

THE
ART OF KATHAKALI



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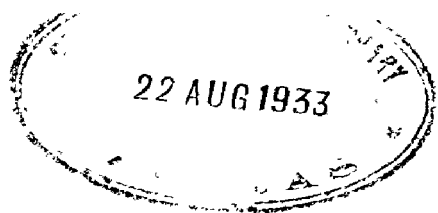
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Group of Kathakali Actors.



FOREWORD.

This brochure relates to an exposition of the Art of Pantomime in Kerala, the main feature of which is a highly specialised variety of hand poses, and gestures of the body and limbs. It has been prepared for the benefit of foreigners who are interested in things Indian.

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22 AUG 1933

THE ART OF KATHAKALI (PANTOMIME) IN KERALA.

Kathakali is a dramatic performance in dumb show (a Pantomime) to the accompaniment of music. It is one of the peculiar institutions of Kēraḷa, and reflects the martial characteristics of its people. In it the incidents of the story are indicated by means of musical dialogues and verses which are interpreted in acting by means of signs, symbols and gestures. Till very recent times one of the most popular and favourite amusements, it served to keep alive a spirit of godliness in the land.

In the performance of Kathakali, gesture or Abhinaya, movement of the body and limbs plays a prominent part; and it is combined with music and dancing. This gives it a unique charm. In other words, Kathakali may be regarded as an interpretative Dance to the accompaniment of music, in which there is a combination of Abhinaya or acting, with 'Kavitha' or poetry. The art of Kathakali is therefore the art of acting, *i. e.*, the expression by movements of the human body and limbs, of emotions and thoughts. This

acting includes not only facial expressions and bodily movements, but also the usage of elaborately codified hand poses or Mudrās. The expression of the Kathakali is complete with various postures or attitudes of the body, facial expression, gesture and dance or action movement, in which the portrayal of emotions is produced mostly by the eyes, eyebrows and face; and the descriptive and narrative actions by gestures of the body and limbs and by the use of hand poses (Mudrās) and finger signs.

The essential requisites of an actor in a Kathakali are flexibility, mobility and agility of body, limbs and facial expressions. To acquire these, he has to undergo an elaborate training and drilling of the body in which he acquires a fair knowledge of the various movements of the hand and foot which he has to use in the course of acting. The following is a short descriptive account of the same.

THE TRAINING OF THE ACTORS IN KATHAKALI.

Between the age of 12 and 14 the pupil goes to the Āśān, *i. e.*, teacher of a 'Kālari' (a sort of gymnasium) and gives him a present in either coin or cloths; and with his benediction

enrols himself for training. He then gives a 'Katcha' or a piece of rough cloth 3 yds. long and 6 inches broad to the pupil, who ties it round his waist tightly. Oil sesamus is then lightly rubbed all over the body of the pupil by the teacher; and then the former is taught to move, stretch, and wave his hands and legs so that he might obtain agility and nimbleness in their movements. When he perspires by this exercise, the pupil has to prostrate himself on the floor, in the first instance face upwards, and then face to the ground with his knees resting on a soft cushion made of straw and plantain fibre; while the preceptor supporting himself by means of a rope above, "Shampoos" the pupil with his feet, or rather with his big toe, dexterously and elaborately going all round the region of the joints, lungs, etc. of the body for about half to three-fourth of an hour. After this massage process, the student goes for his bath, and then takes his food. In the noon, the pupil is trained to practise rhythmic dances (Nrittam) with his feet for dexterous movement. The next course is the training for the free movement of the eyeballs, eyebrows, cheeks and lips etc. for the expression of different emotions. After a fair degree of mastery is attained in these, the use of 'Mudrās' or hand poses, and the manipulation of the fingers

to make them, are taught to him. The last course of the training consists in learning *Tāla*, regulation of time with the movements of the hand and feet. The minimum period required for learning all these is about four months. With this equipment, the pupil is enrolled as an actor, and first presented in a Kathakali performance. Proficiency in acting is obtained only gradually in course of years and with the help of a series of rehearsals called 'Cholliyāttam,' *i. e.*, acting with the accompaniment of recitals and with a mild beating of 'Chenda' or drum. At least six years of continuous practice is necessary to make one a fairly competent actor; and every year during the rainy season (June to August), he has to undergo bodily massage in 'Kāḷari' by the preceptor, and practise various feats of arms, feet, body, eyes, eyelashes, lips, cheeks, neck, head, knee, etc.

It is only by a free and dexterous movement of various limbs and a clever mastery of the hand poses and finger signs that one can become a clever actor in Kathakali.

