



**National Seminar**  
**on**  
**Rock Art of South India**  
**with Special Reference to Kerala**  
**(26<sup>th</sup>-28<sup>th</sup> February, 2019)**



organised by  
**Indira Gandhi National Centre for the Arts (IGNCA), New Delhi**  
(Ministry of Culture, Government of India)  
in collaboration with  
**Muziris Project Ltd., Department of Tourism**  
(Government of Kerala)







**National Seminar**  
on  
**Rock Art of South India**  
*with Special Reference to Kerala*

(26<sup>th</sup> – 28<sup>th</sup> February, 2019)



Organised by  
**Indira Gandhi National Centre for the Arts, New Delhi**  
(Ministry of Culture, Government of India)  
in collaboration with  
**Muziris Projects Ltd.**  
(Department of Tourism, Government of Kerala)

# National Seminar on



## Rock Art of South India *with Special Reference to Kerala*

(26<sup>th</sup> – 28<sup>th</sup> February, 2019)

This brochure has been prepared on the occasion of National Seminar on Rock Art of South India with Special Reference to Kerala.

By  
Indira Gandhi National Centre for the Arts, New Delhi  
© 2019 All rights reserved.

### **Credits/ Support**

Dr. Sachchidanand Joshi  
Member Secretary, IGNCA

Kadakampally Surendran  
Minister of Tourism, Govt. of Kerala  
Shri P. M. Nowshad  
Managing Director, Muziris Project

**Edited By**  
Dr. B. L. Malla

2019

Organised by  
**Indira Gandhi National Centre for the Arts, New Delhi**  
(Ministry of Culture, Government of India)  
in collaboration with  
**Muziris Projects Ltd.**  
(Department of Tourism, Government of Kerala)





Cart Engraving, Wayanad, Kerala





Human Figures, Kurnool, Andhra Pradesh

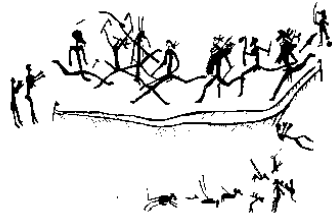




# CONTENTS

	Page No.
<i>Indira Gandhi National Centre for the Arts (IGNCA)</i>	ix
<i>Muziris Project Ltd.</i>	x
<i>Contribution to Rock Art Studies by IGNCA</i>	xiii
<i>Concept Note</i>	x
<i>Programme Schedule</i>	xvii
1. <b>Pictoglyphs and Pottery Graffiti: A Cultural Diode</b> Vinod V.	1
2. <b>Prehistoric Rock Art in Keralam</b> P. Rajendran	2
3. <b>Reimagining the Rock Art of Kerala: Multidisciplinary Initiatives</b> Jenee Peter	3
4. <b>Clay Pigments and Ochres of Kerala Rock Art</b> V. Ramabrahmam and Siva Kumar C.	4
5. <b>A Reappraisal of Pictographs at Ezuthupara or Pathipara, Marayoor, Dist. Idukki</b> Ajit Kumar	5
6. <b>Rock Art of Kerala Challenges in Conservation</b> M. Velayudhan Nair	6
7. <b>Rock Art and Megaliths of Marayoor, Kerala</b> Nihildas N.	7
8. <b>Geoglyphs and Traces of Cultural Activities on the Laterite Formations at Vendalloor-Parambathu Kavu, Malappuram Dt., Kerala</b> Sivadasan P., Selvakumar V., Sreelatha Damodaran, Jaseera C. M., Rachel A. Varghese, Vinod K. and Ajila Kumar T.	8
9. <b>Geoglyphs of Konkan Coast at North Kerala: A Comparative Perspective</b> Krishna Raj K.	
10. <b>Context of Rock Art and Traces of Cultural Activities on Rock Surfaces in Tamil Nadu</b> Selvakumar V.	10

11.	<b>Rock Art in Pandya Country</b> C. Santhalingam	11
12.	<b>Rock Paintings in Western Ghats: Special Reference to Nilgiri Mountain Regions of Tamil Nadu</b> K.T. Gandhirajan	12
13.	<b>Rock Art of Western Ghats - With special reference to Palani Hills, Tamil Nadu</b> M. Saranya and R. N. Kumaran	13
14.	<b>Rock Art of Andhra Pradesh: Emerging Perspectives</b> N. Chandramouli	14
15.	<b>New Rock Art Discoveries in the Kurnool District of Andhra Pradesh</b> Ravi Korisettar	15
16.	<b>Rock Art Findings of Different Time Period in Gundla Pochampally, Medchal District, Telangana State</b> Sai Krishna E.	16
17.	<b>Rock Art of South India with Reference to Karnataka: Territorial Analysis</b> Mohana R.	17
18.	<b>Prehistoric Painted Rock Shelter or Chalukyan Workshop? New Discovery of a Rock Art Site Near Aihole and its Examination in Context</b> Srikumar M. Menon and Shrinivas V. Padigar	18
19.	<b>Rock Art of Goa – An Overview</b> M. Nambirajan	20







## **Indira Gandhi National Centre for the Arts (IGNCA)**

The Indira Gandhi National Centre for the Arts (IGNCA), is visualized as an autonomous centre encompassing the study and experience of all the arts-each form with its own integrity, yet within a dimension of mutual inter-dependence, inter relatedness with nature, the social structure and cosmology.

This view of the arts, integrated and essential to the larger matrix of human culture, is predicated upon the role of the arts as essential to the 'integral quality of a person, at home with himself and society'. It partakes of the holistic worldview, so forcefully articulated throughout the Indian tradition and emphasized by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

IGNCA's view of the arts encompasses a wide area of studies, such as creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture; photography and film; the performing arts like music, dance and theatre in their broadest connotations; and all else in festivals, fairs and in lifestyles that has an artistic dimension. It is in the Centre's agenda to explore study and revive the dialogue between India and other countries of the world, in areas pertaining to the arts.

The uniqueness of IGNCA's approach to the arts lies in the fact that it does not segregate the folk and the classic, the oral and written, the aural and the spoken, and the ancient and the modern. Here, the emphasis is on the connectivity and continuity between the various fields that ultimately relate human-to-human and human-to-nature.

IGNCA manifests its academic, research work in its publications, international and national seminars, conferences, exhibitions and lecture series. Schools and other educational institutions are within the focus of the outreach programme of the IGNCA.

To fulfill the objectives outlined in the conceptual plan of IGNCA and its principal aims, its functions are organized through five divisions that are autonomous in structure but inter-locked in programming.

The Kala Nidhi Division comprises a Reference Library of multi-media collections, which includes printed books, slides, microfilms, photographs and audiovisual material, a conservation laboratory, a multi-media unit and the Cultural Archives.

The Kala Kosha Division undertakes fundamental research and investigates the intellectual traditions in their dimensions of multi-layers and multi-disciplines. As a research and publication division, it endeavors to place the arts within the integral framework of a cultural system, combining the textual with oral, the visual with the aural and theory with practice.

Janapada Sampada Division complements the programmes of Kala Kosha. Its focus shifts from the text to the context of the rich variegated heritage of the rural and small-scale societies. Its activities focus on the lifestyle study programmes comprising the Loka Parampara, which revolves around a community, and the Kshetra Sampada, which revolves round a region. The Adi Drishya Department is mandated to study and experience the ancient worldview through its different art forms and associated subjects.

The Kala Darshana Division provides a forum for inter-disciplinary seminars, exhibitions and performances on unified themes and concepts. The Cultural Informatics Laboratory (CIL) acts as a focal point for digitization of rare manuscripts, books, photographs, slides and audio-visual collection, not only of IGNCA but also of other organisations working in the Department of Culture.

The Sutradhara Division provides administrative, managerial and organizational support and services to all the other divisions. It has a well developed Media Centre for audio-visual documentation and film-making; Cultural Informatics Lab for production of CD-ROMs, DVDs and developing National Digital Data Bank on culture.







## **Background**

The Government of Kerala has initiated Muziris Project to reestablish the historical and cultural significance of the legendary port town; Muziris. Muziris is reputed to be the ancient greatest trading center in the East. Muziris was one of the history's most significant and mysterious port town of that world. It was an ancient port town or 'established emporium' on or before the Common Era. Usually the port town means a riverine/estuarine town with facilities for loading and unloading goods transported through water.

## **References**

The classical literary sources and foreign accounts refer to an inland port town from where goods were transported to the whole world which was located in the extreme end of India. It was referred as Muciri/ Muzarikkodu/ Muchiripattanam in the Indian accounts, whereas the foreigners called it as 'Muziris' or 'Shinhalis'.

The project proposes to retrieve the historical, archaeological, ecological and cultural resources of the whole lower Periyar basin, lying between North Paravur in the South and Mathilakam in the North. It is an attempt at retrieving the historical heritage of the Kodungallur (southern border of Trissur District 10.22°N 76.22°E ) as well as Paravur (northern border of Ernakulam District, 10.15°N 76.23°E) region.

