cultural landscape or map of any region is incomplete without including the intangible cultural heritage. The belief system, mythology, oral tradition, performing arts, traditional knowledge system of each art form and practices in the region create a sense of wonder in us. In fact, it is the intangible cultural heritage which integrates all aspects of our heritage.

To sum up the brief discussion, emotional attachment is essential to understand and maintain any type of heritage. We should strive to be imaginative and sympathetic to any heritage property. **The different emotional values; wonder, identity, continuity, respect, symbolic or spiritual values embedded in it is too high and we should make them intact to continue to tell the story, the story of heritage of our predecessors.**

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# The Theosophical Society's roots in Kozhikode

**Col James Wesley Hunt**

A home that is the 'gurukulam' of the Theosophical Society and the Home Rule movement in Malabar continues to exist on the Annie Hall Road, adjacent to the Annie Hall in Kozhikode, an edifice entwined with the cobwebs of history, allegorically as well as literally. Besant Ashram is the heritage home that is calling out for a revamp. It belonged to Manjeri Ramaier, a doyen among the many social reformers Kozhikode city had seen in the first half of the last century. Repairs to assuage the damages caused by time need to be carried out. This task was once undertaken by Manjeri Sunder Raj, the current owner and grandson of Manjeri Ramaier. The municipality widened the narrow lane in front and rechristened it Annie Hall Road.

The Theosophical Society played a significant role in the social and political renaissance in Kerala and its branches were set up in almost all cities with Kozhikode being a pivotal centre. Manjeri Ramaier who was a lawyer, social reformer, and freedom fighter was the founder of the Theosophical Society in Kozhikode.

At a point of time in history when inequality and abhorrent customs were rampant, Besant Ashram was the platform from which strong voices were raised, revolutionary ideas were born and radical actions taken against such oppression. The principles of theosophy propounded by Dr. Besant influenced the educated masses of Kozhikode known for its amity between cultures. Malabar nationalists who were part of the Malabar Congress Committee took it up seriously. Ramaier embraced Buddhism and became a theosophist. He formed a league of liberal Brahmins or the Bharat Samaj.

The Ramaier home is renowned for its closeness and proximity to many illustrious persons including Dr Annie Besant, the British lady who provided



wings to India's Independence aspirations through the Home Rule Movement. Ramaier was a staunch proponent of the Besantine Home Rule League as opposed to the Tilak wing of Home Rule. He was the president of the local chapter which had a huge membership, while K P Kesava Menon was secretary. Ramaier slowly withdrew from the scene after Dr Besant was rebuffed at a meeting in Manjeri in 1919.

Dr Annie Besant, who in connection with the Theosophical Society movement, came to Adayar in Chennai in 1896 also visited to Kozhikode. The activities of the Brahma Vidya Sangham (Theosophical Society) commenced at the Asoka-Shankara lodge built adjacent to his home by the Society's follower Manjeri Ramaier, along with his colleague Bamblasseri Ravunni Menon.

Manjeri Ramaier bought the land for building the Annie Hall from Kallingal Madathil Rarichan Moopan, an affluent landowner of Kozhikode. Annie Hall, the home later became Besant Ashram. The Kallingal Madathil family's Kallingal Bhagavathi Temple, which later attained fame through K N Ramadas Vydier and the Nalluveedu paramba which lay opposite and where Manjeri Ramaier's house was situated, were all owned by Rarichan Moopan. There was a special room for Dr Besant atop Ramaier's house. Bishop C W Leadbeater, close friend, associate and member of the Theosophical Society too had stayed at Besant Ashram. It was during their stay at Besant Ashram that Dr Annie Besant and Leadbeater authored the book 'Invisible Helpers'.

# Conolly's dream and birth of a canal

## M Manzoor Moopan

Calicut (Kozhikode) city has an illustrious past. It was a centre of international trade. The Zamorin, the ruler of kingdom traded in spices and other commodities with the Arabs and Europeans. The Zamorin allowed the European traders to build their own godowns in certain parts of his territory to procure and store the spices before exporting it to their own country. The river navigation through the inlands helped them to reach the interior regions of the State where the spices grow abundantly. Rivers of east-west direction helped them to reach the inner part of the country. Calicut was the seat of the district collector of the erstwhile Malabar District during the British administration.

Henry Valentine Conolly (1806-1855) was a visionary district collector of Malabar District. In 1845, he suggested a river linking plan in north-south direction and thus creating a feasible canal network that



would enhance the cargo as well as passenger transit.

The very concept of river navigation from north to the south tip of Kerala was originally detailed by HS Greame in his 1822 report which identified the continuity of waterway between Quilon (Kollam) and Calicut. He also visualized that canals would facilitate commodity flow to ports such as Beypore, south of Calicut.