It is to be noted in this connection that though a Kathakali actor understands the meaning of the gestures, the precision in executing them are acquired by him only by long standing

practice. In other words the grace, suppleness, agility, charm and power of the actor in the Kathakali depends on the control and balance of his body and limbs, and also of his eyes. The dance too is a necessary accompaniment of the pantomime. This he practises from the beginning, in which he learns the rhythm and movement of his feet to the Tāla—regulation of time, thereby gaining poise, control and harmony of movement.

More important than the movement of the feet are the gestures and movements of the body and limbs. The gestures are of three kinds —

- (i) natural gestures produced unconsciously when moved by a pitch of emotion.
- (ii) imitative gestures by which the shape or some striking feature of an object is reproduced ;
- (iii) gestures resulting from the amplification for secular purposes of the orthodox types or Tāntric symbols (*i. e.*, ritualistic symbols), such as those used for Ārādhana (worship), Abhaya (Protection), Varada (Benediction), Dāna (offering), etc.

These gestures are generally shown by the hands (*i. e.*, poses of hands, single or double), the head, eyes, lips, cheeks, eye-brows and neck. The movements of the hand apart from the poses, in other words finger signs, are employed usually in descriptive or indicative action, supplemented by gesticulations, facial expressions and attitudes of the body.

The hand poses (Mudrās) are of a highly codified and elaborate kind. They are divided into single (Asamyukta), and double (Samyukta). In the Nāṭyasāstra 24 single, 13 double and 27 mixed hand poses are mentioned; while an old palm leaf manuscript peculiar to Malabar, refers to 24 single and 40 combined hand poses. The Chilappatikārom treats of 33 Mudrās; while in some treatises 28 single and 24 combined poses of hand are given.

In Kathakali, Mudrās seem to have been freely borrowed from the Āgamās and the Nāṭyasāstrās. We are told of 64 hand poses chiefly used in it. They are indicated in Appendix A together with their usage. But ordinarily, the average Kathakali actor employs only four Mudrās each of which connoting the usage of 16 ideas or objects which in his common parlance is termed a 'Mudrā' each. They are described below :

I. Pataka.

Here the ring finger of the two hands is bent inwards to the palm with the rest of the fingers held erect. This Mudrā indicates the usage of sixteen groups of ideas or objects. They are :—

1. Sun
2. King
3. Elephant
4. Lion
5. Bull
6. Crocodile.
7. Arch
8. Pātāla (Under world)
9. Earth
10. Highway
11. Cloth
12. Disc or wheel
13. Sandals
14. Seat
15. Going
16. Mantra.

II. Kataka.

Here the middle finger is bent inwards so that its end just touches the palm, while the pointing finger and thumb are brought into contact at their extremities, the other two fingers remaining extended.

This connotes the usage of the following 16 groups of ideas or objects :—

1. Vishnu
2. Balarāma
3. Srī Rāma
4. Prosperity (wealth)
5. Woman
6. Vīna (lute)
7. Star
8. Gold
9. Mirror
10. Silver
11. Umbrella
12. Milk
13. Flagstaff
14. Arrow
15. Rākshasi (female demon)
16. Hōma (offering to fire '.

III. Mudra.

Here the pointing finger and the thumb touch each other at their extremities so as to form a circle, while the other fingers remain extended. The groups of ideas or objects indicated by this are :—

1. Lord of creation (Brahma)
2. Vēda
3. Tree

4. Svarga (heaven)
5. Sky
6. Chain
7. Rice
8. Heart
9. Dhyāna (Meditation)
10. Śruti (hearing)
11. Affection
12. Rākshasa (demon)
13. Thing
14. Cause
15. Equality
16. All.

IV. Mushti.

In this the thumb is placed in a manner so that its extremity is just inserted between the ring finger and the middle finger, while the other fingers are bent towards the palm of the hand. It is used to connote the following 16 groups of ideas or objects :—

1. Śūdra
2. Yaksha
3. Yama
4. Stick
5. Bow
6. Fight
7. Strength.

8. Decline
9. Beauty
10. Gift (Dāna)
11. Singing
12. Imprisonment
13. Digging
14. Existence
15. Holy (holiness?)
16. Negative (negation?).

These 'Mudrās' or hand indications are used simultaneously with other movements of the body and limbs to render expression to the general ideas of the stanzas and songs chanted by the singer of the Kathakali. The projections of the hands and the arms accompanying the movements of the other parts of the body have a grace and plasticity: and all of them together constitute the different gestures representing varied ideas and emotions.

The Kathakali actors usually display an elaborate manipulation of the hand supplemented by various physical attitudes and movements in the expression of their ideas. The usage of their hands and fingers therefore speak to the eyes of the spectator a more powerful language than that of words. Their acting is therefore even more impassioned than eloquence; and no speech can equal its warmth and force.

