

REPORT

SUBJECT

SAFEGUARDING THE INTANGIBLE CULTURAL HERITAGE OF INDIA

REFERENCE

Ref:28/06/ICH/Scheme/33/2013-14/13661/1st Report



Sree Bharath Kalari
Bldg.No: V/171,
P.O. Valapattanam
Kannur, Kerala - 670 010

lu
2/4/14

28-6/ICH-Scheme/ 33/2013-14 / 13661

31st March, 2014

To,
Sree Bharath Kalari
Bldg No.: V/171,
P.O. Valapattanam,
Kannur, Kerala-670010

Registered/ Speed post
संगीत
नाटक
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Sangeet
Natak
Akademi

NATIONAL ACADEMY OF MUSIC, DANCE AND DRAMA, INDIA
RABINDRA BHAVAN, FEROCZE SHAH ROAD, NEW DELHI-110 001
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Website: http://www.sangeetnatak.gov.in

Subject: Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India"

Dear Sir/Madam,

This is in reference to your proposal received by the Akademi regarding the Scheme as mentioned in the subject above. In this connection this is to convey the sanction of grant from the Ministry of Culture, Government of India via the Sangeet Natak Akademi, New Delhi to the payment of an ad-hoc non-recurring grant of Rs. 1, 00,000/- (Rupees One Lakh only) for the purpose mentioned below:

Purpose	Amount of Grant (Rs.)	Remarks
Data creation, dissemination & preservation of Kalaripayattu	1, 00,000/-	DVD/VCD/CD of the Documentation/ Data creation / Cataloguing along with periodic report and other research documents are required to be submitted to the Akademi

The grant is subject to the following conditions:

1. The grant will be released in three installments - 50% in advance, 25% as 2nd installment after appraisal and balance 25% after completion of the project/ activity and submission of relevant documents as proof thereof.
2. The first installment (50%) will be released immediately after receipt of **Assurance Certificate** in the form enclosed duly completed and signed by the Competent Authority of the Institution or by the Individual along with a **certificate of non-receipt of grant**. (Both attached with the letter)
3. The second installment (25%) of the grant will be released after **appraisal**. An appraisal/ inspection of the beneficiary may be done by the Expert Committee/ Sub-Committee or officials of Ministry of Culture at a point of time which will be intimated accordingly in time bound manner. Progress report of work done out of the 1st installment received will have to be submitted along with other relevant documents, work reports, documentation (Audio-Video or any other format).



SREE BHARATH KALARI

Building No. V/171, Valapattanam Post, Kannur – 670 010 Kerala State
(Estd.in 1948 by Guru the late Chirakkal T. Sreedharan Nair – Reg.S. 17/1977)

Dear Sir,

Sub:Safeguarding the intangible cultural heritage of
India-2013-14

Ref:28/06/ICH/Scheme/33/2013-14/1st Report

Vide your letter dated 17th Feb 2015 on the above
report you had remarked that the said report is
unsatisfactory. And you had suggested to

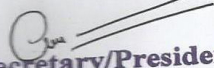
- a)Submit a field report on data creation related to
Kalarippayattu artistes,guru,etc. And
- b)To provide soft copies of the 1st progress report.

These are being compiled now.

Hope this will be sufficient for the release of th 2nd instalment
of the ICH scheme.

Yours faithfully

Secretary


Secretary/President
SREE BHARATH KALARI
VALAPATTANAM (P.O)
KANNUR - 670 010



20/06/2015

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अनुदान उपयोग प्रमाणपत्र
GRANT UTILIZATION CERTIFICATE

प्रमाणित किया जाता है कि संगीत नाटक अकादेमी द्वारा अपने तारीख.....
Certified that the sum of Rs. 100000/- (Rupees One Lakh only)
sanctioned by Sangeet Natak Akademi, New Delhi, in its letter No. 28-6/ICM-Scheme/33/2013-14/13661
के पत्र संख्या..... में..... प्रयोजन
dated 31-3-2014 as an ad-hoc grant-in-aid for the year.....
के लिए वर्ष..... के लिए तदर्थ सहायता अनुदान के रूप में स्वीकृत.
for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India.
रुपए..... रुपए मात्र)
has been utilized for the purpose mentioned above.
की राशि का प्रयोग उपर्युक्त प्रयोजन के लिए किया गया है।

इस राशि के व्यय का विवरण संलग्न है।
-A statement of expenditure for the amount is enclosed.

तारीख
Date 25.09.2014

C A MUHAMMAD SADIQUE. T. K. B.Com, ACA
Chartered Accountant
Mem. No. 233487

हस्ताक्षर
Signature

नाम
Name

पदनाम
Designation



संस्था की मोहर
Seal of the Institution

चार्टर्ड लेखाकार द्वारा प्रतिहस्ताक्षरित
COUNTERSIGNED BY CHARTERED ACCOUNTANT



संस्था का नाम एवं पता.....
Name and Address of the Institution.....

Secretary/President

SREE BHARATH KALARI
VALAPATTANAM (P.O)
KANNUR - 670 010

BLUE PRINT OF THE PROJECT

Brief introduction of the project: Kalarippayattu is the ancient martial discipline of Kerala and this is believed to be the forerunner of the martial arts of the north eastern countries of the world.

Objective: To find out and preserve the regional styles of Kalarippayattu in its pristine form. It will be in the interest of the coming generations to find out the already extant repertoire and conserve it for posterity.

These are the major ethnic style of Kalarippayattu existing in the three regions of northern Kerala (Malabar).

- 1) Vattenthirippu Style
- 2) Arappukkai Style
- 3) Pillathangi Style

Implementation of Project: While implementing this project we plan to conduct seminars and workshops of masters and students of these three styles.