The river Korappuzha in the north of Calicut and the river Kallayi in the south were selected as the primary links. The Railway had not yet been introduced in India. So the necessity of such a plan was approved by the superior authority without any time lag. The detailed project plan was submitted in 1845 and sanction accorded the following year. The owners of the land willingly donated the respective

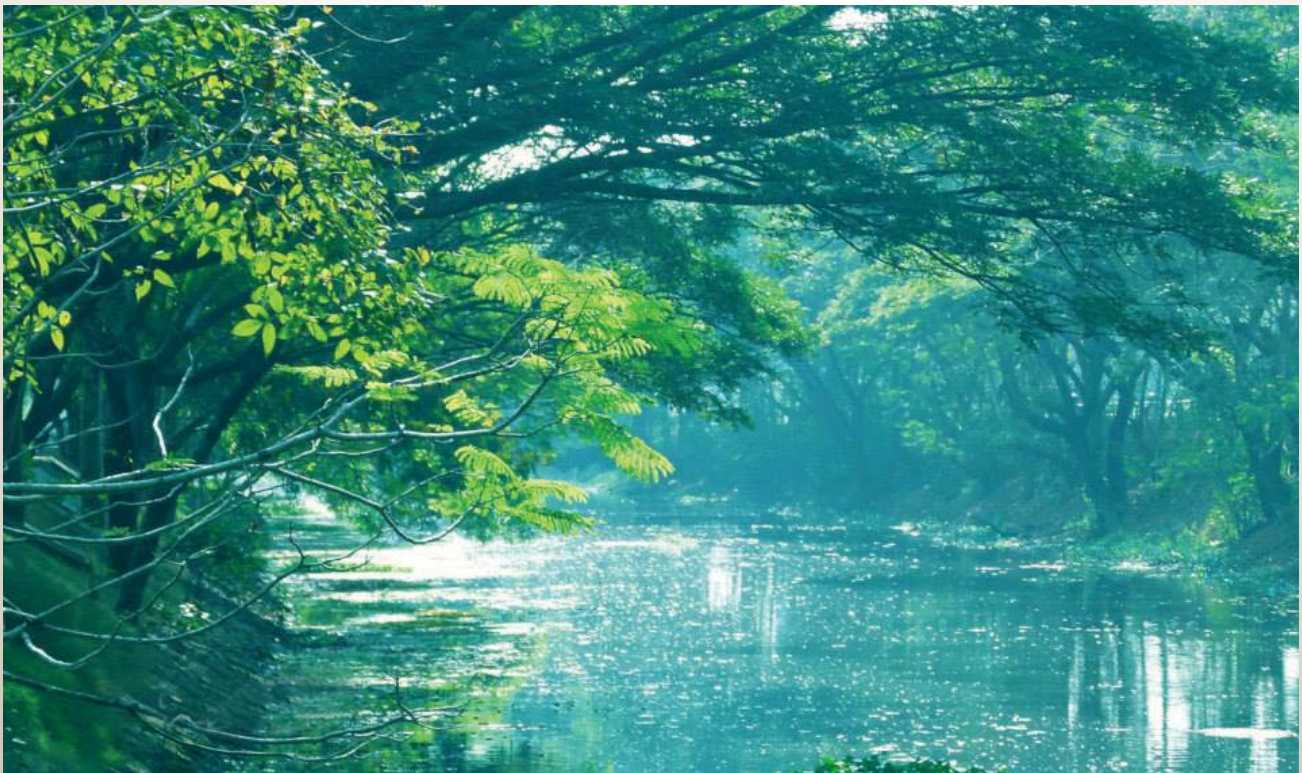
terrain through which the canal was to traverse. They were promised ample fresh water supply for their crops and water for their domestic needs on the completion of the project. The canal was completed with manual labour in three years. The width of the canal varies from 20-65 ft and water depth from 2-6 ft. Two bunds were built at Elathur and Puthiyara to prevent salt water seepage into the canal. Food was provided as wage to the labour. The labourers were served a feast every day. The first phase of the project was completed in 1848. Soon the work was continued up to the river Chaliyar which originates from the hills of Wayanad. Thus the Bepore port became well connected with Calicut city.

Situation changed when Collector Conolly was assassinated in his residence at the West Hill barracks on September 11 1855 by two men who belonged to a Muslim extremist group. After Conolly's assassination, the project lagged for quite some time. Eventually his successor Collector Robinson took over the project and extended it up to Ponnani and Chavakkad and further south.

The canal was used extensively for passenger and goods movement by small boats. In 1872, major issues cropped up with damages to the bank and

resulting in flooding of salt water into the fields. Boats ferried back and forth with goods, mail and passengers. By 1924 Conolly canal had over 772 country boats and 2541 rafts plying through it. After the road transport system strengthened the canal's utility diminished. The newly introduced railway transport system also effected the canal's popularity.

