



KAS

Kerala Public Service Commission

Paper I – Volume I

Art & Culture of India and Kerala



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Kerala Culture

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Indian Art & Culture

Chapter 1: Basic Introduction

- Indian heritage = Art + Architecture and literature
- Culture = all way of life, economic, political, religious, other aspects.

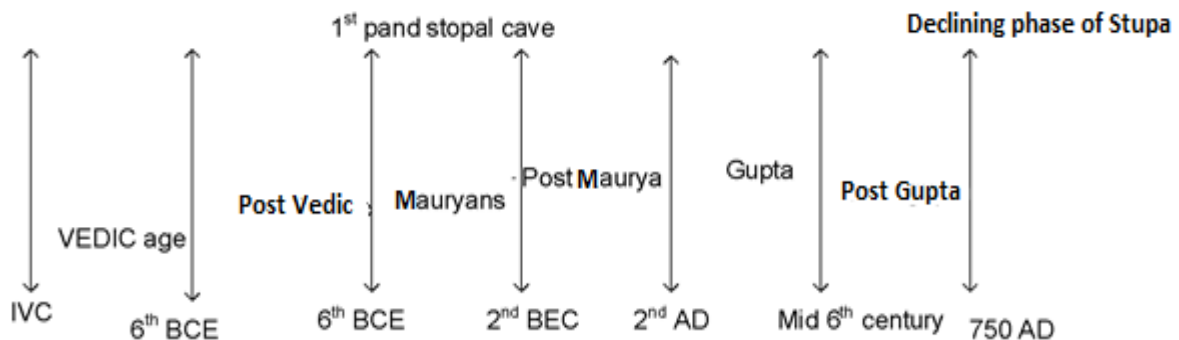
Ancient	Medieval	Modern	Contemporary
2500 BC.	750 A.D	18 th century	Mid of 20 th century

What to read and from which period?

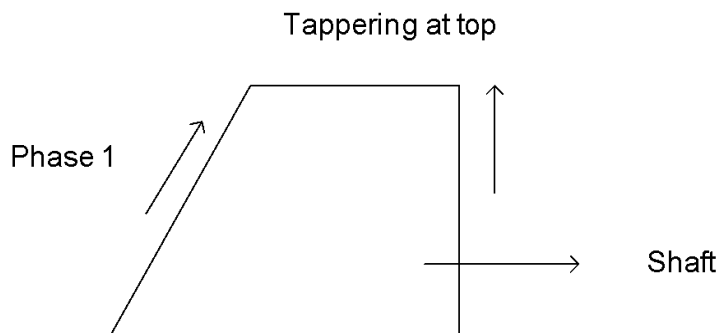
- Independent stone pillars (only ancient)
- Stupas Architecture (only ancient)
- Cave Architecture (Ancient & Medieval)
- Temple Architecture (Ancient + Medieval)
- Sculpture (Ancient + Medieval)
- Painting (All three)
- Dance, Drama, Music (Ancient + Medieval, all three, all three)
- Religious and Associated Development (Philosophical system of India, in ancient + medieval)

	Independent Stone Pillar	Stupa	Cave	Temple	Sculptures	Paintings	Dance	Drama	Music
Ancient	✓	✓	✓	✓	✓	✓	✓	✓	✓
Medieval	X	X	✓	✓	✓	✓	✓	✓	✓
Modern	X	X	X	✓	X	✓	X	✓	✓

ANCIENT:

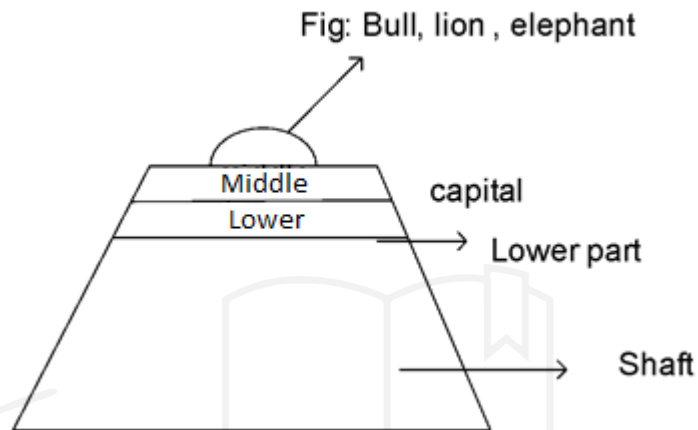
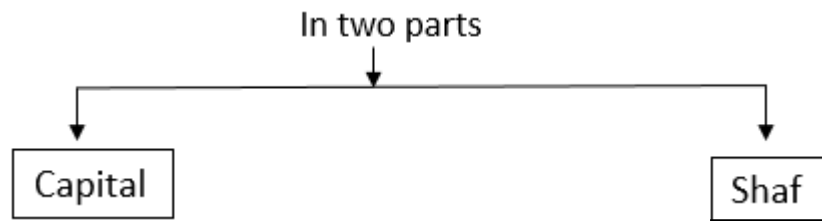


Chapter 2: ANCIENT- Independent stone pillars



- Pillars height = 30 to 40 ft.
- No engraving found
- No boss is made to support the pillar, so MAURYAN art is free standing pillars.
- Width of shaft is not uniform because of tapering at the top
- All Mauryan pillars are made of single stone and hence called Monolithic
- General height of the pillar is 32- 40 ft.
- Shaft is round in form to support that construction and the weight of the pillar
- Sculpture or engravings are absent in the phase one of the Mauryan art of first phase is considered before the rule of Ashoka The Great
- No ornamentation is on the Ashokan or Mauryans stone pillars but they are polished

PHASE – 2 of Mauryan Art:



Lower part= inverted Lotus sign made

Whole capital above the lotus from the pillar of Sarnath is taken as the national emblem.

Other characteristics of phase 2:

- Capital is added by Ashoka in Mauryan art
- Lower part of capital consists of inverted Lotus taken from a Chamanian empire made of (Iron)
- Animal figure at top of capital
- On stone pillars engraving started in 2nd phase commonly known as Inscriptions
- 2nd phase also independent stone pillars were Monolithic

Purpose of engraving:

- **King used to speak about his policies and conditions of the period:** King Ashoka is also called the first ruler communicator of India, due to large number of inscriptions spread throughout India.
- It **shows the authority** of the King that provided power to issue inscription

STUPA - BUDDHISM

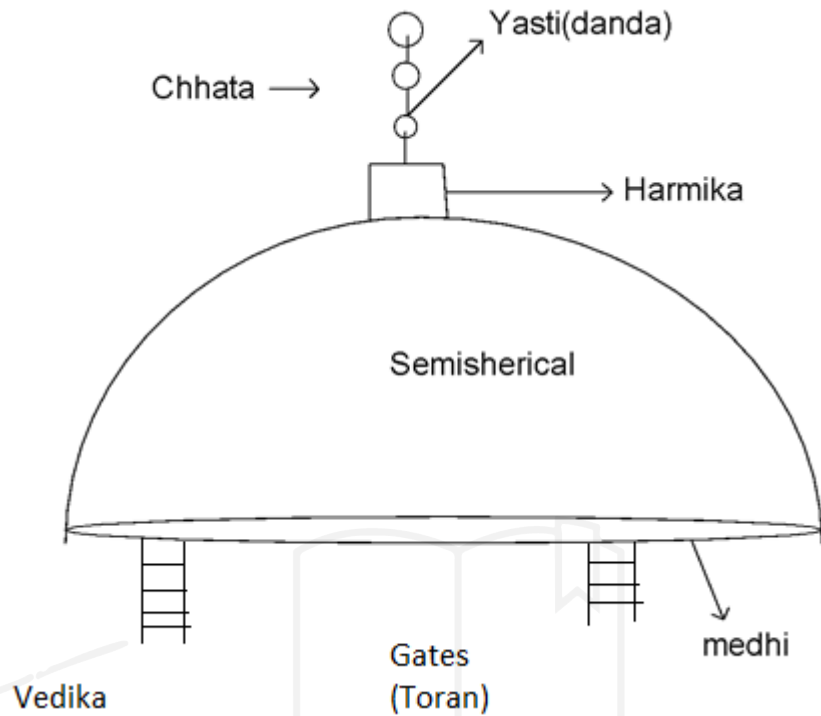
- **Chaityas:** In folk tradition; where the people used to bury the dead and created the 'Mound' over that and they also planted the trees nearby that. This whole structure was fenced by the people and are known as chaityas. They were sacred spots for the common people.