The project highlights; are, the largest heritage conservation project in India, involvement of multiple government departments and convergence, designed a heritage model for sustainable tourism by focusing the benefit of local community, stands for no land acquisition, promoting local home stays rather than five Star Hotels and Resort, project ensure the provision of facilities that are relevant to the local community and their lifestyle, research study centers are being set up to record and reconstruct the tangible and intangible heritage in Muziris, nearly 28 Museums are planning (8 museums completed so far), waterway transportation is completed to cross the Muziris zone by connecting the museums and integration with local communities through native resource persons for survey.

## **Monuments/ Heritage Museums**

As mentioned in the above sections, it is a huge conservation programme, which includes nearly 28 historical important sites. Among this, there are monuments, archaeological important sites and other facility centres. Most of the monuments are conserved and modified as heritage museums. Among the secular monuments, few of them are living religious centres. Most of the museums are including in the category of Rural Museums. At

the same time there are few Personalia Museums, Open Air Site Museums and Econo-Museums. The projects also hold and gave a way to improve the skilled antisense in the project area. Econo-Museums are the perfect space for those who face difficulties in surviving their traditional knowledge systems. Such museum stands to protect and perpetuate traditional skills and craftsmanship.

**a. Non-Secular Monuments in Muziris Heritage Zone**

1. Thiruvanchikkulam Siva Temple (Period 9th century A.D) (living temple)
2. Kizhthali Siva Temple (Period 9th century A. D) (living temple)
3. Kodungallur Bhagavathi Temple (Period 9th Century A. D) (living temple)
4. Cheraman Juma Masjid (Period 10th century A. D) (living mosque)
5. Trikkulasekharapuram Krishna Temple (11th century A. D) (living temple)
6. Jewish Synagogue at Paravur (Period 12th century A. D)
7. Chendamanagalam Jewish Synagogue (Period 15th century A.D)
8. Kottakkavu Church (Period Early History; Symbolic concept) (living church)  
(Sarkar, H., 1978. Temple Architecture of Kerala, ASI, New Delhi)

**b. Secular Monuments Modified as Museums in Muziris Heritage Zone**

1. Paliam Dutch Palace Museum (Period 18th century A. D)
2. Paliam Nalukettu Museum (Period 18th century A. D)
3. Kesari balakrishnapillai Museum
4. Abdul Rahman Sahib Museum
5. Sahodarn Ayyappan Museum
6. Keshavadev Museum

**c. New Museums Other than Monument**

1. Kerala Maritime Museum
2. Cheraman Perumal Museum and Activity Centre
3. Christian History Museum
4. Military Museum
5. Museum on Handlooms
6. Fisheries Museum
7. Coir Museum
8. Kerala Literature Museum
9. Gothuruthu Performance and Chavittunatakam Centre
10. Harmony Park (Jewish Cemetery)

**d. Site Museums**

1. Site Museum at Pattanam
2. Site Museum at Kottappuram Fort

**e. Ancient Market Spots**

1. Kottappuram Market
2. Paravur Market





## Contributions to Rock Art Studies by IGNCA

Rock art study is an emerging discipline in India. IGNCA has initiated many projects/programmes for its study, research and its outreach. A number of Survey and Pilot Study programmes are being organised as a part of IGNCA's National Project on Rock Art of India to encourage the scholars and students to work in this emerging discipline and keep them updated on the status of rock art research in a global perspective and to encourage Indian scholars to take up this new discipline very seriously as it is directly related to the primeval vision of man and is perhaps the first creative act of human being. Its proper study can take our civilization thousands of years back

IGNCA under its programme *Adi Drishya* (primeval vision of man) has initiated field documentation at national level for preserving the rock art sites/data, which are otherwise prone to human vandalism and natural factors beyond one's control. While recognizing the importance of rock art for the present generation and posterity, the phase wise field documentation has been planned in different States of India with rock art concentration. The main objective of the project is to make textual, contextual, video-photo documentation and communicate with people in the hinterland for archaeological research, and to build up a bio-cultural map, a mental and ecological atlas of the rock art landscape on the basis of documentation of related folklore and natural and manmade features. Based on this research and documentation etc., the publications are being brought out both in print and electronic media.

As a part of its outreach programme, IGNCA is organising different programmes for capacity building like organization of special lectures, memorial lectures and orientation workshops for researchers and university students; for creating general awareness among the school/college students and the public at large; temporary and mobile exhibitions, children workshops are being organised at the international/national/state levels. General awareness workshops are also being organised at tehsil/block levels for the local administration and for the community members around the rock art sites.

The impact of the projects/programmes launched and undertaken by IGNCA is immense and overwhelming. It can be assessed by the responses of the children, scholars and general public participating in these programmes/events throughout India. The reviews in professional journals and its wide coverage in both print and electronic media (national/vernacular) are quite encouraging. Some of the universities have started taking up the subject very seriously. Briefly, the goal to be set is not merely the development of a database and multimedia gallery/displays but also to establish *Adi Drishya* into a school of thought and research on alternate means of understanding prehistoric art. For achieving all these goals, the outreach/general awareness programmes, inventorisation and interpretation research of rock art are going on hand in hand.





Human and Animal Figures, Theni, Tamil Nadu





## Concept Note

### Rock Art of South India with Special Reference to Kerala

Indira Gandhi National Centre for the Arts (IGNCA) has conceived a major academic programme, which relates to exploring artistic manifestations emanating from man's primary sense perceptions. Amongst the senses that lead to aesthetic experience are vision (*Drishya*) and hearing (*Shravya*). The rock art forms a crucial component of the *Adi Drishya* programme. It is concerned with man's creativity across time and space and civilizations and cultures through the perception of the sight. Interestingly, the art forms created by the prehistoric people are conceptually equivalent to those created in recent times indicating that human cognition and symbolising activity, as well as anatomy, were so called modern by that time. Thus, the origin(s) of art would have been much more ancient that lie within Africa, before worldwide human dispersal.

Rock art is a collection of diverse categories of representations covering symbolic, artistic, magico-religious and socio-economic components of human culture from the prehistoric to modern age. Rock art is a form of historical record that helps us to understand the development of artistic and cultural traditions and belief systems in various ecological niches at various chronological contexts. It cannot be studied in isolation; it has been related to its cultural, ecological and chronological contexts to understand its meaning and significance.

There is not as such universal methodology applicable for the interpretation of this art form. In rock art studies the subjectivity always exists, leading to speculative identifications and interpretations. Logical interpretations of the message intended to be conveyed by the authors of rock art need to be done quite precisely without any preconceived ideas or bias. Rock art, an important cultural heritage and universal phenomenon, has survived long period of human history and forms an invaluable source for understanding the human mind and its evolution through course of time. To understand the rock art in context scientific and systematic documentation, descriptions as well as theoretical and cognitive approaches are necessary.

IGNCA has been organising both national and international seminars under its *Adi Drishya* programme from time to time to address different aspects related to rock art documentation, its conservation, dating and its interpretation in order to remain updated with recent trends of researches in these fields. In this regard, IGNCA has planned to hold national seminars on the subject regionwise to highlight the regional/ local idioms and their importance. Last year (2017) a national seminar on Rock Art of Central India was held at Bhopal. The present seminar is also being organized on the same lines in which the deliberations therefore may address important issues related to theoretical as well as cultural resources associated with rock art of south India with special reference to Kerala, its research, status of conservation, its significance in ethno-archaeological context and inventorization of rock art sites of the region. India is part of the rock art of the Old World and has thousands of sites dating back to late Pleistocene and Holocene. It is a living tradition in many parts of India. The earliest rock art discoveries in India came up in late 19<sup>th</sup> century and one among them was at Edakkal in Wayanad district, Kerala. But sufficient attention has not been given to the scientific and

systematic study of rock art in the area. The knowledge about the rock art sites in South India and particularly in Kerala is still sketchy. Archaeological explorations in recent times have significantly altered previous concepts of rock art in the state of Kerala and also in other southern states. Recent discoveries suggested a variety of themes which include humans, animals, geometrical symbols, and abstract motifs. The regional studies on rock art are therefore very important to understand it within their cultural and archaeological landscape context. The present seminar would attempt to address all the above issues.