The glory of the canal has vanished. The historic waterway is in grim straits. It has been an eyesore for many years especially for the residents of Calicut with its dirty black- coloured water. One of the biggest challenges facing the authorities is to reclaim the encroached land of the canal. This canal is a true gift of a visionary administrator. As perfect example of a natural heritage as well as built heritage. It has to be protected. Fortunately, government bodies and NGOs are showing interest to protect this valuable living monument. The side walls are being built in some parts. To revive the water flow, dredging has been conducted with the help of state-of- art machinery. The anti-littering campaign has to be strengthened as garbage dumping is one of the major concerns. The objective is to revive the canal to its past glory, and make it a channel for tourism as well as for pollution-free transportation.



# CHIRAS, KOZHIKODE'S WATER WEALTH



Dr A K Kasturba

The historic city of Kozhikode has many large ponds or traditional water bodies known as *chira* and *kulam* either in the public domain or under private ownership which played significant role in water management for centuries. These traditional ponds with its indigenous hydro-geological features offered control over weather related impacts due to floods and droughts by managing the water table fluctuations of the region. These ponds fulfilled the basic functions such as water harvesting, storage, maintaining the ground water by replenishing the nearby wells thus supporting the agriculture and eco-systems. These *chiras* were built for public utility and maintained by the administrators and community of the region. A few such heritage ponds in urban areas of Calicut include Mananchira, Tali *chira*, Kuttichira, Muthalakulam, Aanakulam, Garudankulam, Bilathikulam, Kandankulam, etc. Few of these have been lost or given away for urban development and many remain in a condition of neglect and degraded and/or polluted for several years. Rejuvenation of such heritage urban water bodies becomes significant for water management and environment sustainability.

## Significance of traditional water harvest systems

Kerala having high rainfall of above 3000mm per year faced disastrous floods during the monsoon in 2018 and 2019 followed by acute water scarcity in summer months. Water being an integral part of life has been regarded as a sacred entity in any human settlement or sacred places. Water body had significant position in religious worship places and was an integral part in any temples was treated with great reverence. Temples were located near water bodies such as rivers or tanks and wells of various sizes were dug in their premises with specific locational preferences and cultural traditions. The traditional water harvesting practices in India were regarded as the indigenous cultural heritage and area has been delineated for locating water retaining structures. These water retaining structures known as *kulams* and *chiras* assumes significance for rural and urban communities and were located in public domains and traditional houses. These not only store water to support livelihood and but also supports the agricultural ecosystems.

## Tali Chira- An urban heritage core

Tali temple chira with its large extent of 2 acres represents a sacred and tranquil environment in the busy urban area of

Calicut city adjoining the temple. The tank is bounded by Zamorin School on the east side of the tank and the north side is occupied by the Brahmin settlement. The region is under the threat of commercialisation and urban growth. The devotees, local community and tourists visiting this place find this sacred precinct to relax and enjoy the natural environment. Even though the water is in a polluted condition, the tank is being used by the public for bath and other purposes. A project has been approved under District tourism promotion council which includes cleaning of the tank and also to rejuvenate the surroundings.

## Kuttichira

Kuttichira derived its name from this large tank which forms the main core of the Muslim settlement. The tank was allotted for the trading community by the Zamorins during the medieval era. The important buildings in the settlements are located near the chira such as Miskal mosque, Juma Masjid and Muchunthi mosque. The large roads around the chira are wide with area to accommodate people in the evenings for entertainment, business and relaxation. Large water body functions as reservoir for rain water harvest and to maintain the water table levels to support agriculture. It acts as an aquifer to recharge the nearby wells in summer. Restoring these tanks will enhance the water management and aid in water supply and for irrigation in nearby community. The tank is being used for recreation purpose and the surrounding areas houses CIESCO community buildings, parks, etc. DTPC has taken up project to rejuvenate this area to bring back to past glory.

## Traditional pond of Iringannoor Maha Siva temple

The Iringannoor Maha Siva Temple is set in an exceptional part of the countryside. The temple has a large chira occupying an area of 2.09 acres which offers a unique visual experience and calmness to devotees before they enter the temple for rituals and prayer. Tanks were used for irrigation and cultivation of temple lands and also for local needs. Tanks were de-silted at periodic intervals by farmers and the local people and silt was used as manure and for reclaiming land. The vast extent of the chira at the Iringannoor temple is in a neglected condition.