This construction was adopted by Buddhism, after the death of Gautam Buddha. Thereafter it became associated with Buddhism.

- **Mound:** Semi circle structure constructed on the surface of the earth on the spot of Buried people.
 - Chaityas become the precursor of stupa Architecture in India.



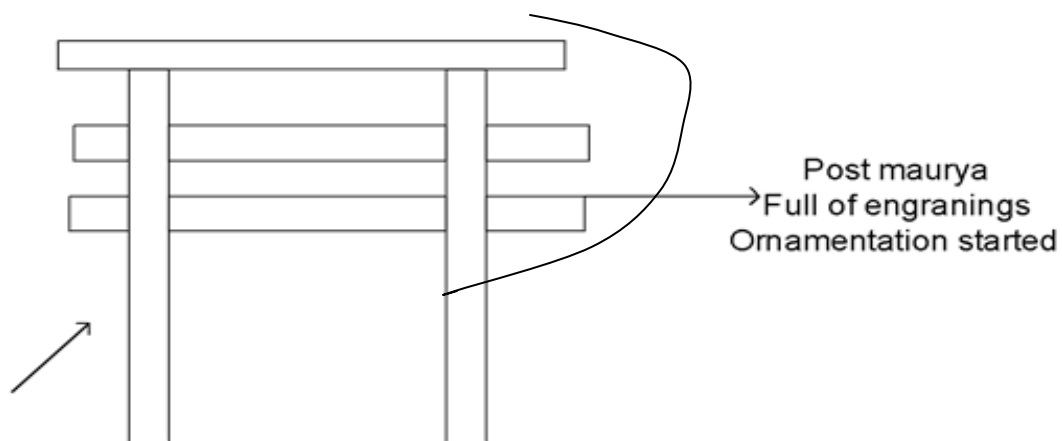
Chapter 3: ANCIENT-Stupa



1st Stupa constructed by Ashoka at

Sanchi - (Madhya Pradesh)

- Medhi – Cylindrical in shape
- Vedica – Out ward fencing like wall
- Place between Medhi and Vedika is known as Pradakshina pad.
- Toran is the entry gate constructed for all four sides.



During Mauryan(Ashoka)

No engraving
No ornamentation

- During the Mauryan period; Vedika and Toran were made up of wood.
- Internal structure made of sandstone. (Varanasi & Mathura).
- From post Mauryan period, all structures were made up of stone and Bricks.
- **Purpose of stupa:** Repository of ashes of Gautama Buddha.
Symbolizing death of Buddha.

Engravings on stupa:

- About the Gautam Buddha himself (Different types of pictures)
- About the “**Bodhi Satvas**” – a bodhisattva is any person who is on the path towards Buddhahood
- From the Jataka stories (about the previous life of Buddha)
- Scenes from the life of Gautama Buddha.

How Stupas developed:

- It developed from the folk tradition of Chaitya of and subsequently became related with Buddhism.
- At Sanchi stupa constructed by Ashoka is referred as Stupa-1 or great stupa because subsequently different stupas were created at Sanchi by Sunga rulers during post Maurya phase.
- Kaniska, created a stupa at Peshawar (200BC-200AD).
- Bahnut stupa(MP) by a post Maurya Sunga Kings depicts about (Queen Mahamaya Dream).
- Amravati(AP)- by Satvahana rulers during post Maurya.
- Nagarjun Kondo- by Ikshavaku ruler after Satvahana in Andhra region.