Besides the hand indications described above, nine movements of the head, eight glances of the eye (sometimes eleven), six movements of the eye-brows, and four postures of the neck are also said to be used in Kathakali. On the whole, the movements employed by the actors are generally those of the feet, heels, ankle, toes, waist, sides, fingers, hands, arms, neck, lips, nose, eyes, chin, cheeks, teeth, tongue, eyelids, pupils of the eye, eyebrows and head, of which the gestures of the eye, hand and body are considered to be the most important from the point of view of Abhinaya or acting.

Equally interesting and artistic are the costume and make-up of the actors in Kathakali. Starting originally with painted masks made of the areca sheath, considerable improvements in course of time came to be introduced by the ingenuity of two Nambūdiri Brāhmins (Kapṭingāt and Kallatikōte), who according to tradition are responsible for the perfection of the Kathakali art. The facial make-up of the actors displays a remarkable combination of beauty (Śobha), loveliness (Kānti), radiance (Dīpti) and sweetness (Mādhurya): and is designed to express on the face the dominant passions and sentiments in the nature of the different characters. The colour

scheme is marvellously devised to bring out the best expression. Roughly speaking, the characters come under five broad divisions. The first is called 'Minukku,' where the face of the actors is smoothened by a thick coating of a mixture of yellow and red pigment, while a black unguent is applied to the eyes and eye-lashes. Rishis (sages), Brāhmins and the female characters have this facial make-up. The second is known as 'Pachcha,' where the face of the actors is painted green, the eyes and lashes black, and the lips red; while along the border of the cheek and chin, a white mixture of rice flour and chunam is formed into fluted lines to enclose the whole picture. All great and noble characters such as Rāma, Krishna, the Pāndavās, etc., appear in this engaging guise.

In the next variety called "*Kathi*," a more elaborate facial make-up is employed, in which red and green are blended, the former being applied on either side of the nose up to the forehead and over the eyebrows, and the latter on the rest of the face. A white knob on the tip of the nose, and another on the forehead lend an arresting touch to this make-up. All Asurās or enemies of Gods like Rāvana are generally painted in this fashion.

The fourth class known as *Tādi*, is of a three-fold kind, the white, red and black. A white beard and a white furred coat with a knob on the forehead and the nose are characteristics of the white 'Tādi,' as in the case of Hanumān, the monkey sage. The facial paint employed here is a pigment of yellow and red skilfully dashed with a thin coating of rice flour and chunam, the portion round the eyes, lips and chin being dyed with a black unguent. In the red variety of 'Tādi,' a red beard and a red coat are worn; while the face is painted red with the portion round the eyes, lips and chin dyed black, with bits of paper stuck up flutteringly on either side of the nose and chin up to the eyes in rice flour and chunam so as to give them the semblance of moustache. Characters like Bāli, the monkey king, appear in this manner. The features of the Black 'Tādi' are a black beard and a black coat with face painted black as in the case of 'Kali.'

The last type of characters is called *Kari*, where the face is coloured black, and the cheeks have a crescent shaped drawing in red, as in the case of Śiva in the disguise of a hunter.

Rarely in some cases a clown also is seen, whose facial make-up is so grotesquely contrived

with a combination of pigments of all colours as to give the character quite a comic appearance. The eyes of all the actors are always reddened for the stage by the young seed of *Solanum Pubescens*. The facial make-up described above, is thus on the whole, a remarkable and realistic work of art involving a highly developed skill in drawing with paints, which by their variegated colour helps facial expression considerably. It may be noted in this connection that for the green paint, a kind of orpiment is powdered and mixed with cocoanut oil; and then a little indigo is added, and the whole is ground over again into a smooth oily paint to which is finally mixed a little dammar to give it a glittering effect. The red paint is a mixture of vermilion or red arsenic and rice flour made into a paste in cocoanut oil. The black paint consists of soot and cocoanut oil. The general conception of the colour scheme seems to be that green represents Sātvik, red Rājasic, and black Tāmasic natures, while yellow combines Sātvik and Rājasic qualities.

In regard to the personal embellishment of the actors, the sculptural images of Gods described in ancient works of *Śilpa* seem to have supplied the model. The beauty of the facial

paint is enhanced by a crown or head gear, a crest jewel, a pair of round disc like earrings (Kundala), bracelets, armlets, finger rings, nails of silver, a necklace, a garland, a girdle of the waist, a chain round the loins, belt or girdle, and a jingling pair of anklets. The loin dress consists usually of a skirt made of long pieces of white embroidered cloth interspersed with two or three red ones and tied round the waist ensuring absolute freedom of motion in acting and dancing; while the body is covered with a coloured vest over which round the neck hang one piece of red and a few pieces of white upper cloth known as *Uttariya*, the ends of which resemble inverted lotuses.