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# കേരളത്തിന്റെ പരമ്പരാഗത ചിത്രരചനാശിതി



ശ്രീരാമ സുഗ്രീവ സഖ്യം (നവീൻ കുമാർ 2016)

നവീൻ കുമാർ

1000 തോളും വർഷം പഴക്കം കണക്കാക്കുന്ന കേരളീയ ചിത്രശൈലി. ക്ഷേത്രങ്ങളിലും കൊട്ടാരങ്ങളിലും ചർച്ചകളിലും ധാരാളം കണ്ടു വരുന്നു. പാരാണിക അനുഷ്ഠാനങ്ങളുമായി ബന്ധപ്പെട്ട് ചുമരുകളിലും ദ്വാരങ്ങളിലും പ്രകൃതിയിൽ നിന്ന് നേരിട്ടെടുക്കുന്ന വർണ്ണധാതുക്കൾ കൊണ്ട് ചിത്രങ്ങൾ രചിച്ചിരുന്നു. 18ാം നൂറ്റാണ്ടായപ്പോഴേക്കും കേരളത്തിലങ്ങോളമിങ്ങോളം ഒരു പൊതു ചിത്രകലാ രീതിയിലുള്ള തനത് കേരളീയചിത്രകലാ സമ്പ്രദായം വ്യാപിച്ചു കഴിഞ്ഞിരുന്നു. തുടർന്നിങ്ങോട്ട് പലവിധ കാരണങ്ങളാൽ ചിത്ര നിർമ്മാണങ്ങൾ കുറയുകയും ചെയ്തു. ഇക്കഴിഞ്ഞ 30 വർഷത്തിനുള്ളിലാണ് കേരളാ മ്യൂസിയംകളെക്കുറിച്ച് കാര്യമായപഠനങ്ങളും പരിശീലനങ്ങളും സംരക്ഷണ പ്രവർത്തനങ്ങളും ധാരാളമായി നടന്നു വരുന്നത്. 1989ൽ ഗുരുവായൂരിൽ സ്ഥാപിതമായ ചുവർചിത്ര പഠനകേന്ദ്രം (Institute of mural painting) ആണ് 5 വർഷ കാലയളവുള്ള ചുവർചിത്രപഠനത്തിന് കേരളത്തിൽ ആദ്യമായി തുടക്കം കുറിച്ചത്.

ഇന്ത്യയിലെ മറ്റു പാരമ്പര്യ ചിത്രകലകളിൽനിന്നും വ്യത്യസ്തമാണ് കേരള മ്യൂറൽസ്. വൈരുദ്ധ്യങ്ങളായ കടുംനിറങ്ങളും രേഖാ പ്രാധാന്യവും പാരാണിക കഥാസന്ദർഭങ്ങളുടെ നാടകീയമായ സമന്വയവും ഇതിന്റെ പ്രത്യേകതകളാണ്.

ചരിത്രം :

ഏകദേശം 10ാം നൂറ്റാണ്ടിൽ ആയ് രാജവംശകാലത്ത് രചിക്കപ്പെട്ടതെന്ന് കരുതുന്ന, കന്യാകുമാരി ജില്ലയിലെ തിരുനന്ദിക്കരയിലുള്ള ഗുഹാക്ഷേത്രത്തിലാണ് കേരളാ മ്യൂറൽസിന്റെ കണ്ടെടുക്കപ്പെട്ടിട്ടുള്ളതിൽവെച്ച് ഏറ്റവും പഴക്കംചെന്നത്. കേരളത്തിൽ 8ാം നൂറ്റാണ്ടു മുതൽ സുഷ്ഠിത ക്ഷേത്രങ്ങൾ (കെട്ടിയുണ്ടാക്കിയതും വാസ്തുപരമായും) നിർമ്മിച്ചു തുടങ്ങിയതു മുതൽ ചുവർ ചിത്രങ്ങളും വളർന്നിരിക്കാം. അതിനു മുമ്പ് കളമെഴുത്ത് (യുളി ചിത്രം) എന്ന അനുഷ്ഠാന ചിത്രകലാ രീതി കേരളത്തിൽ അങ്ങിങ്ങായി ഉണ്ടായിരുന്നതായി കരുതുന്നു. കളമെഴുത്തിൽ നിന്നായിരിക്കാം ചുവർചിത്രങ്ങളിലേക്കുള്ള ആദ്യകാല തുടക്കം എന്നും കരുതാം.

എങ്കിലും 15ാം നൂറ്റാണ്ടിന് ശേഷമുള്ള ചുവർ ചിത്രങ്ങൾക്കാണ് ആകർഷണീയമായ തനത്ശൈലിയും ഭംഗിയും കാണാൻ കഴിയുന്നത്. പോർച്ചുഗീസ് കാര്യങ്ങൾക്കെതിരെയുള്ള വൈദേശികാധിനിവേശം കാരണം ശിഥിലമായ രാഷ്ട്രീയ ചുറ്റുപാടുകൾ രണ്ടാം ഭക്തിപ്രസ്ഥാനമുണ്ടാക്കിയ ക്ഷേത്ര സാംസ്കാരിക നിർമ്മാണാനുരൂപം വിപുലപ്പെട്ട കാലഘട്ടത്തിലാണ് വ്യക്തമായ ചിത്രരചനാശിതി രൂപം കൊണ്ടത്. ധ്യാന ഗ്ലോകങ്ങളും പുരാണ ഉപനിഷത്തുകളും കേരളീയ ചുവർചിത്രങ്ങളിൽ വ്യക്തമായ സ്വാധീനം ചെലുത്തി.