Q. Discuss the evolution of Stupa architecture in Ancient India?

Hint:

- After post Maurya Stupa architecture and during post came to end
- Stupas were constructed by rich trader's merchants Kings or in support of the King.
- Decline in Stupa architecture symbolize decline of Buddhism especially Hinayana that primarily worshiped stupa only
- Even there are variation in Stupa architecture while the most consistent form has been 'anda' (Circular Dome) itself.

Chapter 4: ANCIENT- Cave Architecture

1. **Natural** : “Hindu temple”
2. **Man-made**: Rock cut architecture or Rock architecture or cave architecture.

Viharas:

- Caves constructed and given to the monks.
- They can be associated with any religion.

Chaityas:

- Cave related to the religion of Buddhism
- **Two types**
 - a. **Hinayana**: within the cave small Stupa is constructed no pillar within cave.
 - b. **Mahayana**: no pillar small Stupa inside energizing of image of Gautam Buddha.

Most of the cave architecture developed during post Mauryan, mostly in areas of present day:

- In Odisha (most of them are viharas)
- Maharashtra (mostly are chaitya)

Odisha:

- **Udaygiri Khandagiri** :
 - * Related to Jainism
 - * Viharas (double storeyed)
 - * had pillar structure
- **Hathigumpha** :
 - * Also has inscription about description of ruler called "Kharvela"

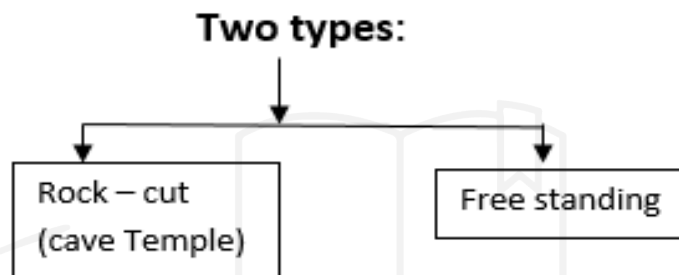
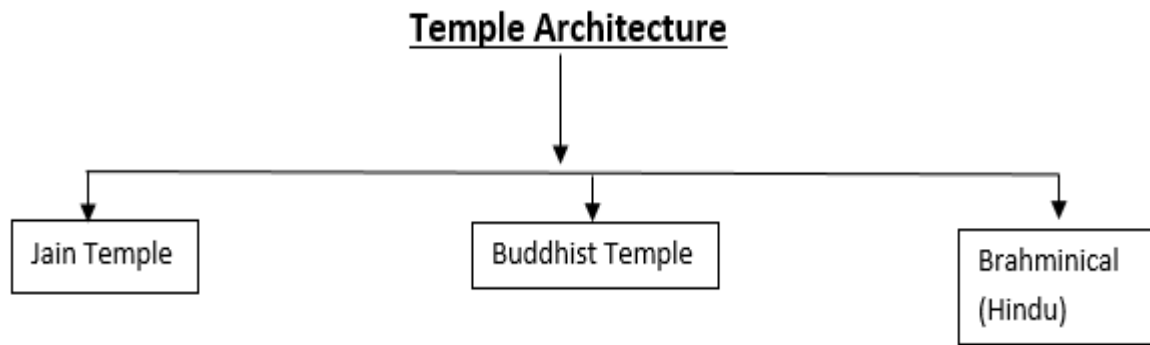
Maharashtra:

- * Karle
- * Nashik
- * Junar
- * Ajanta

Post Gupta:

- Cave architecture developed at
 1. Badami
 2. AiholeHere Nataraja is depicted

Chapter 5: ANCIENT-Temple Architecture



During Post – Maurya :

- Temples came into existence while all temples of this period have been totally destroyed.
- No standard form of temple developed during this period.

During Gupta period:

- Temple architecture developed in north India in two phases. Characterized as early phase and later phase.

During Post Gupta:

- North Indian temple architecture continued and reached its climax.
- During post Gupta, temple architecture also started developing in south India and Deccan.
- Both continued and many other developments took place during the medieval period.

North India: Specially in the Gupta age certain temples were constructed.