This kind of costume, though heavy, gives to the actors a stately dignity, and enables them to move with slow, graceful and measured gait on the stage. It is worthy of mention in this connection that there appears in the costume of the Kathakali a decided Mahommadan influence, which is more prominently noted in the dress and make-up of the female characters, whose costume in many respects resembles that of a typical Mōplah woman of Malabār. It is also not unlikely that the general scheme of the figure of the Kathakali actors has been influenced in its

conception by the old mural paintings in the temples of the land, and also by the dress and costume of the various folk dances of the country. But the greatest influence of the Kathakali was from *Chākkiār Kūthu* and *Kūtiyāttam*, two older dramatic representations whose history goes back to the period of the Perumals, the Imperial Suzerains of Kērala, and which preserve even to this day most of the traditions of the ancient classical Drama. The whole scheme of Abhinaya or acting, and the use of Mudrās (Hand Poses), and gestures were bodily adopted in Kathakali from them in addition to its borrowing and refinement of facial make-up and costume. The Kathakali became more attractive and popular than the “Chākkiār Kūthu” and “Kūtiyāttom” in course of time, as unlike them, its performance was not restricted to the precincts of the temple. There were also more elements of popular appeal in the Kathakali, particularly in its ‘Gīta’ (Music) which fascinated the audience and held them spell-bound. In short, there is a conglomeration of elements in the Kathakali, borrowed from various sources, but thoroughly improved upon and refined to produce a unique charm. Indeed, “the Kathakali is a wonderfully powerful and intensely dramatic art that can hold an audience in its grip for many hours without a break.”

As for the performance of Kathakali, we find there are no stage and scenic arrangements, except a small shed which is always necessary. The curtain consists of a large and thick piece of coloured cloth with the figure of a God or lotus generally drawn thereon. It is held at the two ends by two men standing on each side, and is drawn aside by one of them when a character appears on the stage. The auditorium consists of mats strewn on the floor for the audience to sit on; while in the theatre two bell metal lamps are lighted with cocoanut oil and wicks of rolled cotton cloth. A wooden mortar turned upside down, or in its absence a stool, is all the furniture for the actors. The music on the stage is composed of the stentorian voice of the singers accompanied by their clanking cymbals and jingling gong in harmony with a stick beaten drum called 'Chendai' and a hand beaten "Maddalam" (a kind of booming drum).

A troupe of Kathakali players invariably consists of thirty men, of whom twelve are actors four singers, four drummers, and the rest are menial servants. Till very recently, most of the rich and old aristocratic families maintained separate troupes; and it is gratifying to note that

even now there is a troupe attached to the Palace of H. H. The Maharaja of Travancore who like His illustrious predecessors is a great patron of art and letters.

The performance of a Kathakali starts with "Kēlikottu," or an announcement towards sunset by the beat of drums, cymbals and gong. The painting of the actors' faces begins soon after. At about 9 P. M. the regular play begins with songs and sounding of drums inside the curtain. This is called "Thōdayam", which is followed by verses in praise of God (Vandanaslōkams). The introduction of the first character (Purappādu) comes next with a flourish of drum beats and sounding of conch. This is followed by songs from Gīta Gōvinda ("Manjutara"), to the accompaniment of music, when no actors appear on the stage. The interval between the appearance of characters is filled up by singing and drumming. A performance lasts from 8 to 10 hours almost till day break. Any violation of or deviation from the accepted code of signs, gestures and facial expressions is liable to provoke criticism. Music experts have admitted that the Kathakali contains the most exquisite songs, which if sung by a trained singer would gladden the hearts of

any one. There is sweet melody and harmony in them cast in different moods, stress being paid to 'Gamaka' or grace. On the whole, the Kathakali singer at his best is a musician and a voice producer ; and his singing which is generally slow in time with the notes going higher and higher, and rising in pitch and intensity as they proceed, pierces through the heart of the listener and transplants him to a region of other worldiness. In short, there is in the music of the Kathakali, a perfect combination of *Rāga* (tunes or melodies), *Tāla* (rhythm), *Svara* (Musical Note) and *Bhāva* (sentiment or feeling).

In a sense, the Kathakali may be considered as a primitive fore-runner of the modern movies. Both address themselves to the same element in human nature, the love of dumb narration ; and there can hardly be a worthier topic for moving pictures than this old world Drama of Malabār.

PART II

APPENDIX A.

Mudras (Hand Poses) in Kathakali.