തിരുനന്ദിക്കര ചിത്രങ്ങളിൽനിന്നാണ് കേരളീയ ചുവർചിത്രങ്ങളുടെ ചരിത്രം പഠനതുടങ്ങുക. 10ാം നൂറ്റാണ്ടു മുതൽ 4

ഘട്ടങ്ങളായി ചുവർചിത്രങ്ങളുടെ രചനാകാലങ്ങളെ തരം തിരിക്കാം. പ്രാഥമിക ഘട്ടങ്ങളിൽ വരുന്നതിൽ ഏറ്റവും പഴക്കം ഇന്നുകാണുന്നതിൽ തിരുനന്ദിക്കര തന്നെയാണ്. കൂടാതെ ചിത്രാൽ ഗുഹയിലും, കാന്തളൂർ, ത്രിവിക്രമംഗലം, പാർത്ഥിവപുരം, തുടങ്ങിയ ക്ഷേത്രങ്ങളിലൊക്കെയാണ് പ്രാഥമികഘട്ടമായി കണക്കാക്കാവുന്നത്.

തുടർന്ന് 14ാം നൂറ്റാണ്ടിന് ശേഷമുള്ളതാണ് പ്രാഥമികാനന്തരഘട്ടം. മട്ടാഞ്ചേരി കൊട്ടാരത്തിലെ രാമായണചിത്രം, തിരുവഞ്ചിക്കുളം, എളക്കുന്നപ്പുഴ തുടങ്ങിയ ക്ഷേത്രങ്ങൾ, മധ്യകാലഘട്ടം 16ാം നൂറ്റാണ്ടിന് ശേഷം വരക്കപ്പെട്ടതായി കണക്കാക്കാം. അകപ്പറമ്പ്, കാണത്തൂർ, കോട്ടയം (വെറിയപള്ളി), ചേപ്പാട്, അങ്കമാലി എന്നീ പള്ളികളിലേയും; കോട്ടക്കൽ, പുണ്യരീകപുരം, തൃപ്രയാർ, പനയന്നാർകാവ്, തൊടിക്കുളം, ലോകനാർകാവ് തുടങ്ങിയ ക്ഷേത്രങ്ങളും മട്ടാഞ്ചേരി കൊട്ടാരം (കോവണിതളം, കീഴ്തളം) എന്നിവിടങ്ങളിലും ഏകദേശം മധ്യകാലഘട്ടത്തിലാണ് വരക്കപ്പെട്ടിട്ടുള്ളത്.

17ാം നൂറ്റാണ്ടിന് ശേഷം വരക്കപ്പെട്ടതെന്ന് കരുതുന്നവയാണ് മധ്യകാലാനന്തര കാലഘട്ടത്തെ കണക്കാക്കുന്നത്. ബാലുശ്ശേരി കോട്ടയിൽ, കോഴിക്കോട് തളി, കോട്ടക്കൽ, കിഴൂർ, ലോകനാർകാവ് തുടങ്ങിയവയാണ് ഈ കാലഘട്ടത്തിൽ രചിക്കപ്പെട്ട ചിത്രങ്ങൾ.

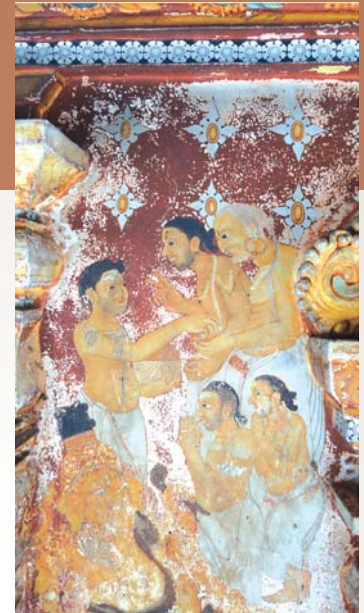
1599 ലെ ഉദയംപേരൂർ സുന്നഹദോസിന് ശേഷമാണ് ക്രൈസ്തവ പള്ളികളിൽ ചുവർ ചിത്രങ്ങൾ വരച്ചു തുടങ്ങിയത്. 18ാം നൂറ്റാണ്ട് ആയപ്പോഴേക്കും ബ്രിട്ടീഷ് ആധിപത്യം ഉണ്ടാക്കിയ അരാജകത്വവും, വിശ്വാസ പ്രതിസന്ധിയും, വടക്കൻ കേരളത്തിലാണെങ്കിൽ മൈസൂർ ആക്രമണ ശേഷമുള്ള അരക്ഷിതാവസ്ഥയുമൊക്കെ ക്ഷേത്ര വൈദിക സംസ്കാര തകർച്ചയുണ്ടാവുകയും ചുവർചിത്രങ്ങളുടെ നിർമ്മാണം മന്ദീഭവിക്കുകയും ചെയ്തു. കൂടാതെ രാജാരവിവർമ്മചിത്രങ്ങൾ ജനങ്ങളിലുണ്ടാക്കിയ സ്വീകാര്യതയും അനുകരണശ്രമവും മറ്റൊരു കാരണമാവാം. എണ്ണച്ചായത്തിന്റെ ഉപയോഗവും കേരളീയ ചിത്രകാരന്മാരിൽ റിയലിസ്റ്റിക് ചിത്രങ്ങളോടും പോർട്ട്രെയ്റ്റ് അനുകരണങ്ങളിലേക്ക് താൽപര്യംവന്നതും ചുവർചിത്ര രചനകൾ തുടരാതെപോയതായി അനുമാനിക്കാം. എങ്കിലും 140 ഓളം പുരാതന ചുവർചിത്ര സങ്കേതങ്ങൾ കേരളത്തിലങ്ങോളമിങ്ങോളമായി ഇപ്പോഴും സംരക്ഷിക്കപ്പെടുന്നുണ്ട്.