Some Important Temples:

In Central India:

- **At Devgarh(U.P.):**
 - * Sheshshayi Vishnu (Lord Vishnu sleeping on serpent shesha)

Kerala **C**ulture

1. ART FORMS

A. FINE ARTS

(i) PAINTING

CAVE PAINTINGS

- * The Edakkal cave (or Edakal)
 - In Ambukuthimala near Ambalavayal in Wayanad.
 - carved on the walls.
 - Most of the pictures are about 1" wide and 1" deep, with sharp pointed lines at both ends.
 - The pictures feature human forms performing dance of a ritualistic nature. All human forms are seen wearing a kind of headgear that seems to be made of woven leaves.
 - Figures of elephants, hounds and deer are also seen.
 - Apart from these are geometrical patterns and the figures of wheels with spokes, cart with wheels and so on.
 - It is believed that the Edakkal paintings were drawn during the New Stone Age.
- * Poorappara, a rock cut cave in Thovarimala.
 - Pictures of weapons such as arrow and crossbar and those of birds are also seen here.
- * The Ezhuthalai cave in Marayoor
 - elephants, horses, bison, and deer.
 - Incomplete paintings are also seen here and it can be assumed that the paintings in Ezhuthalai have been drawn during different time periods, from the fact that they are drawn one on top of another.

WALL PAINTINGS

- * Seen in temples and palaces(Mattancherry, Kayamkulam ,padmanabhapuram)
 - * Paintings in these frescos and murals, which are commonly called "chuvarchithra kala" or wall art in Kerala are filled with religious narratives , forms are exaggerated and the artists never use a naturalistic form for the human and divine figures, surrounded by creatures that are rendered very naturalistically natural forces like water streams, fire, wind etc are depicted in a very stylized symbolic fashion
 - * All these prove existence of the highly experienced guilds under master artists
-

KALAMEZHUTHU

- * Kalamezhuthu is a ritual art form of Kerala wherein the deity's form is drawn on the floor using five types of coloured powders. This is practiced by many communities in Kerala and is a part of many ritual forms.
- * Kalamezhuthu and Pattu is conducted to propitiate the deities and to avoid untoward happenings.
- * It is practiced during festivals in Bhadrakali (Mother Goddess) temples, and on special occasions in SarppaKavu (groves sacred to snakes) and AyyappanKavu (temples dedicated to Lord Ayyappa). Various deities are picturised using coloured powders.
- * Kalamezhuthu is done by various communities such as Kaniyan, Vannan, Puluvar, Malayan, Pulayar, Maavilar, Munnoottan, Parayan, Paniyan, Aaviyar, Velan, Mannaan, Koppaalan, Kuravar, Theeyaattunni, Theeyadi Nambiar, Theyyampadi Nambiar, Varanattu Kuruppanmar, Kallatta Kuruppanmar, Puthusseri Kuruppanmar, Marar and so on.

KOLAMEZHUTHU

- * Kolamezhuthu or Rangoli is prevalent among the Tamil Brahmins of Kerala.
- * Women in the family draw "kolam" using rice flour in the front yard of the house every morning.
- * The objective of the "Kolam" is to welcome the Goddess of wealth and prosperity.
- * The more important among the Kolams are Sripothikkolam and Nalumoolakkolam.

MUKHATHEZHUTHU

- * Signifies the painting of the artistes' face in ritual art forms.
- * You can see Kerala's folk painting tradition clearly reflected in Mukhathezhuthu that is a necessary part of various art forms such as Mudi yettu, Theyyam, Thira, Kalikettu, Kaliyoottu, Thullal, Kathakali, Krishnanaattam, Kudiyattam, Koothu, etc
- * The techniques traditionally followed include Pullittezhuthu, Shankhitt ezhuthu, Hanuman, Kannittezhuthu, MaanKannittezhuthu, VattaKannittezhuthu and Anchupulliyittezhuthu and so on.
- * Mukhathezhuthu is done in keeping with the emotional makeup of the deity the artiste represents.