**Dr. B. L. Malla**  
Project Director  
IGNCA, New Delhi





## *Programme Schedule*



### **Rock Art of South India with Special Reference to Kerala**

(26<sup>th</sup> - 28<sup>th</sup> February, 2019)

**Venue:** Muziris International Research and Convention Centre (MRCC),  
Near K.K.T.M. College, Pullut P.O., Kodungallur,  
Thrissur District, Kerala, India – 680663

**26<sup>th</sup> February, 2019**

<b>Registration of Delegates:</b>	10:30 am
<b>Inaugural Session:</b>	11:00 am - 1:00 pm
<b>Chairperson:</b>	<b>Dr. M. Velayudhan Nair</b> Chief Adviser to Govt. of Kerala for Museums
<b>Chief Guest:</b>	<b>Prof. P. K. Michael Tharakan</b> Chairman, Kerala Council for Historical Research (KCHR), Thiruvananthapuram
<b>Welcome Address:</b>	<b>Prof. Kesavan Veluthat</b> Muziris Consultant & Director designate ISHCK, Muziris Project Ltd.
<b>Introducing Seminar:</b>	<b>Dr. B. L. Malla</b> Project Director, Adi Drishya Department IGNCA, New Delhi
<b>Keynote Address:</b>	<b>Prof. Ravi Korisettar</b> UGC Emeritus Fellow, Karnatak University Dharwad, Karnataka
<b>Vote of Thanks:</b>	<b>Shri P. M. Nowshad</b> Managing Director, Muziris Project Ltd. Thrissur, Kerala

**Lunch Break:** 1:00 pm – 2:00 pm

**I<sup>st</sup> Session:** 2:00 pm - 5:00 pm

Pictoglyphs and Pottery Graffiti: A Cultural Diode  
**Vinod V.**

Prehistoric Rock Art in Keralam  
**P. Rajendran**

Reimagining the Rock Art of Kerala: Multidisciplinary Initiatives  
**Jenee Peter**

A Reappraisal of Pictographs at Ezuthupara or Pathipara, Marayoor, Dist. Idukki  
**Ajit Kumar**

Rock Art and Megaliths of Marayoor, Kerala  
**Nihildas N.**

***27<sup>th</sup> February, 2019***

**II<sup>nd</sup> Session:** 11:00 am - 1:30 pm

Rock Art of Kerala Challenges in Conservation  
**M. Velayudhan Nair**

Clay Pigments and Ochres of Kerala Rock Art  
**V. Ramabrahmam and Siva Kumar C.**

Geoglyphs and Traces of Cultural Activities on the Laterite Formations at Vendalloor-Parambathu Kavu, Malappuram Dt., Kerala  
**Sivadasan P., Selvakumar V., Sreelatha Damodaran, Jaseera C. M., Rachel A. Varghese, Vinod K. and Ajila Kumar T.**

Geoglyphs of Konkan Coast at North Kerala: A Comparative Perspective  
**Krishna Raj K.**

Rock Art of Goa – An Overview  
**M. Nambirajan**

**Lunch Break:** 1:30 pm - 2:30 pm

**III<sup>rd</sup> Session:** 2:30 pm - 4:30 pm

Rock Art in Pandya Country  
**C. Santhalingam**

Rock Paintings in Western Ghats: Special Reference to Nilgiri Mountain Regions of Tamil Nadu  
**K.T. Gandhirajan**



Rock Art of Western Ghats - With Special Reference to Palani Hills, Tamil Nadu  
**M. Saranya and R. N. Kumaran**

Rock Art of Andhra Pradesh: Emerging Perspectives  
**N. Chandramouli**

New Rock Art Discoveries in the Kurnool District of Andhra Pradesh  
**Ravi Korisettar**

***28<sup>th</sup> February, 2019***

**IV<sup>th</sup> Session:** 10:30 am - 11:30 pm

Rock Art Findings of Different Time Period in Gundla Pochampally, Medchal District, Telangana State  
**Sai Krishna E.**

Context of Rock Art and Traces of Cultural Activities on Rock Surfaces in Tamil Nadu  
**Selvakumar V.**

Rock Art of South India with Reference to Karnataka: Territorial Analysis  
**Mohana R.**

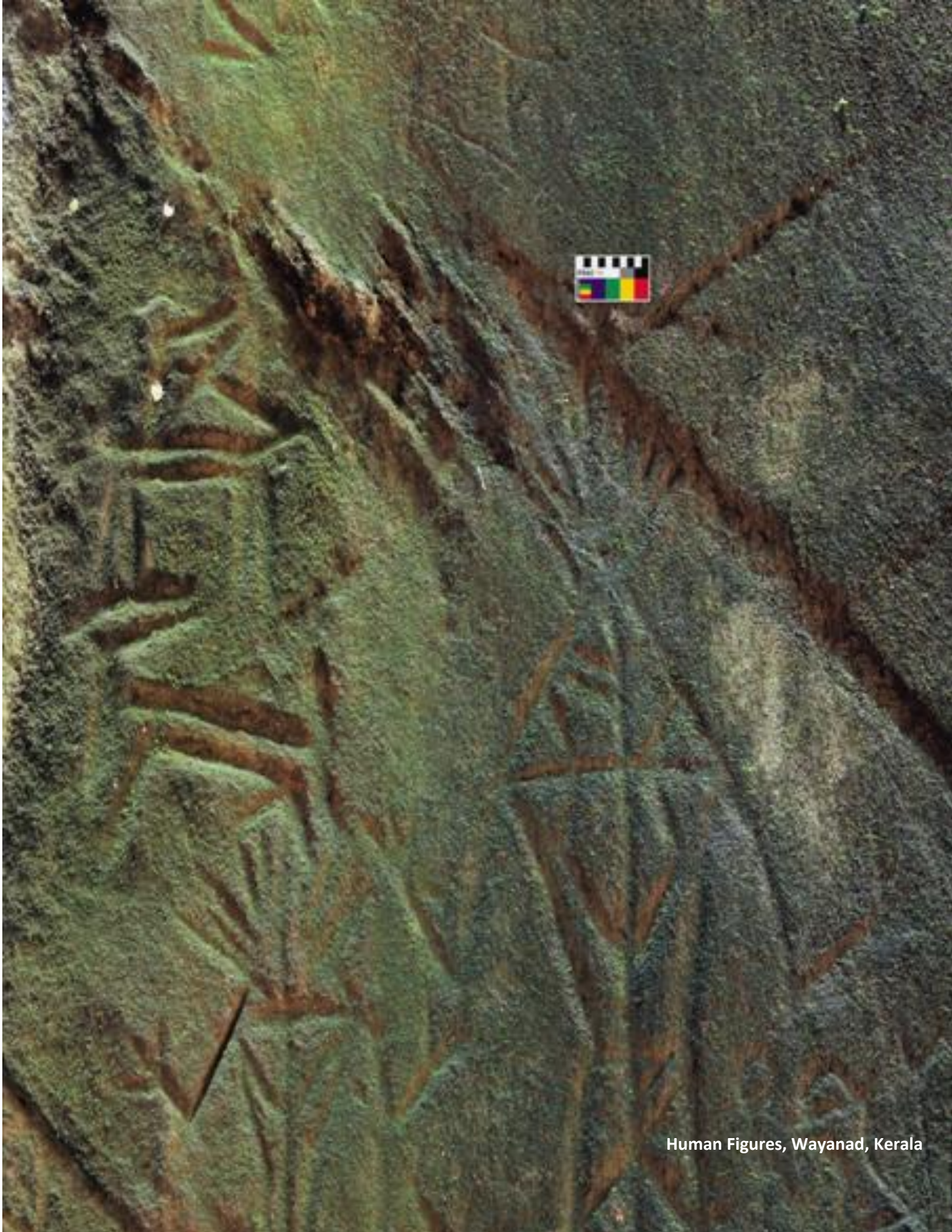
Prehistoric Painted Rock Shelter or Chalukyan Workshop?  
New Discovery of a Rock Art Site Near Aihole and Its Examination in Context  
**Srikumar M. Menon and Shrinivas V. Padigar**

**Panel discussion and Valedictory session:** 11:30 pm - 1:00 pm

**Lunch Break:** 1:00 pm - 2:00 pm

**Site visit:** 2:00 pm





Human Figures, Wayanad, Kerala



# 1

## Pictoglyphs and Pottery Graffiti: A Cultural Diode

Vinod V.

Archaeology deals with past human experience; how people organized themselves into social groups and exploited their surroundings, what they ate, made, belief, how they communicated and why their societies changed. Past human expressions were formerly recorded in the form of rock art, mostly in prehistoric societies and on pottery in the followed agrarian society. The present study is an attempt to connect two cultural extremes through a common diode of incision or graffiti marks. Here, Harappan pottery graffiti were compared with the prehistoric pictoglyphs of Edakkal caves of Wayanad to understand the continuity in tradition and the change in cultural complexity.