Ganesha Puja' at Siva Temple



'Dakshinamurthy'  
Thodeekalam Temple, Kannur



Devotees receiving prasadam

## A look at Kerala's mural painting heritage sites

Kerala is much noted for ethnic mural paintings that continue to be preserved in its temples, churches and palaces. They are Kerala's prized heritage. As many as 140 mural paintings are being conserved at different locations in Kerala. Here we travel away a bit from the confines of our own area.

In this short narrative our member and mural artiste Naveen Kumar traces the history of this art and points to some of the sites where these mural works continue to exist.

The ethnic Kerala murals have a distinctive style different from the paintings found elsewhere in the country. These specialties include the use of dark colours, and strong lines to dramatise scenes all of which make these works unique. The oldest Kerala style painting is found in the cave temple in Tirunannikkara. In fact the establishment of temples in Kerala in the 8th Century provided an opportunity to have mural paintings depicting scenes from the epics on the walls.

It is assumed that Kerala style painting evolved from 'kalamezhuthu' (a form of ritual art) The growth can be seen in four stages. The Ramayana painting at the Mattancherry Temple besides those at Thiruvanjikulam and Elakunnappuzha are the noted works during the 14th Century. The beauty and ethnicity of Kerala murals are evident from the 15th Century onwards.

The 16th Century considered the middle period com-

prise of works at the churches in Akapparamba, Kathur, Kottayam (Cheriyapalli), Cheppad, and Angamaly. These also include the paintings in temples in Kottakkal, and Lokanarkave among others.

The 17th Century works are those at Balussery Fort, Kozhikode Tali Temple, Kottakkal, Kizhoor and Lokanarkave. The traditional Kerala painting style can be traced back to more than 1000 years. They are seen in temples, palaces and churches. Colours from natural materials are used in these works. By the 18th Century, a painting style unique to Kerala had come into being. Then there was a downward trend in the arena due to many reasons. Mural Paintings are seen in churches in Kerala after 1599 following the Udayamperur Sunnah-dos. There followed a period of crisis in the 18th Century following British the rule, the crisis in the belief system and Tipu's invasion of Malabar. Growing popularity of the works of Raja Ravi Varma had an impact on the mural paintings of Kerala.

In the last 30 years a number of studies have been carried out on Kerala murals. Training programmes and conservation initiatives have been launched. The Institute of Mural Painting that was set up in Guruvayur in 1989 offers a five-year course in mural painting.

Mr Naveen is a mural artist attached to the Crafts Village at Payyoli. E-mail [navamurals@gmail.com](mailto:navamurals@gmail.com)

# Remnants of the megalithic era

**Dilip Kolakkattil**

The Megalithic Age refers to the period when man started using iron tools. The impact of use of iron tools were many. It made felling and cutting of trees easier and thereby paved the way for agriculture. It transformed agriculture practices and enabled deep ploughing. Agriculture transformed life. Hunter gatherers moved into a settled life.

Megalithic Age happened in different time periods in different civilizations. In Kozhikode District there are several megalithic remains which are 2000 to 2500 years old. Most common are burial stones, sometimes referred as rocket stones. In Malayalam these are called 'kodakkallu' (umbrella like stone). These are also referred as 'nannangadis'. Inside the the kodakallu/nannangadi burial urns mortal remains were placed. Often implements used by the deceased and also some earthenware vessels were also placed here.

A second remnant of the megalithic age is the 'munia-ra'. A muniara is a cave cut into a laterite rock. Muniara was used for the burial of people belonging to the higher echelons like chieftains. The entry to the cave is small, but inside, the cave it was relatively spacious. The cave used to be closed with a rock. The system of burials during this period is often described as partial burial. Body is first left in the open for nature to take its course. Subsequently bones are brought and placed inside the burial urns or caves.