MUKHAAVARANANGAL

- * The facial masks used for Padayani (Padeni) represent another form of folk painting.
- * These masks are made by painting the spathe of the arecanut tree using different coloured powders.
- * Folk painting styles are evident also in the dolls made for Tholppavakoothu.

PADMANGAL

- * These are "Kalangal" (drawings made on the floor) to perform Tantrik rituals and sorcery. The belief is that the deity that is worshipped dwells within these Padmams that are drawn using many coloured powders. Padmams can vary in shape from circle, triangle and square to straight line.
- * The Padmam is drawn using rice flour and then filled in with multi-coloured powders.
- * The padmams according to Tantrik rules are as follows:
 - * Swastikam, Navakam, Panchagavyam, Chathussudhi, Ashtadalam, Ashtadalam Dwadasanamam, Vasthubali, Sarppabali, Navagraham, Bhadrakam,
 - * Shaktidandhakabhabhahram, Chakrabjam, Sivakumbhaswastikabhadrapadmam, swastika bhadrakam, shad dalam, shayyaveedhiswastikam, kalasapadmangal.

REKNOWNED PAINTERS

RAJA RAVI VARMA (1848-1906)

- * Ravi Varma was born in Kilimanoor Palace, Thiruvananthapuram on April 29, 1848.
 - * Patronage from AyilyamThirunal Maharaja.
 - * Ravi Varma studied the western style of painting, and oil painting technique from Theodore Jenson, the Dutch painter who visited Trivandrum palace in 1868.
 - * Ravi Varma was acquainted with Sir T. Madhava Rao who was the Diwan of Travancore. Madhava Rao was functioning as the adviser of the Maharaja of Vadodara (Baroda).
 - * The Maharaja of Udaipur, Rajasthan invited him over to paint his ancestors' portraits. Among these, the portrait of Maharana Prathap is a masterpiece.
 - * In 1904, Ravi Varma was given the responsibility of painting the portrait of the then British governor, Arthur Havlock. In the same year, the British government honoured him by bestowing the title of "Kesar – i- Hind." That was the first time an artist was receiving such a high honour.
-

- * Ravi Varma's important Purana paintings include Hamsadamayanti, Seethaswayamvaram, Seethabhooopravesham, Srirama Pattabhishekam, Viswamitra and Menaka, the birth of Sri Krishna, Radhamadhavam, Arjunan and Subhadra. He created many other famous paintings including Snanam Kazhinja Sthree, Narthaki, Vidyarthi, Saraswathi, Draupadi in Virata Rajadhani, the musicians of India, Achanitaa Varunnu, Udaipur Kottaram, Bhadan, Lakshmi, Yasodayum Krishnanum, and Kadambari among others.

K.C.S.PANICKER (1911-1977)

- * the father of Modern Kerala art.
- * Artworks-words and symbols, The Life of a Malabar Peasant, Fruit Seller

SCULPTURES

JATAYU BIRD SCULPTURE

- * At Chadayamangalam, Kollam
- * It is known as STATUE OF WOMEN SAFETY AND HONOUR
- * World's largest bird sculpture (200 feet (61 m) long, 150 feet (46 m) broad, 70 feet (21 m) in height and having 15,000 square feet (1,400 m²) of floor area) of the great mythical bird Jatayu
- * Designed by Rajiv Anchal.

SCULPTURE OF YAKSHI

- * At Malampuzha, Palakkad
- * The sculpture created by the famous sculptor Kanayi Kunhiraman.
- * The statue has been carved out of a large single rock
- * Inspired from the female protagonist of a novel of same name by Malayattur Ramakrishnan

GIANT FISH

- * At Malampuzha Gardens
- * Giant fish shaped fresh-water aquarium

JALAKANYAKA

- * At Shangumugham Beach
 - * Statue of a Mermaid
 - * Sculpture by the famous Kanayi Kunhiraman
-

CONCH SCULPTURE

- * At Veli Lake

LORD HANUMAN STATUE

- * At Ezhimala
- * The Anjaneya Statue or the statue of lord is the tallest Hanuman statue in South India.
- * The 41 feet tall statue is made of concrete and is situated on the upper part of Top road on the Ezhimala hills.