Mudrā is a symbol of the hand—a visible sign, or representation of an idea, or the suggestion of an idea by resemblance or convention. It forms a sort of language in acting: and has a symbolism and significance in its usage. The function of Mudrās or symbols in histrionic art is therefore to express in outward manifestation the innermost ideas of the actor.

These Mudrās have been evolved from the old and elaborate ritualistic practices of the Hindus, and are codified in treatises on Drama-urgy. The special element in the art of Pantomime in Kērala consists of the marked and highly developed usage which is attributed to the Mudrās *i. e.*, the symbols of the hand and fingers. The term Mudrā is borrowed from Hindu religious vocabulary: and signifies in its technical acceptance and connotation the poses that are given to the hands during the exposition of an idea. The hand poses (Mudrās) of the Kathakali form a sort of codified gesture language, like the language of the deaf and the dumb, and of savage tribes and

secret societies. The grammar of this language is rather elaborate; and the Mudrās are divided into two classes “Asamyukta” (single) and “Samyukta” (double).

In “Kathaklai” 64 Mudrās are said to be used, of which the following 24 are the most important. Their names and usage are indicated below.

A. PRIMARY.

I. . PATĀKA (A) (Double) Usage :—

1. Sun
2. King
3. Elephant
4. Lion
5. Bull
6. Crocodile
7. Arch
8. Creeping plant or creeper
9. Flag
10. Wave
11. Street
12. Pātāla (region under the earth)
13. Earth
14. Hip
15. Vessel
16. Palace or mansion

17. Evening
18. Noon
19. Cloud
20. Anthill
21. Thigh
22. Servant
23. Leg
24. Moving wheel or disc
25. Seat
26. Thunderbolt (Vajra weapon)
27. Town-gate (Gōpura)
28. Building
29. Cart
30. Gentle
31. Crooked
32. Door
33. Pillow
34. Iron club
35. Surface of the foot
36. Bolt.

PATĀKA (B) (Single) Usage :—

1. Day
2. Walk
3. Tongue
4. Forehead
5. Body
6. Like or as

7. And
8. Messenger (Bhūta)
9. Sandy
10. Sprout

II. TRIPATĀKA (Double) Usage :—

1. Sunset
2. Commencement
3. Halo (form of gentle address)
4. Drink
5. Body
6. Begging

(Note: *Tripatāka* is shown always by both hands)

III. KARTARIMUKHA (A) (Double) Usage :—

1. Sin
2. Fatigue
3. Brahmin
4. Fame
5. Pitcher (or the forehead of an elephant?)
6. House
7. A religious vow
8. Purification or purity
9. Bank
10. Dynasty (bamboo?)
11. Hunger

12. Hearing
13. Act of speaking (or speech)
14. Multitude or gathering
15. End
16. Hunting

Do - (B) (Single) Usage :—

1. Thou
2. Word
3. Time
4. Gradation or order
5. We
6. Man
7. Mouth
8. Enmity
9. Boy
10. Mongoose (Nakula?)

IV ARDHACHANDRA (A) (Double)

Usage :—

1. If
2. What
3. Helplessness
4. Sky
5. Blessedman
6. God
7. Remembrance
8. Grass

9. Man's hair

Do - (B) (Single) Usage :—

1. Starting
2. Smiling
3. What
4. Self praise?

V. ARĀLA (Double) Usage :—

1. Dull
2. Tree
3. Wedge
4. Bud
5. Sprout

VI. ŚUKATUNḌA (Double) Usage :—

1. Hand
2. Goad
3. Bird

N. B. (Always double hands)

VII. MUSHTI (A) (Double) Usage :—

1. Charioteer
2. Prefix
3. Loveliness
4. Holiness or purity
5. Spirit or ghost or any being
6. Imprisonment
7. Deserving
8. Existence

9. Heel or ankle
0. Attraction
11. Chowrie (insignia of Royalty
(Chāmara)
12. Yama or God of death
13. Mud
14. Medicine (or herb)
15. Curse
16. Swing or Hammock
17. Gift
18. Circumambulation
19. Digging
20. Renunciation
21. Spear
22. Heroism
23. Sun or fire?
24. Vomiting
25. Giving birth