In Kozhikode and Malappuram districts there are many such burial sites. Present day Vengera, Venniyur and Kunnumpuram of Malappuram district has such remains and many of these are in a state of neglect. The photo is that of the Kodakkallu at Venniyur in Malappuram District. The place is called Kodakkallu. Kodakkallu is located on the side of the main road leading to Tannur from National Highway at Venniyur. A local social organization takes care of its maintenance and has placed bricks around and beautified the location by growing plants.



*Entrance to muniyara*



*Inside view of muniyara*

The muniara remains in the photograph is located near the Ammencheri kavu has a big chamber and carved laterite pillar inside. This is located inside private premises. These monuments have to be preserved under scientific supervision. Proper awareness should be given to the local people and associated clubs. Intach can associate with the State Archeological Department and the ASI for protecting these remains.



*The Kodakkallu at Venniyur*

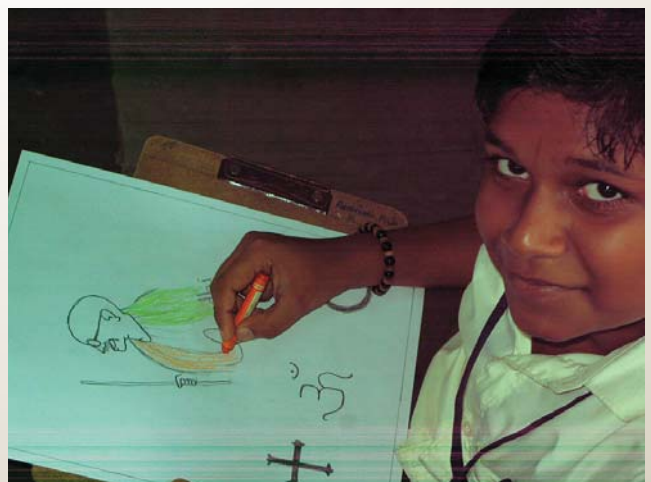
# Remembering The Mahatma Gandhi @ 150

Our chapter as part of the 150th birth anniversary programme of the Father of the Nation was part of an all India National Essay and Painting Competition 'Gandhi @ 150'. The competition for students of Classes VII to IX was held at the Sri Gujarati Vidyalaya here on January 21.

As many as 70 students from eight schools in Kozhikode city participated in the competition showcasing a wealth of talent of the young. While the paintings were vibrant and diverse in depicting the aspects of the Mahatma's life, the essay captions were indicative of the children's understanding of the Father of the Nation.

The objective of organizing the competition was to enlighten children who were the future torch-bearers of the country on the role Mahatma Gandhi played in leading the nation to Freedom. Each participant was given the choice to make a painting or write an essay. The subject given to the students participating in the painting –making was 'Gandhi's association with Indian culture' or 'Any heritage site associated with Gandhi in one's area', and for the essay it was 'Gandhi's contribution to Indian society' or 'Gandhi's contribution to heritage and culture'.

Each entry had to carry a subtitle. While the paper was provided by INTACH, the participants' had to bring the painting materials. Each school could send 10-15 students. INTACH would identify 10 winners from the competition. The prize winners would get an opportunity to visit Delhi and surrounding areas during the trip organized by INTACH.



## Intachers' attend workshop

A workshop for Heritage and Good Citizenship Training was conducted by the HECS (Heritage Education & Communication Service) division of INTACH on January 7 and 8, 2020 at the ... in Coimbatore in association with the Tamil Nadu State Chapter and the Coimbatore Chapter of INTACH. It was held for the Chapters of Kerala, Tamil Nadu and Puducherry. The purpose was to train two resource persons / lead trainers from each Chapter. The participants could be the Convenor or Co-Convenor along with an active member. Co-Convenor Archana Kamath and member Chitralkesha S of our Chapter participated.

The workshop began with an introduction by INTACH HECS Head Ms. Purnima Datt followed by an ice-breaker game. The programme presentation and training outline of the workshop were given by Ms Datt. The sessions followed with talks by eminent speakers on the following topics:

Need for heritage protection and role of Government/ Local Bodies

Talk on built heritage conservation.

Civil society and voluntary organization initiatives and best practices in conserving heritage.

Heritage listing.

There was a group activity for the participants on the topic 'Heritage and Good Citizenship-Getting & Staying involved.' Concluding remarks were given by Mr K J Sohan (Convenor-Kerala State Chapter) and Dr S Suresh (Convenor-Tamil Nadu State Chapter).

On January 8 a heritage walk to a few museums in the city was organised. This was followed by a presentation of heritage initiatives undertaken by one Chapter each from Kerala (Palakkad) and Tamil Nadu (the Niligiris). A group activity for the participants and an action plan by them was held next. The workshop concluded with a summary, concluding remarks, commemorative group photograph and distribution of participation certificates by INTACH HECS and State Convenors.

