



*Kutiyattam
& Kerala
Temples*

By Margi Madhu Chakyar

*Translated from Malayalam
by L.S. Rajagopalan*

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- TEMPLE PLAN ON PAGE 42 FOUND IN K. V. SOUNDARA RAJAN'S
TEMPLE ARCHITECTURE IN KERALA, FIGURE 15
- PHOTO SECTION, PAGE 6, A FRONTAL VIEW OF THE STAGE
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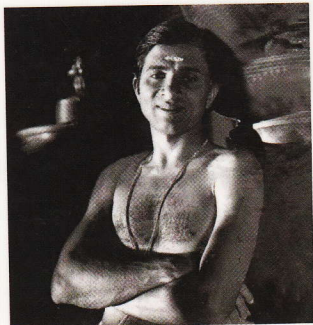
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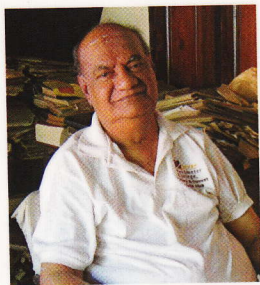
In Loving Memory of
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1922 — 2008

Margi Madhu Chakyar



Margi Madhu Chakyar received intensive training in kutiyattam from Ammanur Madhava Chakyar and Muzikulum Kochukuttan Chakyar, both legendary gurus. He has travelled extensively performing kutiyattam at various venues in India, Japan, Europe, Singapore, Israel, and the United States. He has also been involved in creating experimental productions, such as the cross-cultural mask dance entitled Dragon Bond Rite in New York City and Washington, D.C. as well as Desdemona, based on Othello which was performed in Adelaide, Munich, and Singapore. Besides being a performer he is also a choreographer and teacher. He composed kutiyattam performances inspired by Shakespeare's Macbeth, Kulasekhara's Vyankyavyakhya, Bhasa's Karnabharam and Dutaghatotkacha. He has also authored another book, entitled Arangintemadhavam. He received many prestigious awards, such as the Sanskriti National Award, 'Kala' puraskaram from London, the Kerala Kalamandalam Award, and an award from the Sangeetha Nataka Akademi. He is currently Assistant Professor in the Department of Theatre, Sree Sankaracharya University of Sanskrit, Kalady, Kerala.

L.S. Rajagopalan



Over the years L.S. Rajagopalan wrote many articles in English on Kerala performing arts. His most recent book is Temple Musical Instruments of Kerala, published posthumously in 2010. His essay on the mizhavu drum in this work is particularly valuable to those studying kutiyattam and kuttu. In 1974 he toured India with the renowned kutiyattam actor Padmasree Mani Madhava Chakyar during which he wrote "Eloquent Eyes in Netra-Abhinaya," published by the Journal of the Music Academy (Chennai). He also authored three important books on various aspects of kutiyattam – Consecration of the Kuthampalam (1987), Women's Roles in Kutiyattam (1997) and Kutiyattam: Preliminaries and Performance (2000).

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