Do - (B) (Single) Usage :—

1. In vain
2. Extreme or excessive
3. Fie upon
4. Minister
5. Crossing
6. Enduring
7. Gift
8. Permission

9. Victory (triumph)
10. Bow
11. We
12. Single sentence
13. Old age
14. Robbing
15. Food

VIII. SIKHARA (Double) Usage : —

1. Roaming
2. Legs
3. Eyes
4. Sight
5. Way
6. Search
7. Ears
8. Drink
9. Hands
10. Wonder
11. Time
12. Wheels

IX. KAPITTHA (Double) Usage : —

1. Trap or rein
2. Doubt
3. Feather of a peacock
4. Drink
5. Touch

6. Going back (recede)
7. Outside
8. Back
9. Descending (getting down)
10. Footstep

X. KATAKĀMUKHA (Double) Usage:—

1. Coat
2. Servant
3. Hero
4. Wrestler
5. Shooting an arrow
6. Arrest

XI. (A) SŪCHĪ MUKHA (Double) Usage

1. Broken
2. Jumping upwards
3. Word
4. Lakshmana
5. Fall
6. Month
7. Elsewhere (on the other side)
8. Eye-brow
9. Loose
10. Tail

Do - (B) (Single) Usage:—

1. Single
2. Alas !

3. Dull
4. Another
5. Plural
6. Hearing (ear)
7. A digit of the moon
8. Ancient
9. This one
10. Kingdom
11. Little
12. Witness
13. Giving up
14. Come thou
15. Go thou
16. Fight

XII. MUDRĀ (A) (Double) Usage:—

1. Growth
2. Movement
3. Heaven
4. Sea
5. Thick or dense
6. Forgetting
7. All
8. Announcement
9. Thing or object
10. Death
11. Meditation
12. Sacred thread worn by Dvijās or
Brahmins

13. Straight

Do - (B) (Single) Usage :—

1. Mind
2. Thinking
3. Desire
4. Self
5. Recollection
6. Knowledge or wisdom
7. Creation
8. Life
9. Disgrace or defame
10. Future
11. Negative
12. The fourth

XIII. SARPASÍRASU (Single or Double)
Usage :—

1. Sandal paste
2. Snake
3. Slowness
4. Sprinkle
5. Cherishing
6. Giving water to God
7. Saint or sage
8. The flapping of elephant's ears
9. Massage of wrestlers

XIV. MRIGASĪRSHA (Single) Usage:—

1. Deer (animal)
2. Supreme being

XV. (a) AṆJALI (Double) Usage:—

1. Heavy rain
2. Vomiting
3. Fire
4. Stream
5. Vibration (loud noise)
6. Brightness
7. Hair
8. Ear-ring
9. Heat or sorrow
10. Confusion
11. Always
12. River-bathing
13. Flowing
14. Blood

(b) (Single) Usage:—

1. Conch
2. Anger

XVI. PALLAVA (A) (Double) Usage:—

1. Vajra
2. Summit of a mountain
3. Ears of the cow
4. Length of the eye

5. Buffalo
6. Iron club
7. Spear
8. Horn
9. Circling

Do - (B) (Single) Usage:—

1. Distance
2. Leaf
3. Fume or smoke
4. Tail
5. Rattan
6. Paddy

XVII. MUKURA (A) (Double) Usage:—

1. Tusk or fang
2. Separation
3. Part of the leg from the ankle to
the knee
4. The buttock of a woman
5. Vēda
6. Brother
7. Pillar
8. Mortar
9. Rapid or violent
10. Piśācha (devil)
11. Growth or nourishment.

Mukura (B) (Single) Usage:—

1. Enemy

2. Beetle
3. Ray
4. Anger
5. Excellent
6. Bangle
7. Neck
8. Armlet
9. Negative

XVIII. BHRAMARA (A) (Double)

Usage :—

1. Feather
2. Song
3. Water
4. Umbrella
5. Ear of the elephant

Do. (B) (single) Usage :—

1. Gandharva
2. Birth
3. Fear
4. Weeping

XIX. HAMSĀSYA (A) (Double)

Usage :—

1. Eye-ball
2. Soft
3. Dust
4. Pale white
5. Blue

6. Red
7. Mercy
8. Tuft of hair or a line of hair on the abdomen

Do. (B) (Single) Usage :—

1. The first rain
2. Hair
3. The line of hair on the abdomen
4. The three folds of skin above the navel of a woman

XX HAMSAPAKSHA (A) (Double)
Usage :—

1. Moon
2. Cupid
3. Wind
4. Dēva (Heavenly being)
5. Mountain
6. Summit
7. Everlasting
8. Relation
9. Bedding
10. Rock
11. Enjoyment
12. Breast
13. Female breast
14. Cloth

15. Conveyance
16. Falsehood (lie)
17. Lying down
18. Fall
19. People
20. Beating
21. Covering
22. Spreading
23. Founding
24. Coming
25. Bowing down
26. Bathing
27. Sandal paste
28. Embracing
29. Following
30. Protecting
31. Reading
32. Mace
33. Cheek
34. Shoulder
35. Hair
36. Obedient
37. Blessing
38. Sage
39. Thus
40. Fish
41. Worship
42. Tortoise