KOLLAM BEACH MERMAID STATUE

- * This 35-foot tall Mermaid (Jalakanyaka) is the biggest statue of Mermaid in India.
- * Located at Mahatma Gandhi Park at Kochupilamoodu.

BHOOMI DEVI STATUE

- * At Thiruvananthapuram
- * The Sculpture of Bhoomidevi (The goddess Earth) is situated at the Jawaharlal Nehru Tropical Botanic Garden and Research Institute of Thiruvananthapuram
- * Only statue of its kind in India.

KURUVAN KURUTHI STATUE

- * At Ramakkalmedu.
- * The statue by C.B Jinan was erected on the top of the hill in the year 2005.
- * The statue depicts two historical characters behind the construction of the Idukki Dam.
- * The monument provides a panoramic view of Tamil Nadu villages and towns, including Cumbum, Theni, Kombe, Thevaram, Uthamapalayam, Bodinaykannor and Vaiga.

SCULPTURE OF LADY AT PAZHASSI DAM

- * A Sculpture of a lady by Kanayi Kunhiraman is situated at the pazhassi Dam in the Kannur District of Kerala.

MOTHER & CHILD STATUE

- * At Chaalil Beach, Kannur
- * The statue is named as Mother, child and Shell.
- * The statue is designed by Balan Tanur.

B. PERFORMING ART FORMS

(i) CLASSICAL ART FORMS

KATHAKALI

- * Evolved from Ramanattam, another classical art form composed by Kottarakkara Thampuran.
 - * The characters of Kathakali do not speak and the story is presented through songs from the background. This makes Kathakali music a very important component of this art form. The text of Kathakali songs is known as Aattakkatha. Chenda, Maddalam, Chengila and Elaththalam are the instruments used with Kathakali music.
 - * Kathakali is also based on Natya Shastra, the ancient treatise on dance, written by Sage Bharata. However, Kathakali relies on Hasthalakshana Deepika, another classical text for its hand gestures.
 - * A Kathakali performance has different components or steps. They are Keli, Arangu Keli, Thodayam, and Vandana slokam, Purappadu, Melappadam, Kathabhinayam and Dhanaashi. It needs 6 to 8 hours to present the complete version of a Kathakali play.
 - * The spectacular costumes and colourful make up are the other major features of Kathakali. It takes 3-5 hours for the facial make up of most of the characters. The makeup and costume of characters are designed to highlight their characters. To perform Kathakali, an artist needs minimum 4 to 5 years of training.
 - * The five important characters are pacha, kathi, Kari, minukku and thadi.
 - Pacha is noble characters and heroes(Krishna),kathi is arrogant and bad but with some streak attributes(Ravana,Kamsa),Kari is demonic characters(Rakshasa),Minukku is female characters,saints and Brahmin and Thadi is of three types.(red,white and black).
 - * Kathakali was in peril and on the verge of extinction in the beginning of 20th century. Renowned Poet Vallathol Narayana Menon and Manakkulam Mukunda Raja took the initiative to set up Kerala Kalamandalam, a centre of excellence for classical art forms at Cheruthuruthy in Thrissur. Since then Kerala Kalamandalam works for the revival of this great art form.
 - * Stories for Kathakali are often taken from Hindu mythology and Indian epics.
-

- * Kottayathu Thampuraan, Unnayi Warriar, Irayimman Thampi, Vayaskara Moos etc. are some of the major contributors of Attakkatha or the text for Kathakali.
- * The main Kathakali plays include Kalyana Sougandhikam, Nala Charitham, Uththara Swayam varam, Duryodhana Vadham, Bali Vadham and Santhana Gopalam etc.