The Hecs workshop provided an occasion to create awareness on heritage and citizenship. Various queries like 'Why should a citizen protect heritage?', and 'The different types of heritage?'. Details were given about how to make people aware about heritage and the



methods to be followed in the process/project: Pre-workshop planning, conducting a workshop, getting involved in a group, staying involved, etc.

INTACH-HECS Heritage education and communication was started in 1998. The objective was to create and stimulate the young generation on the need to preserve our heritage and the awareness among citizens to restore the traditional art, buildings and the environment. By creating heritage clubs in schools and colleges through innovative heritage short films, heritage walks, maps and brochures, etc it is endeavoured to promote the rich variety of culture and natural heritage of the country.

The workshop was an educative experience. We extend our great thanks to the Delhi INTACH headquarter, for giving an opportunity to interact with other chapters of south India and to know more about Hecs and its activities.

**Archana Kamath (Co Convenor) and Chitralkesha S**



## Discussion on projects to be taken up by Chapter

Members of the Chapter met at the residence of Co Convenor Ms Archana Kamath's residence on February 5 to discuss in detail the projects that could be taken up during the current year. It was decided that the Chapter could take up smaller projects such as story-telling sessions, placing Intach visiting cards at hotels to enable tourists to contact the office bearers for visiting sites of historic importance, launching of chapter website, fixing of Intach name plates at heritage sites, a brochure to be distributed to the public and the like. Convenor Prof Jaiprakash Raghaviah presided. Co Convenor Archana Kamath, among others participated in the discussions.



## Students taken on heritage trip

A heritage tour was organized by INTACH Calicut Chapter in association with Kootukar, a mentoring group for students from classes' 7 to 9. Girls and boys from different schools in Kozhikode participated in the tour. A team of five mentors along with President of Kootukar Commodore Percy Edwin Macaden (Retd.) and Intach Calicut Chapter Convenor Prof. Jaiprakash Raghaviah accompanied the group. Mr K Mohan our former convenor was the tour guide. The tour started from the CSI Cathedral located in the heart of the city. The first destination was a tile factory established by the Basel Mission in 1875 and which continues to function under a different management. The factory representatives who accompanied the Kootukar group explained to the students various stages of manufacture of terracotta tiles—from the mixing of clay to the burning of the tile in a continuously firing Hoffman –type kiln.

The next stop was at the famed ship-building yard at



Beypore located on the estuary of the river Chaliyar. Uru or shipbuilding a highly skilled craft which is centuries old continues to be practiced at the yard. Wooden ships of up to 1000 tonnes and more are being manufactured here. Yachts with ornate interiors for customers in the Gulf are also manufactured at the yard.

Another historic site the children had an opportunity to visit was the Mother of God Cathedral built by the Portuguese in 1588. The Cathedral represents Renaissance architecture and it is a national monument listed by the ASI.

The tour ended with lunch—the traditional heritage delicacy of the city, the Kozhikode biriyani was served to the students.



## 200th BIRTH ANNIVERSARY OF ZAMORIN RAJA MANAVIKRAMA



The 200th birth anniversary of the Zamorin Manavikrama, the well-known Zamorin Raja of Kozhikode happens to fall in the year 2020. Manavikrama Raja had contributed substantially to the social and educational uplift of Malabar when he was the Zamorin from 1868 to 1892. The British had endowed him with the title of Rao Bahadur, Night Commander of the Star of India, and Fellow of the Madras University. He was the only Zamorin to have been vested with these titles.

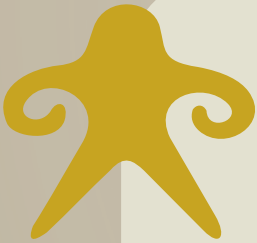
He maintained close ties with the British and William Logan the Collector of the erstwhile Malabar District. It was on the advice of Logan that he set up the Keralavidyasala in 1878 to impart English education to boys in the family. Keralavidyasala eventually opened its doors to all students from the community. This educational institution graduated to the Zamorin Guruvayurappan College.

Manavikrama Raja is responsible for the refurbishing of the Guruvayur Temple and he took special interest in spiritual activities. He donated vast extent of land for public purposes in the city. The site where the Women and Children Hospital at Kotaparamba stands as also the ground where the Stadium is located were donated by him to the Government.

Manavikrama Raja was born in 1820 in the Malayalam month of Kumbham in the Aswati star of the Malayalam almanac. The birthday falls on February 28. The celebrations had to be postponed because of the corona pandemic. However, it was decided to hold the celebrations when the situation improved under the aegis of the Kottakkal Kizhakke Kovilakam, Mankkave Padijare Kovilakam, and Tiruvannur Puthiya Kovilakam, the branches of the Zamorin family.

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The INTACH Logo, based on the anthropomorphic copper figure from Shahabad, Uttar Pradesh, belonging to the enigmatic Copper Hoards of the Ganga Valley is the perceived brand image of INTACH. The classic simplicity and vitality of its lines makes it a striking example of primitive man's creative genius. (circa 1800-1700 BC.)

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