Hamsapaksha (B) (Single) Usage :—

1. You
2. Sword
3. Wrath
4. Now
5. I
6. In front
7. Axe
8. Flame or light
9. Call
10. Getting on the lap
11. Prevent

XXI. VARĀHAMĀNA (A) (Double)

Usage :—

1. Ear-rings of a female
2. Jewelled garland
3. Knee
4. A contemplating sage
5. Drum
6. Elephant driver

Do. (B) (Single) Usage :—

1. A whirl pool
2. Navel
3. Well

XXII. MUKULA (Single or Double)

Usage :—

1. Jackal
2. Monkey
3. Fading
4. Forgetting

XXIII. ŪRNANĀBHA (Double) Usage:—

1. Horse
2. Fruit
3. Leopard (tiger)
4. Butter
5. Ice
6. Abundance
7. Lotus

XXIV. KATAKA (A) (Double) Usage:—

1. Vishnu
2. Krishṇa
3. Balabhadra
4. Arrow
5. Gold
6. Silver
7. A female demon
8. Sleep
9. Lady in prominence
10. Śrī or wealth
11. Vīṇa or lute
12. Star
13. Garland
14. Lotus or water lily

15. Demon
16. Crown
17. Iron club
18. Particular
19. Chariot
20. With

Do. (B) (Single) Usage :—

1. Flower
2. Mirror
3. Female
4. Hōma (offering oblations to Dēvās into the sacred fire)
5. Sweat
6. Little
7. Who
8. Which or what
9. Quiver
10. Fragrance

B. SECONDARY

There are said to be 40 combined Mudras also which are the following :—

1. KATAKA-MUSHTI indicating widowhood, cohabitation, fight, Śrī Rāma, gift of a woman.

2. SIKHARA-MUSHTI indicating
Indra (God of Dēvas)
3. HAMSASYA-MUSHTI indicating
lover (or any object of love)
4. KATAKA-HAMSAPAKSHA indi-
cating Brahma (Lord of creation)
5. MRIGASĪRSHA - HAMSAPAK-
SHA indicating Śiva.
6. MUDRA-MUSHTI indicating Father,
Commander-in-chief (Sēnāpati)
7. KATAKA-HAMSAPAKSHA in-
dicating mother, lady in waiting.
8. MUDRA-PATĀKA indicating a
mark.
9. HAMSAPAKSHA-PATĀKA indi-
cating agreeable to mind.
10. MUKULA-MUSHTI indicating that
which is to be done ; wife, marri-
age.
11. ŚIKHARA—Variation, indicating
Garuda.
12. MUKULA—Variation, indicating
end.
13. VARDHAMANA ANJALI indi-
cating precious Stones.

14. KATAKANJALI indicating play
(pastime)
15. SUCHĪMUKA ANJALI indicating
picture.
16. KARTTARIMUKKA MUDRA
indicating son, grand-son.
17. KATAKA SŪCHĪMUKHA indi-
cating daughter.
18. VARDHAMĀNA HAMSA-PAK-
SHA indicating nector.
19. MUDRA PALLAVA indicating
hand device.
20. KATAKA (all varieties) indicating
womanhood.
21. KATAKA MUKURA indicating
Handsome lady.
22. MUSHTI (Variation) indicating des-
truction.
23. ŚIKHARA HAMSA PAKSHA
indicating middle.
24. PATĀKA KARTARIMUKHA
indicating prince.
25. KARTARIMUKHA MUSHTI indi-
cating Vidyadhara (celestial being)

26. HAMSAPAKSHA MUSHTI indicating Yaksha.
27. ARDHACHANDRA MUSHTI indicating moon at the zenith of the sky.
28. KARTARI KATAKA indicating science.
29. HAMSASYA PATĀKA indicating Kāvya.
30. PATĀKA KATAKA indicating residence, cow.
31. KARTARI KATAKA indicating virgin.
32. SIKHARA ANJALI indicating Śrī Vatsa (the mole on the breast of Lord Vishnu.)
33. VARDHAMĀNA HAMSASYA indicating nether lip.
34. PATĀKA MUSHTI indicating killing, hindrance.
35. PATĀKA MUKULAM indicating Sugrīva, Bāli, Angada.
36. HAMSAPAKSHA (both hands) indicating Monkeys, Hanuman etc.
37. PATĀKA KARTARIMUKHA indicating town, Rāvana.

38. ANJALI KATAKA indicating Yagā
(Holy sacrifice)
 39. PALLAVA MUSHTI indicating
hand.
 40. KATAKA-MUDRA indicating truth,
Dharma.
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APPENDIX B.

Sentiments or Emotions in Kathakali.