*Dr. Vinod V. is currently working as an Assistant Professor in Archaeology at Marthoma College for Women, Perumbavoor, Kerala. He is post graduated Archaeology from University of Kerala with UGC Net/Lectureship. He had completed his PhD in Harappan ceramics from M. S. University of Baroda under the guidance of Prof. K. Krishnan ("Specialization in Harappan Pottery Production: A Case Study from Gujarat" 2010) and Post-Doctoral Research from Archaeological Science Centre, Indian Institute of Technology (IIT), Gandhinagar (Typo-technological Study of Harappan Ceramics from Dholavira 2017). He has received several fellowships and awards in post graduate and doctoral levels, Previously he had worked at many positions in various institutes like, Field Archaeologist (State Archaeology Department, Gujarat), Research Associate (Indian Institute of Research in Numismatics studies, Nasik), Lecturer (Department of Archaeology, University of Kerala, Research Associate (Kerala Council for Historical Research, Thiruvananthapuram). His most recent book (2015) "A Handbook on Ancient Indian Coins", visualizes and situates the ancient Indian numismatics researches in India from a cultural historic perspective. Being a scholar in archaeology, Ancient Indian History, Culture, Ceramics, and Numismatics, he has also published more than a dozen research articles in national and international journals and presented several topics in national and international workshops and conference.*

**Dr. Vinod V.**

Assistant Professor in Archaeology  
Dept. of History with Archaeology and Museology  
Marthoma College for Women, Perumbavoor  
Ernakulam Dist., Kerala  
E-mail: vinodarchaeo2003@gmail.com



## 2

### Prehistoric Rock Art in Keralam

P. Rajendran

Life and art coexist among the human being and their antiquity go back to almost three million years. Every action has its origin from the imagination and as such it forms a part of life in the case of all living beings. Even in the stone tool making its shape or morphology was first designed in the mind of the Stone Age man through imagination. Any form of art whether it is carvings (petroglyphs) or paintings (petrographs), it expresses the artist's imaginative skill. Evidence of the prehistoric art has the beginning from Lower Palaeolithic and they reflect the artistic talents of the ancient people. Prehistoric art is generally found within the caves, shelters, rock surfaces, figurines, terracotta and on fossilized floral and faunal pieces, etc.

In Keralam both petroglyphs and petrographs prehistoric rock art evidences are found within the shelters, caves, rock surfaces and as figurines. Petroglyphs are found at the shelters in Edakkal, Ankode and Tenmala while petrographs are seen at the shelters and caves in Marayoor. Tenmala rock shelter cultural remains have been dated to 5210 years BP. Lion figurine made on a rock piece has been discovered along with the Lower Palaeolithic tools from Abhayagiri near Kulathupuzha in Tenmala of Kollam district. Petrographs are found at Marayoor caves and rock shelters in Idukki district. These artistic expressions range from the Lower Palaeolithic to early Historic.

*Dr. P. Rajendran, a full time researcher since 1974 till 2010 and during the period of forty five years he never had attempted for a post either in the University or in Government instead concentrated in Archaeological studies and research. In the initial period of Eighteen years he was attached in the World famous dept. of Archaeology in Deccan College under Poona University in Poona from where he has obtained PG and PhD in Archaeology in 1973 and 1981 respectively. In the beginning of research in 1974 initially he had Deccan College Scholarship and later UGC had awarded the JRF in 1975 followed by the post-Doctoral Fellowship and then obtained Research Associate ship. In the year 1988 UGC selected as Research Scientist-B (Reader) and placed again in Poona. Based on his request UGC had transferred it to Kerala University and thus he could join in the dept. of History at Kariyavattom in 1988 itself. By 1993 UGC had promoted him as Research Scientist-C (Professor) and continued till 2010. He has hundred and eighteen papers published in Regional, National and International journals and two books besides one now in press. Through his research he could familiarize the Archaeology subject at the school, college and University levels in Keralam besides attracting Archaeologists from other regions in the country and abroad. His effort has resulted in establishing an Archaeology department in Kerala University in 1997, for the first time, in Keralam.*

**Dr. P. Rajendran**

Retired Research Scientist –C

Dept. of History, University of Kerala

E-mail: drprajendran@yahoo.co.in

### 3

## Reimagining the Rock Art of Kerala: Multidisciplinary Initiatives

Jenee Peter

Studies in the archaeology of Kerala have benefitted from periodic debates and analysis on the rock art of Kerala. Beginning from late nineteenth century's antiquarian investigations down to the epistemological exercises in the twenty first century, ideas on the petroglyphs and petrographs of Kerala have witnessed critical departures. Once nestled within the discipline of archaeology and the sub discipline of prehistory, gradually studies in the rock art of Kerala cut across disciplinary boundaries leaving only one way forward; that of multidisciplinary investigations.

A team from the disciplines of archaeology, geology, natural history and botany came together to look at the rock art of Kerala from 2014 to 2018 as part of a nationwide project conceived and funded by the Adi Drishya Department of Indira Gandhi National Centre for the Arts (IGNCA), New Delhi. The statewide survey in Kerala was done jointly by IGNCA, New Delhi and Union Christian College, Aluva. The summary of the results are presented here.

This multidisciplinary investigation of rock art and its associated landscape demanded a fresh look at old data and reinterpretation of rock art. It led to discovery of new sites, generated standardized documentation forms and dated most of the sites and their associated cultural remains. Rock art of Kerala can thus be placed not only within the contours of prehistory but in several sites rock art is historic and medieval in context. Ethnographic observations among tribe's people in parts of Wayanad, Ernakulam and Idukki show that rock art is not far removed from modern contexts. Multidisciplinary investigations have helped breath fresh life to the forgotten past trapped in the rock art of Western Ghats.

*Dr. Jenee Peter did M.A in AIHC & Archaeology at Deccan College, Pune, a UGC research fellow and received PhD in Archaeology from M. S. University of Baroda. She taught at Centre for Heritage Studies, Tripunithura and Eritrea Institute of Technology in Africa. Currently Dr. Peter serves as Assistant Professor at Union Christian College, Kerala. Most of her publications are on the Iron Age of south India. Her papers on rock art of Kerala at an international workshop in New Delhi by IGNCA were published in B. L. Malla Ed. (2014). Rock Art Studies: Interpretation Though Multidisciplinary Approaches. Other papers are in Premkumar Gn. Ed. (2015). Conservation of Marayoor Rock Paintings, Ajit Kumar Gn. Ed. (2015). Fetchscrhif for Yasodhar Mathpal and Sahapedia (2018). She was state coordinator of Rock art of Kerala project by IGNCA.*

**Dr. Jenee Peter**

Assistant Professor, Dept. of History  
Union Christian College, Aluva, Kerala  
E-mail: jeneepeter@uccollege.edu.in



## 4

### Clay pigments and Ochres of Kerala Rock Art

V. Ramabrahmam  
Siva Kumar C.

Within the pictorial art, the historical use of white earth is located predominantly in Asia; in Japan, white clay pigments commonly appear up to 15<sup>th</sup> or 16<sup>th</sup> century before they are displaced by a calcium carbonate white made from pulverized oyster shells. They are documented as kaolinite rich kaolins used in grounds (= surface coating materials), with some variation of composition, perhaps corresponding to their geographical origin. Future studies can be expected to yield comparable finds from early Middle Paleolithic settings, either during fieldwork or as the result of the reanalysis of old finds. The currently available evidence suggests a sporadic use of red ochre by early Neandertals, minimally from MIS 7 onward.

Of all the pigments, haematite lasts longest. Over time it penetrates and bonds with the rock surface. As a result, the majority of old paintings visible today are completely red. The other white and yellow pigments commonly used in X-ray paintings form a layer on the surface of the rock; they are very vulnerable to damage by wind, water, animals and humans, so many recent paintings are deteriorating rapidly. Pigments are crushed on a stone palette and mixed with water to form a paste. Paint is applied using brushes made from human hair, chewed sticks, reeds and feathers. Wet pigments are also blown from the mouth around objects to create stencils, the hand stencil being the most common.

In the case of kaolin, it is easily available clay in all the district of Kerala. It is usually white or nearly white and composed essentially of clay minerals of the kaolin group, principally kaolinite. Flat wash, schematic and geometric forms are the major styles used in kaolin paintings. Iron ore is included in the Charnockite group of rocks in Kerala. The iron ore body is weathered up to a depth of 40 m, resulting in the alteration to varying degrees of hematite. Finally the paper throws much light on the important rock art sites of Kerala on pigmentation.

**Dr. V. Ramabrahmam** is an Assistant Professor of Yogi Vemana University Kadapa at Y.S.R District, A.P of Dept. of History & Archaeology. After completing his M.A in Indian Culture (SVU) he did his PhD in Archaeology (Megalithic Culture) (SVU). He also own his degree in MTM – Masters in Tourism Management (IGNOU), PG Diploma in Epigraphy (SVU), PG Diploma in Yoga (RSVP, TPT) and PG Diploma in Television Production (UOH.). He published five International Papers and six National Papers.

**Dr. V. Ramabrahmam**

Assistant Professor

Dept. of History & Archaeology, Yogi Vemana University  
Kadapa -516 005, YSR District, Andhra Pradesh

E-mail: ram.vellore@gmail.com

**Shri Sivakumar Challa** is currently pursuing PhD in Yogi Vemana University, Kadapa in Rock Art Domain under the supervision of Dr.V.Ramabrahmam. Siva possess Masters degree in M.Sc (IT), M.Ed, M.A (History & Archaeology) and PGCACS, HDSM, SCQP. He worked as a Project Fellow in UGC-MRP: Project entitled “Rock Art of Rayalaseema” during 2015-2018. He is a Software Project manager turned Archaeologist, has 25 years of experience in IT industry. Sivakumar has started working on Archaeology arena for the past 12 years participated in many explorations and research activities. He is also a Heritage conservation activist. Started an NGO called Archaeology Research Group (ARG), which is creating awareness on conservation of Heritage Monuments and Culture. To his credit till date has eighteen Research Papers got Published (thirteen Joint papers) and has attended 8 International Seminars, 25 National Seminars, 8 Work Shops.