KUTTIYATTAM

- * The ancient Sanskrit theatrical art form of the state, Kutiyattam is Kerala's distinctive stage interpretation of the very early Sanskrit drama as dance drama.
 - * Kutiyattam (Koodiyattam), which is around 2000 years old, has been accepted as one of the 'Masterpieces of Oral and Intangible Heritage of Humanity' by the UNESCO.
 - * It is usually performed only in temple theatres known as Koothambalam by members of the Chakyar and Nambyar castes till the first half of the 20th century. Only through rigorous training lasting many years one can aspire to master the craft of Kutiyattam.
 - * The word Kutiyattam literally means "acting together".
 - * There are four methods or types of acting has been mentioned in Sage Bharata's Natya Shastra – aangikam (expression using different parts of the body), vaachikam (expression through speech), sathvikam (expression of physical reactions to emotions) and aahaaryam (expression through costume, ornaments and props) are all woven into Koodiyattam performances.
 - * A typical Koodiyattam performance involves elaborate and lengthy acting sequences using hand gestures and distinctive modes of acting like Ilakiyaattom, Pakarnnaatttom and Irunnaattom.
 - * As mentioned before, Kutiyattam performances are based on Sanskrit plays. However, only a part of the play is enacted. Thus the performance is named not after the play but usually in terms of an event that is in focus. As such, like Vichinnabhishekam, Mayaseethankom and Shoorppanakhaankom. Ankom literally means chapter.
 - * Swapnavaasavadatham, Prathijnjayougandharaayanam, Oorubhangam, Madhyama Vyaayogam, Doothavakyam, Naagaanandam by Sriharshan, Aashcharya Choodamani by Shakthibhadran, Prathimaabhishekam by Bhasan, and Subhadra Dhananjayam by Kulasekharavarman, Thapathee Samvaranam, Kalyanasaugandhikam by Neelakantan, Mathavilasom by Mahendra Varman and Bhadavaddujakam by Bodhayanar are some of the famous plays.
 - * The Mizhavu is the main instrument used as accompaniment in a Kutiyattam performance. Others include Idakka, Shankhu, Kurumkuzhal and Kuzhithalam.
-

- * The temples with koothambalams (temple theatres) for Kutiyattam performance are Thirumandhamkunnu,, Thiruvapurpu, Thiruvallathur (Kodumba), Guruvayoor, Arppokkara, Kidangoor, Peruvanam, Thiruvegappuram, Moozhikkulam, Thirunakkara, Harippadu, Chengannur, Iringalakkuda and Vadakkumnatha, Thrissur.

NANGYARKOOTHU

- * Nangyarkoothu a classical art form of Kerala, is a popular temple art form of Kerala.
- * The art form was performed by Nangyars, the female members of the Nambiar community and hence this name.
- * This art form evolved from Kutiyattam, is performed by females only and the very same facial make up and costumes of the female characters of Kutiyattam are used for this too.
- * Srikrishna Charitham, the story of Lord Krishna is the story often presented in Nangyarkoothu (Nangyar Koothu). It takes 12 days to present the entire story.
- * Mizhavu, a percussion instrument is used for the background score. There is no dialogue and the story is presented via hand gestures.
- * This too was presented only in Koothambalams or temple theaters within temple premises in the earlier days.

CHAKYAR KOOTHU

- * Koothu is an art form in which the stories of Hindu mythology and epics are orally rendered primarily with the support of acting and hand gestures.
 - * In the olden days, it was confined to temple premises. Only the members of the Chakyar community performed this art form and hence the name Chakyar Koothu.
 - * This was performed in temple theatres called Koothambalam.
 - * In Chakyar Koothu the entire story is presented by a single performer.
 - * The costumes are that of a court jester. Facial make-up is done with rice powder, turmeric powder and black powder. He wears an ornament in one ear and a betel leaf in the other. An accompanying artist plays the percussion instrument Mizhavu in the background.
 - * The highlights of Chakyar Koothu, is satire, social criticism, humor and related stories or episodes presented during the performance. In the olden days of royalty, the Chakyar had the right to criticise even the King and his acts while performing. The practice was that the audience should listen to the Chakyar and accept his criticisms. Any opposition to comments made by the Chakyar while performing would have led to an end in the performance of the art form in that premises for ever.
-