The sentiments or emotions in Kathakali are nine in number. They are called Rasās; and they are each represented as follows:—

ŚRINGARA is the original sex emotion which lies at the very root of creation. It is expressed by means of the movements of the eyebrows, eyes, lips and cheeks, and by a peculiar pose of the hand.

VĪRA Valour or heroism is expressed by raising the eyebrows with wide open eyes, and the neck and face held erect.

KARUNA Pathos, is represented by raising the pupils of the eyes upwards to a corner, with the hands held in worshipful posture.

Note. Śōka or sense of grief comes under Karuṇa and is a Variant of it. It is indicated by contracting the size of the eyes.

and by the lowering and intermittent quivering of the lips.

ADBHUTA the sense of wonder, is shown by the quivering of the eyebrows along with the nodding of the neck and head. The eyes also should be adjusted with these movements, and the lips drawn out a bit.

ROUDRA wrath, is indicated by wide open eyes, the eyeballs held in the centre with a fiery and piercing look, and the cheeks throbbing with an occasional biting of the teeth.

HĀSYA ridicule or contempt is expressed by curving the eyebrows and shrinking the eyes along with a jerking of the neck and head.

BHAYANAKA fear is represented by the constant moving of the eyeballs left and right, the eyes wide open and the head and neck jerked: while the hands are folded and placed on the breast.

BIBHATSA the sense of the grotesque, is shown by contracting the eyebrows and eyes, with the hands extended to show the palm, and the breast held back a bit.

SANTA peace, (also devotion) is manifested by contracting the eyes, and holding them up with the chin, face and neck lowered and hung.

APPENDIX C.

The Dance in Kathakali.

The dance in Kathakali has a charming and profound interest. It accompanies acting or Abhinaya, and heightens the natural expression and impressiveness of the gestures and movement, of the actors by its grace. Its essence is rhythm produced by the joyous beat of the feet which mark the time by thumps of the heel or slaps of the flat foot on the ground in tune with the music of the stage. It is of two kinds:- TĀNDAVA upward and downward movement, and LĀSYA sideways movement. In both there is a poignancy and variety of appeal.

The dance of the Kathakali actor carries with it the supreme symbol of his original martial life, and is to a large extent a manifestation of that life. Its significance lies in the fact that it has an intimate concrete appeal of a general rhythm pervading the whole acting, and helping varied emotional expression by sharp bodily movements and gestures.

In Kathakali, the story is put into verse which is sung and acted on the stage. The actor dances to the tune of the songster and

drummer, and every movement of his Dance is executed with well-defined steps. The acting of every verse is decimated by a *Kalāśa* (finishing steps), which consists of a graceful and vigorous circular movement by the feet, in which there is a brilliant display of dexterous stamping and leaping.

The Kathakali dance is always based on the *Tāla* (time measure) of the drummers; and sometimes in the case of expert actors, the mode in the beat of their feet guides and regulates the *Tala* of the drumming and other instrumental music. The actor may do the *Kalāśa* steps once to a measure, or he may double and quadruple the steps.

The *Tāla* is mainly of five varieties, consisting of eight, ten, fourteen, seven or six intervals (measures) marked generally by counting of fingers and beating of the hands. The principle *Tālas* with their notations are indicated below.

- (Note : — represents beat of the hands.
 ✓ Do. wave of the hands.
 — Do. counting of fingers.
 / Do. a measure.

Adi (Chempata)

$\overline{1}$ $\overline{2}$ $\overline{3}$ $\overline{4}$ $\overline{5}$ $\overline{6}$ $\overline{7}$ $\overline{8}$ 8 intervals.

Chempa (Jumpa)

$\overline{1}$ $\overline{2}$ $\overline{3}$ $\overline{4}$ $\overline{5}$ $\overline{6}$ $\overline{7}$ $\overline{8}$ $\overline{9}$ $\overline{10}$ 10 intervals.

Atanta (Ata)

$\overline{1}$ $\overline{2}$ $\overline{3}$ $\overline{4}$ $\overline{5}$ $\overline{6}$ $\overline{7}$ $\overline{8}$ $\overline{9}$ $\overline{10}$ $\overline{11}$ $\overline{12}$ $\overline{13}$ $\overline{14}$
14 intervals.

Tripata (Muri Atanta)

7 intervals.

$\overline{1}$ $\overline{2}$ $\overline{3}$ $\overline{4}$ $\overline{5}$ $\overline{6}$ $\overline{7}$

Panchāri (Roopaka)

$\overline{1}$ $\overline{2}$ $\overline{3}$ $\overline{4}$ $\overline{5}$ $\overline{6}$ 6 intervals.