**Shri Sivakumar Challa**

Research Scholar

Dept. of History & Archaeology, Yogi Vemana University

Kadapa -516 005, YSR District, Andhra Pradesh.

E-mail: sivakumarc@gmail.com



## 5

### A Reappraisal of Pictographs at Ezuthupara or Pathipara, Marayoor, Dist. Idukki

Ajit Kumar

Ezuthupara or Pathipara at Koodakad, Marayoor was brought to light in 1970s by S.P. Thampi. It was subsequently discussed in detail by Mathpal in his monograph. The dates assigned to these Pictographs have often ranged from Mesolithic to historic times. The basis of this dating appears to have been influenced by the developments observed in rock-art in north India, especially Bhimbetaka.

Recent study and analysis show that many of the motifs in Ezuthupara and other shelters in Marayoor do not appear to be as early as they are assumed to be. The earliest may only go to the megalithic period in the Marayoor region which itself appears to be of very late origin. This paper presents a gist of the emerging facets, on the pictographs of Ezuthupara in specific and Marayoor region in general, based on recent studies.

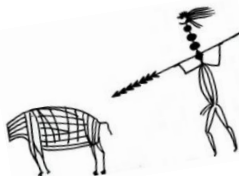
***Prof. Ajit Kumar** started his career in the Archaeological Survey of India and served in the organization from 1984 to 1997, later he joined the University of Kerala and founded the Department of Archaeology in 1997. He is currently the Professor and Head of the Department of Archaeology and Director School of Social Sciences. He is also the Chairman of Department Council, Chairman of Doctoral Committee, Chairman of Board of Studies and a member of the Faculty of Social Sciences and Academics Council. He holds the positions as member of the Senate, University of Kerala (1998-2000); member of Board of Studies in History and Archaeology, University of Madras; member of expert advisory committee for export of non- antiquities by Archeological Survey of India, Government of India Thrissur Circle; member of history-archaeology research consultative panel on Pattanam excavations; member of expert committee constituted by Ministry of Culture Government of Kerala for the inclusion of Edakkal shelter of Kerala into the UNESCO World Heritage List; subject expert to the UGC workshop to revise the syllabus for NET Examination in Archaeology and nominated to the panel of eminent archaeologist by Secretary, Department of Culture, Government of India. He was the Director of Vizhinjam and Kumbala fort excavations. He attended and presented papers in many national and international seminars and conferences and also invited for lectures in various universities and academic bodies across India. He has widely travelled in many countries including Sri Lanka, Iran, China and Sweden related to various academic programmes. He owned nearly seventy research articles and nine books in his credit.*

**Prof. Ajit Kumar**

Dept. of Archaeology

University of Kerala, Trivandrum-695581

E-mail: ajitkumarku@gmail.com





## 6

### Rock Art of Kerala Challenges in Conservation

M. Velayudhan Nair

The author formerly the director of the State department of Archaeology Kerala describes the challenges in conservation of the rock art of Kerala taking three examples viz., Edakkal caves Marayoor rock shelter and Pandavan Para which are protected monuments of the State department. Edakkal caves are 1200 m above sea level 25 km from Kalpetta town in Wayanad district was discovered by Fred Fawcett then superintendent of police in 1890 is a Neolithic habitation. Carvings of humans, animals, etc., on the walls are evidence of a highly civilised society is facing serious problems. Marayoor rock shelter is 1500 m above sea level is located in the forest is located in the western part of Marayoor panchayat in Idukki district claims to be a part of Stone Age civilisation that is as old as 10000 BC. Most paintings are abstract designs except for a few human and animal figures and are extremely vandalised Pandavan Para is located in Perumkadavila village near Neyattinkara in Trivandrum. The writing on the caves believed to be more than 5000 year old are as important as Edakkal caves. Several crude drawings etched on the walls including floral designs human figures with bows and arrows are being destroyed by illegal quarrying.

**Dr. M. Velayudhan Nair**

*Chief Adviser to Government of Kerala for Museums*

*Fellow Council Member and Trustee IIC London*

*Former Vice President ICCROM Rome*

*E-mail: drmvnair@gmail.com*



## Rock Art and Megaliths of Marayoor, Kerala

Nihildas N.

Marayoor is located on the north-eastern fringes of Devikulam Taluk of Idukki district in Kerala. The place Marayoor (10° 16' 30.6" N 77° 09' 36.8" E) is situated at a distance of 45 km north-east of Munnar and 40 km from the famous town Udumelpet in Tamil Nadu. This region has brought to light a number of rock art sites with dominant number of pictographs. There are a number of megalithic dolmens were also reported from this region. This paper is aimed at presenting the spatio-temporal analysis of these monuments by verifying its location, theme, method of execution and ethnographic data in regional perspective. In fact, this has brought to light a range of mobility strategies of these megalithic and rock art practicing people and their cultural context.

*Dr. Nihildas N. has completed masters in Archaeology from University of Kerala and Post Graduate Diploma and PhD from Deccan College, Post Graduate Research Institute, Pune. He has participated in several archaeological excavations and explorations across the country, among them few are Farmana in Haryana, Methakedi in Madhya Pradesh, Talpada in Odisha, Binjor in Rajasthan, Brahmagiri in Karnataka, and Marayoor and Kottappuram in Kerala. He has more than 15 research articles and 10 national and International presentations to his credit so far. In 2013, he joined Archaeological Survey of India as Assistant Archaeologist and later on got promoted as Deputy Superintending Archaeologist in 2016 and joined Excavation Branch-I, Nagpur. He directed two projects on the excavation and exploration of Vidarbha Iron Age for the field season 2017-18. At present he is engaged with the excavation of an Early Iron Age settlement in the Purna river basin of Maharashtra.*

**Dr. Nihildas N.**

Superintending Archaeologist (I/C)  
Archaeological Survey of India  
Excavation Branch-I, Nagpur  
E-mail: [nikhilarchy@gmail.com](mailto:nikhilarchy@gmail.com)



## 8

# Geoglyphs and Traces of Cultural Activities on the Laterite Formations at Vendalloor-Parambathu Kavu, Malappuram Dt., Kerala

Sivadasan P., Selvakumar V., Sreelatha Damodaran, Jaseera C. M.,  
Rachel A. Varghese, Vinod K., Ajila Kumar T.

Traces of human activities are found all across the landscapes right from the hills down to the sea in underwater conditions. One category of archaeological evidence, which is etched or engraved or carved, or painted or marked on the rocks as a result of various human activities, is often called 'rock art' by the archaeologists and historians. In a sense some of these marks might not just be art, but the result of human activities related to rituals and other cultural functions. The laterite rocks are found predominantly in the Western Ghat areas from Maharashtra to Kerala. These rock formations have produced traces of various symbols and figures as geoglyphs.

Recently geoglyphs were documented at the site of Parambathu Kavu near Vendalloor in Malappuram district of Kerala. This site produced carved figures of snakes in coiled, moving postures. It appears that these snake figures were carved as part of ritual practices and snake worship.

In addition, several post-holes, grooves and channels and certain marks were noticed on the laterite rock surface, at this site. Some of the postholes depict complex patterns and they might have resulted due to the activities related to the construction of huts or temporary structures. Evidence of *Pallankuzhi* (the game of *Mancala*) in the forms 7 pairs of cupules were found at the site. The site also produced several votive terracotta figurines offered to the Bhagavathi temple located in the *Kavu*. The paper presents the documentation of the geoglyphs and other archaeological features and analyses their importance.

**Prof. Sivadasan P.** is from Department of History, Calicut University. He was the General Secretary of South Indian History Congress and executive committee member of Kerala History Conference. He was in Advisory Board of Kerala state achievers, Govt. of Kerala. He owned his Ph. D Research fellowship in 2019.

**Prof. Sivadasan P.**

Professor of History, Department of History  
University of Calicut, Malappuram Dt., Kerala  
E-mail: siadasan@live.in

**Ms. Jaseera C. M.** is currently pursuing her Ph. D from Tamil University, Thanjavur. She was awarded UGC Junior Research Fellowship in 2011. She has worked as Research Assistant for a joint project of British Museum and French Institute of Puduchery. She has worked with the IIT, Gandhinagar, Archaeological Survey of India, Kerala Council for Historical Research and State Department of Archaeology, Kerala for archaeological excavations at Ankeleshwar (Gujarat), Karanpura (Rajasthan), Ropar (Punjab), Pattanam, Kottappuram (Kerala), Pillayar Petti, Vallom, Ambal (TamilNadu). Her



*research papers have been published in journals like Man and Environment, Heritage and Puratattva. She has also presented research papers in various national and international seminars.*

**Ms. Jaseera C. M.**

*Doctoral Researcher*

*Department of Maritime History and Marine Archaeology*

*Tamil University, Thanjavur 613010, Tamil Nadu*

*E-mail: jassiar@gmail.com*

**Dr. Rachel A. Varghese** is currently employed as Research Officer at the Kerala Council for Historical Research, Thiruvananthapuram. She completed her Doctoral Research in 2018 on the thesis titled *Archaeology, the Public Nation and Region: Case Studies from South Asia* from the Centre for Historical Studies (CHS), Jawaharlal Nehru University (JNU), New Delhi under the supervision of Dr. Supriya Varma. Her academic training is in archaeology and history, with a Master Degree and M.Phil in History from the CHS, JNU and a Master Degree in Archaeology (Erasmus Mundus Master in Prehistoric Archaeology and Rock Art). Her present areas of interest include Public Archaeology, Heritage Studies and Archaeology and History of Early South India.

**Dr. Rachel A. Varghese**

*Research Officer*

*Kerala Council of Historical Research*

*Tiruvananthapuram, Kerala*

*E-mail: rachelvarghese84@gmail.com*

**Sreelatha Damodaran**, currently pursuing PhD from Calicut University in History. She worked as Research Assistant of various Research projects. Anakkara, Pattanam, Chettuva, Kinalur, Kakkodi and Kottappuram are some of the archaeological sites where she worked as Trench Supervisor. She was one of the key hands in the Musealisation of Moyinkutty Vaidyar Memorial Museum and Archaeological Museum of School of Social Science, M.G. University. Her research papers published in the journal *Aadharam*. She also presented research papers in various national and international seminars.

**Sreelatha Damodaran**

*Doctoral Researcher, Department of History*

*University of Calicut, Malappuram Dt., Kerala.*

**Dr. Selvakumar V.**

*Associate Professor*

*Department of Maritime History and Maritime History*

*Tamil University, Thanjavur 613010, Tamil Nadu*

*E-mail: selvakumarodi@gmail.com*

**Shri Vinod K.**

*Researcher, Cooperative Museum at Calicut, Kerala.*

**Ms. Ajila Kumar T.**

*Research Student in Department of History*

*University of Calicut, Malappuram Dt., Kerala*

## 9

# Geoglyphs of Konkan Coast at North Kerala: A Comparative Perspective

Krishna Raj K.

This paper is a comparative study of the morphological features, contents and antiquity of the prehistoric engravings discovered from the laterite rock surfaces of Konkan coast and its counterpart in North Kerala.

*Shri Krishna Raj K.*

*Department of Archaeology, Kerala*

*E-mail: ideagate@gmail.com*



## 10

### Context of Rock Art and Traces of Cultural Activities on Rock Surfaces in Tamil Nadu

Selvakumar V.

Traces of art and various other cultural activities are found on the rock surfaces at several sites in Tamil Nadu. These traces collectively categorised under rock art are tentatively datable to the Iron Age to the contemporary period. While the general impression, often reported in the popular newspapers and vernacular media, is that they are primitive, very old and prehistoric in nature, they belong to diverse cultural and chronological contexts. While so much importance is given to certain form of 'art' just because they are found on rock surfaces and caves, many of the markings and symbols and figures found on other built structures are not given importance. Context is very important in the interpretation of the figures, markings, traces of cultural activities and symbols, often treated as rock art. The traces of rock art are found at Kilvalai, Settavarai, Maharajakkadai, Sirumalai and several other sites in Tamil Nadu. The proposed paper seeks to classify and categorise the traces of rock art and other cultural activities, and discusses their cultural and chronological contexts. Tamil Nadu mostly has rock paintings found on the caves and shelters, which have been used by various agencies such as hunter-gatherers, pastoralists and settled agrarians. The creation and use of such figures are not limited to rock surfaces, but they are also found on the built structures and walls. The temples of Tamil Nadu have another category of markings meant for games and rituals. Some of these forms of art could be considered as part of human behaviour related to "scribbling behaviour" of the humans, which perhaps originated in the prehistoric times. The main argument of the paper is that context is very important for understand the rock art and traces of other cultural activities found in Tamil Nadu.

*Dr. V. Selvakumar (born 1966) is a faculty member in the Department of Maritime History and Marine Archaeology, Tamil University, Thanjavur. He completed doctoral research and post-Doctoral research from Deccan College, Pune. He was a faculty member at Centre for Heritage Studies, Tripunithura, Kerala from 2003 to 2007, and the Department of Epigraphy and Archaeology of Tamil University, Thanjavur, from 2007 to 2017. He was a Nehru Trust for the Indian Collections at the Victoria and Albert Museum (NTICVAM) Visiting Researcher at the Centre for Maritime Archaeology, Southampton University in 2004. With a NTICVAM UK Visiting Fellowship in 2018, he was trained in Ceramic Studies at UCL and the British Museum. His research interests include archaeology of India, prehistory, heritage management, maritime history and archaeology, archaeological theory, heritage management, history of science and technology, ceramic studies, Indian Ocean Cultural interactions, and ecocriticism.*

**Dr. V. Selvakumar**

Associate Professor

Department of Maritime History and Maritime History

Tamil University, Thanjavur 613010, Tamil Nadu

E-mail: selvakumarodi@gmail.com



# 11

## Rock Art in Pandya Country

C. Santhalingam

Study on rock Art, nowadays gaining momentum among the archaeologists and historians interested in ancient studies. In Pandya nadu more than a dozen of ancient sites have been noticed with ancient rock paintings and engravings. Among them, Sirumalai, Thirumalai, Alagarmalai, Karunkalakudi, Kilavalavu, Kilakuyil kudi etc. are very important sites. In most of these sites not only rock paintings but also early Tamil *Brahmi* inscriptions are also found which are datable to 300 BCE. Scholars have the opinion that in ancient days the rock shelters were occupied by the tribes and nomads. The Jain ascetics approached them and attracted them into their Jain fold. That is why the ancient inscriptions are cofounded with rock paintings. Some scholars extend their view to compare some signs with Indus symbols. Thus the study of such rock paintings particularly in Pandyanadu will be an interesting one.

*Dr. C. Santhalingam* worked as Archaeological officer for more than 30 years in various districts in Tamil Nadu. In his tenure he has published books like *Kudumiyam malai*, *Varalarril Thagadur*, *Chitramezhi*, *Studies in Archeology*, *Jainism in Pandya country* and so on. He has participated in various historical seminars in national and international level. He has been awarded *Rajarajan Award* for the best archaeologist in the year 2014. He has visited and given special lectures in Sri Lanka, Singapore and Malaysia. Now he is serving as a visiting professor in the Department of Epigraphy in Tamil University Thanjavur, Tamil Nadu. He is functioning now as the Secretary in Pandyanadu centre for Historical Research at Madurai.

**Dr. C. Santhalingam**

Visiting Professor, Department of Epigraphy  
Tamil University, Thanjavur, Tamil Nadu  
E-mail: csantham@hotmail.com



## Rock Paintings in Western Ghats: Special Reference to Nilgiri Mountain Regions of Tamil Nadu

K. T. Gandhirajan

The Nilgiri hills are a range of mountains in the western most part of Tamil Nadu state at the junction of Karnataka and Kerala states in Southern India. The mountains are part of the larger Western Ghats. The unique fauna of this region have a significant impact on the rock art heritage of the Nilgiri region. The Nilgiri region is home to four major tribes- the *Todas*, the *Kotas*, the *Kurumbas* and the *Irulas*. The lifestyle and occupation of these tribes are reflected in the rock art paintings of the region. Pre historic rock art in the form of painting or carvings is found in the Nilgiri in five important places namely – Vellarikombai, Selakorai, Errpettu, Kallampalayam and Porivarai. This paper will focus on rock art in Nilgiri regions, while comparing some aspects of these sites with the other sites from the region.

*Shri K. T. Gandhirajan* obtained a Master's degree in Art history and Aesthetics from Madurai Kamaraj University, Madurai. Earlier he worked as a guest lecturer in the Government College of Fine Arts, Chennai. Apart from teaching, researching and exploring heritage and rock art sites in Tamil Nadu for the last two decades. He is actively involved in writing on rock art and traditional mural art, also photographic and video documentation of rock art and tribal communities, temple mural paintings and sculptures. Extensively lectured in important institutions mainly on "Ancient Art and Archaeology heritage of Tamil Nadu." He worked as a research assistant with Indian and International documentary filmmakers and scholars in the field of Ancient art and Archaeology of Tamil Nadu. He had discovered fifteen rock art sites in Tamil Nadu. He was a Co-Director of the documentary film, "Honeyline of Kurumbas" it's about prehistoric rock art and contemporary Kurumba tribal art. Currently he is documenting and collecting rock art images to create a corpus for rock art of Tamil Nadu.

**Shri K. T. Gandhirajan**

Resource Person

Tamil Virtual Academy

Chennai, Tamil Nadu

E-mail: [gandhirajanktart@gmail.com](mailto:gandhirajanktart@gmail.com)



## Rock Art of Western Ghats – With Special Reference to Palani Hills, Tamil Nadu

M. Saranya  
R. N. Kumaran

The discovery of rock shelters and rock paintings in the Palani hills, an off shoot of Western Ghats, has opened a new chapter in the archaeology of Kodaikanal region. The extensive explorations followed by excavations in this stunted rain forest has revealed Dolmens, Cists, Urn burials, Pit burials and Menhirs along with material vestiges dating back to Pre Iron age. The field work has also revealed painted rock shelters at various altitudes. These paintings are in red and white depicts various activities of human life and his relation with the environment. The results of these explorations which revealed rock art shelters are discussed here.

**Dr. M. Saranya**, Assistant Archaeologist, Archaeological Survey of India, Bangalore Circle, Karnataka is graduated from Bharathiyar University, Coimbatore and Master of Philosophy from Tamil University, Thanjavur, Tamil Nadu. She actively participated in the Archaeological Excavations at Thandikudi in Tamil Nadu, Dholavira and Karvan in Gujarat. She has written number of research articles of International standards and presented papers in National and International Seminars, Symposium and Conferences. At present she is engaged in Village to Village Survey in District Chikballapur of Karnataka.

**Dr. M. Saranya**  
Assistant Archaeologist  
Archaeological Survey of India  
Bangalore Circle, Karnataka  
E-mail: kssambavi@gmail.com

**Dr. R. N. Kumaran**, Assistant Archaeologist, Archaeological Survey of India, Bangalore Circle, Karnataka is graduated from University of Madras and holds Post Graduate Diploma in Archaeology, Post Graduate Diploma in Tourism Management and Post Graduate Diploma in Temple Arts. He actively participated in the Archaeological Excavations at Tiruverkadu, Mailadumparai, Sadras, Arikamedu and Adichanallur in Tamil Nadu, Sravasti in Uttar Pradesh, Dholavira, Junj Kuran, Khirsara, Ahmadabad and Bharuch in Gujarat, Melkote and Arethipur in Karnataka. He has published two books viz., Ports and Pots in Gujarat and Excavations in Gujarat and written number of research articles of International standards and presented papers in National and International Seminars, Symposium and Conferences. At present he is engaged in Village to Village Survey in District Mandya of Karnataka.

**Dr. R. N. Kumaran**  
Assistant Archaeologist  
Archaeological Survey of India  
Bangalore Circle, Karnataka  
E-mail: rnkumaran@gmail.com



## Rock Art of Andhra Pradesh: Emerging Perspectives

N. Chandramouli

South India, housing the second largest corpora of rock art after the Central Indian Vindhyan hill zone, contains more than 500 rock art sites in a varied ecological, geographical, geological and ethnographic setting. The richest concentration of rock art sites datable to the Upper Palaeolithic/ Mesolithic period are located in the Sandstone-granite regions of Andhra/Telangana –Karnataka Zone, while the rock art sites of Kerala-Tamil Nadu Zone located in the granite- Laterite zone are datable the Megalithic –Early Historical times. The rock art sites of former zone are located contiguous to the agro-pastoral communities, while those in the latter are within the tribal settlement areas. All the rock art sites contain certain endemic flora and fauna of the ‘*Red Data Book*’, besides many plants, roots, tubers and fruits which were being exploited by the ‘Simple Societies’ right from prehistoric times for their medicinal and subsistence needs.

In this paper the rock art of Andhra Pradesh will be discussed in the light of the recently discovered sites. A large number of rock art sites were reported in Andhra and Telangana regions since 2014. These discoveries were mostly reported by amateur enthusiasts who ascribed prehistoric antiquity to all the rock art sites. The ethnographic and archaeological context of these recently reported sites are to be thoroughly investigated to understand the cultural context.

**Prof. N. Chandramouli** is Professor and Coordinator of the UGC-SAP (DRS-II) in the Department of History, Pondicherry University (since 2006). Earlier, he was working the School of History, Culture & Archaeology, Potti Sreeramulu Telugu University, Srisailem, and Andhra Pradesh. His doctoral thesis on “Rock Art of Andhra Pradesh” is the first comprehensive study on the subject in south India. He has successfully guided 5 Doctoral, 18 M. Phil and 20 M.A dissertations. He has so far published Five Books and 40 research papers in peer reviewed National and International Journals, Seminar/Conference Proceedings and edited volumes. Besides, he has presented more than thirty papers in various International, National and regional conferences on Archaeology and rock art. He has discovered several rock art and Prehistoric/Early historical sites in Andhra and Telangana regions. His research interests include Early Historical and Prehistoric Archaeology, tantric religion & Art and Votive Terracotta.

**Prof. N. Chandramouli**  
Department of History  
Pondicherry University, Puducherry  
E-mail: c.navuluri@gmail.com





## New Rock Art Discoveries in the Kurnool District of Andhra Pradesh

Ravi Korisettar

Continuing explorations in the southwestern sectors of Kurnool Proterozoic basin, in western Andhra Pradesh have resulted in the discovery and documentation of hundreds of painted rock shelters and the region is rich in rock art sites which are yet to be documented through systematic survey and geo-referencing. This task is being undertaken in a phased manner and new perspectives on rock art are emerging from this investigation. This work is guided by our previous research in the Jwalapuram area and the area under consideration is Uppalapadu-Koilakuntla region lying southeast of Jwalapuram-Yaganti area. Though these two areas are contiguous to each other but the rock art body reveals new elements. Therefore intensive survey has been documented since January 2019. This presentation deals with a comparative study of painted rock art imageries. And also provides a list of these sites.

**Prof. Ravi Korisettar** is currently UGC Emeritusn Fellow at the Department of History and Archaeology, Karnatak University, Dharwad, India. His discovery of the Youngest Toba Tuff (YTT), volcanic ash of Sumatra origin, in peninsular river deposits was hailed as a 'great discovery' by the Indian press and its significance in dating the Middle and Upper Palaeolithic has brought the Indian subcontinent at the forefront of debate on expansion of modern humans out of Africa. He is considered an expert on the ongoing out of Africa debate. He discovered a large number of prehistoric painted rock shelters in the Kurnool District of Andhra Pradesh and this have led to a series of investigations on identifying suitable dating methods for rock art and understanding the non-material culture of the authors of these paintings. He is co-editor of *Quaternary Environments and Geoarchaeology of India* (Geological Society of India, 1995), *The Rise of Early Human Behaviour in Global Context* (Routledge, 1998), *Indian Archaeology in Retrospect* (ICHR and Manohar [4 volumes], 2001/2), and a special issue of *Quaternary International* (vol. 258, 2011) and editor of *Beyond Stone and More Stones* (Vo. 1: 2017 and Vol. 2: 2018) and the Third volume is in press. His collaborative publications have been well cited and his H-index is on the increase. The hallmark his work is the successful international collaboration that has secured due place to India in current global debates on peopling of the world. He has successfully applied the Public Outreach Archaeology as a strategy to prevent the loss of heritage and an initiative to launch heritage consciousness among the inhabitants in the neighbourhood of prehistoric archaeological sites.

**Prof. Ravi Korisettar**  
UGC Emeritus Fellow  
Karnatak University  
Dharwad, Karnataka  
E-mail: korisettar@gmail.com



## Rock Art Findings of Different Time Period in Gundla Pochampally, Medchal District, Telangana State

Sai Krishna E.

The Author would like to present a paper on rock art findings which includes rock paintings, some type of cup marks, rock grooves and rock engraving in the Gundla Pochampally, where the author reside, it is in Medchal District which was earlier in Ranga Reddy District, Telangana, around 30 Kms from Hyderabad along National Highway -7 road and around 2 Km of southwest direction from the main village in the forest area as the area is covered with thick vegetation, granite hills and granite boulders, the rock art found at four different locations within 50 m are depicted on the granite boulders within the forest area, the time period are from around prehistory to early history and one rock engraving found is done on a single granite stone erected at the border of the forest of same village its time period is around medieval age as it depicts a type of 'ass curse' image and given a particular name to that engraving stone by the local villagers in Telugu called as '*Gadidha bodu rai*' when it translated to English words from Telugu '*Gadidha*' means 'Donkey', '*Bodu*' means '*bare*' and '*rai*' means 'stone' therefore after complete translation its meaning is 'Donkey's bare stone' and based on that the author was able to trace out the rock engraving site exactly with a local village person. The author would like to do scientific work at these sites and at other areas of the forest by systematic excavation in the near future to get more details as most of the rock art at those sites are dull and not clearly visible and which are almost fading away as well as getting lost not only due to natural weathering activities but also due to human activities. Therefore the author would request The Archaeological Survey of India, State Archaeology Department and other concerned societies to come forward to safeguard those sites as those sites can become heritage sites in the near future for knowing our ancestors past. From these findings we can say that the Telangana state as a huge potential for pre, proto, early and medieval period archaeological sites.

*Shri Sai Krishna E. is presently working as an Assistant Archaeologist, Archaeological Survey of India (Amaravati Circle). He is also pursuing PhD in Archaeology with the specialization on Harappan Civilization from Deccan College Post Graduate and Research Institute (Deemed University), Pune, under the guidance of Environmental Archaeologist Prof. P. D. Sabale. He also completed one year Diploma in Archaeology (2014-15) and Under Water Archaeology (2016-17) from Deccan College PGRI, Pune. After B. Tech (Mechanical) from DVR CET, Hyderabad, Worked as Software Engineer and Mechanical Engineer for 1 and 1.5 year. He participated in the archaeological excavation and exploration at the site of Rakhigarhi (Harappan site) in Hisar District of Haryana during the two excavation seasons 2014-15 & 2016-17.*

**Shri Sai Krishna E.**

Assistant Archaeologist, Archaeological Survey of India  
Nagarjunakonda Museum, Amaravati Circle, Vijayawada  
E-mail: sai.arch45@gmail.com

## Rock Art of South India with Reference to Karnataka: Territorial Analysis

Mohana R.

To understand of any field in a frame, the maps are playing key role. The maps are drawn up on the basis of existing studies and recent fieldwork, covering all the latest data. In Karnataka, the idea of creating a map was developed in 2015. The methodologies used in archaeological field surveys vary from the systematic to the selective, depending on the objectives involved.

The study of palaeo-art is human of archaeology which enables us to understand the past culture as well as religious beliefs. Most of all, it helps us to understand the origin of human cognition and human ability to experience reality. In Karnataka, the majority of the rock art sites has been discovered and studied the Malaprabha and the Tungabhadra basins. In the Malaprabha 36; the Tungabhadra 80; these are the major tributary the Krishna river. The Krishna basin 30; the Hagari (*Vedavati*) 45; the Kaveri River flowing in southern most of Karnataka, on this bank of the river only few sites and Coastal area 8 sites have been reported at this time. The paper attempt to made the gather all the reported as well as new discoveries; as the results, so far as many 200 rock art sites of two categories i.e. pictograph and petroglyph e.g. engraving, bruising and cupules have been reported. Karnataka is the richest rock art state in India base on the present available data. The state has some significance pictures in the point of developing research in the field of archaeology.

*Dr. Mohana R. is a young scholar trained in prehistoric and rock art studies. He completed his Ph. D from Deccan College Post Graduate and Research Institute (Deemed University), Pune on rock art of Malaprabha basin, Karnataka. He has been discovered more than 100 rock art sites in different parts of Karnataka. Currently, he is working on the Tungabhadra valley for his Post Doctoral research. He was working as Assistant Professor in the department of History and Archaeology, Central University of Karnataka in 2016-17 academic years. He has published 30 research papers in international, national and regional journals. He participated and made presentations at more than 40 national and international seminars and conferences. He is also active in conducting exhibitions, awareness programmes, and public talk on our heritage.*

**Dr. Mohana R.**

*Dr. S. Radhakrishnan Post Doctoral Fellow (UGC)*

*Department of Archaeology*

*Deccan College, Post Graduate and Research Institute, Deemed University*

*Pune - 411 006*

*E-mail: mohangulya@gmail.com*



## 18

### **Prehistoric Painted Rock Shelter or Chalukyan Workshop? New Discovery of a Rock Art Site near Aihole and its Examination in Context**

Srikumar M. Menon  
Shrinivas V. Padigar

We report the discovery of a hitherto unreported rock art site in the neighbourhood of a recently uncovered single-celled shrine at Benakanawari, near Aihole. The shrine is located deep inside a fold in the sandstone ranges near Benakanawari, between Pattadakal and Aihole, at the foot of an escarpment. The painted rock shelter, which is roughly at a height of 25m in the cliffs above the temple, is formed by two large slabs of sandstone, collapsed and resting against a natural overhang, and contains painted images of a prehistoric symbol in white pigment, and that of a bull in ochre, as well as painted inscriptions in ochre and white. The inscriptions are in 8th century Kannada script and also modern Kannada script, the former being definitely of Early Chalukyan provenance. In this presentation, we describe the newly discovered site as well as the context in which it is located, and attempt to understand the possible use(s) it might have been put to. Apart from the shrine in the vicinity, there is an extensive megalithic site close to the rock-shelter. Adjacent to the megalithic site are a sacred site at least as old as the period of Chalukyan rule, and another prehistoric rock art site, all of these within a radius of less than 2.5km. We discuss the possible interrelationships between these sites, and conclude that the rock-shelter must have been occupied at least in two periods – during the construction of the megaliths and during the Chalukyan period.

*Dr. Srikumar M. Menon is an architect specializing in ancient and early architecture of the Indian subcontinent. After graduating from the Department of Architecture, T. K. M. College of Engineering in 1993, Srikumar spent 6 years in architectural practice at Bangalore as well as research on the design of astronomical observatories at the Inter University Centre for Astronomy and Astrophysics, Pune, before taking up teaching at the Faculty of Architecture, Manipal Institute of Technology, at Manipal. After teaching at Manipal for 15 years, he moved to the National Institute of Advanced Studies, where he is works as Associate Professor currently. Srikumar's academic interests focus on ancient architecture – prehistoric monuments, as well as later monuments, such as stupas and temples. His PhD investigated Indian megaliths for possible intentional astronomical alignments and he was awarded the Prof. D. S. Achyutha Rao Memorial History Research Fellowship for the same, in 2007. Subsequently (2012-14), he was also awarded the Homi Bhabha Fellowship for studying "Ancient Landscapes of South India." Under this project, he has studied the sites of the Malaprabha Valley, Hampi-Hire Benakal region and the Sannati-Sirival region, all in northern Karnataka, leading to deep insights about the continuity of commemorative traditions from prehistoric to later times, and the influence of prehistoric architecture on later monuments. He is the author of two books – Ancient Stone Riddles: Megaliths of the Indian Subcontinent and Comets: Nomads of the Solar System, both published by Manipal University Press. Currently, Srikumar is engaged in efforts to understand evolution of principles of construction and stone-working in early temple architecture and the practice of architecture in Early Historic to Medieval Periods in India, including tracking early artisans of ancient India.*



**Dr. Srikumar M. Menon**

*National Institute of Advanced Studies  
Indian Institute of Science Campus  
Bengaluru, Karnataka - 560 012, India  
E-mail: srikumar.menon@gmail.com*

**Prof. Shrinivas V. Padigar**

*Former Professor and Chair  
Department of Ancient Indian History and Epigraphy,  
Karnatak University, Dharwad, Karnataka – 580 003, India  
E-mail: svpadigar@gmail.com*



## 19

### Rock Art of Goa – An Overview

M. Nambirajan

Rock art represents development of art, philosophy, thought and belief of the prehistoric society. It is an important source material for us to understand the ancient social and cultural life. It has always attracted the attention of Scholars ever since their discovery in India by Carlyle. Since then efforts of hundreds of researchers have resulted in identification of thousands of rock art sites spread all over India.

In South India, the rock art is best illustrated in Andhra Pradesh where it is well documented and studied thoroughly, although a large number of rock art sites have been reported from Kerala, Karnataka and Tamil Nadu, besides a few from Goa. In Karnataka, sites are mostly found in granitic-gneissic region covering Raichur-Bellary districts. In Tamil Nadu, rock art sites are concentrated mostly in the northern parts. Here, the rock art is generally assigned from Neolithic to Iron Age overlapping with early historic period.

Rock art sites in South India, although have been reported from different ecological settings, the study has not received the attention it should have received. Works of Rajanin Tamil Nadu and Chandramouli in Andhra Pradesh stand out and highlight the scope for further research in the region. Although Ajit Kumar did try to interpret the socio - religious context of Edakkal engravings, the site still remains a mystery waiting to be resolved. Geographical distribution, socio- cultural contexts, themes, chronological evolution, etc are the areas which need to be studied. Simultaneously, we need be apprehensive of the threat to the rock art sites in the form of quarrying and natural causes and to ponder over how to preserve them.

Goa was put on the rock art map of India by Dr. Shirodkar, the then Director of Archives, Archaeology and Museums, Government of Goa, Panaji in the 1990s. Further explorations by the Archaeological Survey of India led to the discovery of the sites at Mauxi etc. They were first documented and studied in detail by the author and they are presented in this paper.

*Dr. M. Nambirajan* presently holding the post of Regional Director (Western & Southern Regions), Archaeological Survey of India, Mumbai. Overall, he has experience in handling Museum, Conservation, Monuments and World Heritage related matters and administration. While working in Kerala, he was a member of the Supreme Court appointed Expert Committee for preparing an Inventory of the Padmanabha Temple Objects. He worked as superintending Archaeologist from 2005 to 2014. He executed the major structural conservation works (in wood, stone and bricks) in Kerala and Karnataka which include south and west Gupurs of Vadakkunatha temple, Thrissur; St. Anjelo Fort, Kannur; World Heritage monuments at Hampi.

**Dr. M. Nambirajan**

Archaeological Survey of India

New Delhi -110011

E-mail: nambiasi@gmail.com