Timeframe of Project: The period of five years is required to collect the field data mapping interviewing in the three regions and conducting seminars and workshops and compiling the results.



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REPORT

Ref:28/06/ICH/Scheme/33/2013-14/1st Report

Subject : Scheme for ‘Safeguarding the intangible cultural Heritage

of India’Title of the Project : Data creation, cataloguing, Dissemination and preservation of the ancient and intangible cultural heritage of Kalarippayattu (the ancient martial legacy sustained in Kerala and dated back to the Sangam era-BC 200-AD600)and inter-disciplinary dialogue with other ritualistic and performing arts traditions of the state developed later that have been influenced by Kalarippayattu And its Documentation. Estimated cost of this rather expansive project was Rs. 13,48,000/-But only an amount of Rs.1,00,000/- (Rupees one lakh only) was contained.Hence the operations wereto be curtailed to the bare minimum preliminaries witha view to making it a foundation for further accomblishing the exhaustive project.

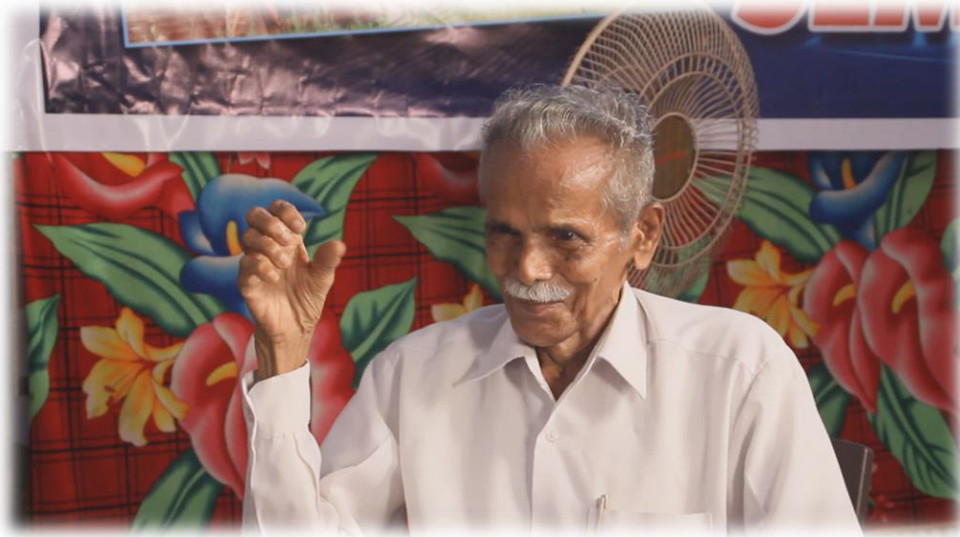
This Report shows the work already carried out as mentioned earlier. The following precluding survey has been done in North Kerala

- a) to map the three region where the three ethnic styles of Kalarippayattu known by the names Vattenthirippu, Arappukkai and Pillathangi existed and is still perserved,
- b) to locatethe ancient Kalaris in the three regions spread over North Kerala,
- c) to collect details of the past masters or Gurus who had lived and worked prior to 1947 in the three regions,
- d) to collect the details of the present-day Kalaris imparting training in these three regions,
- e) and to distinguish 2 Gurus each from these three regions, based on the pristine way they preserve and propagate their respective styles of Kalarippayattu.

Field Report

Eventhough extensive field work including interviewing experts in the related field of Kalarippayattu and visiting places of importance were undertaken before delving deep into the project, only the result and findings thereof were codified by us in the earlier report. Now we are detailing the field work done to create the data.

The most important person we met was Sri Chandrasekharan Gurukkal of Kodakkad in Kannur district. He is an octogenarian who still run a kalari a and works out of his home as a physician. He was later awarded 'Gurupooja' Puraskar of 2014 by the Kerala Folklore Academi.



Sri Chandrasekharan Gurukkal

Interview With Sri Chandrasekharan Gurukkal



He confirmed that there are three distinctive styles of Kalarippayattu in North Kerala. He also named them as (a) Vatternthiruppu of the extreme north, (b) Pillathangi of the southern north Kerala and (c) Arappukkai of the mid region. (Please see the mapping done based on this and the excerpts of the interview with him).

Chandrasekharan Gurukkal also suggested meeting some gurus who are exponents of the respective styles.

Thereafter we were able to scan through the list of Kalaris in Kerala made available officially by the Kerala State Sports Council. This list has the addresses of all the registered and affiliated kalaris in the State. Of these, 2 gurus of each of the above 3 regional styles were selected for our purpose. Apart from having thorough knowledge in their respective styles, they are also either authors of books and articles, well versed in taking classes or organizing kalari related activities. 6 gurus were short listed in this manner. (Please see the region wise list of gurus already provided).

The next step in our field work comprised of extensive tour of the entire North Malabar, covering three districts of Kasargode, Kannur and Kozhikode to find out the authenticity of various statements in the interview with Chandrasekharan Gurukkal.

This required on the spot visit of various ancient temples which are erstwhile martial training centers. Historians, writers, astrologers, poets and social workers of these three regions were met and interviewed to gather locational and historic details of these places.

The following are the details of experts contacted personally for the purpose.

Sri. Kuttamath Sreedharan of Payyannur is a retired teacher and an author who provided details about Kummanar Kalari (Annexure II).

Capt: Balakrishnan (Retd.) took us to Karimathalam Kalari and explained the historic importance of that ancient martial centre (Annexure III).

Astrologer Sri. Achuthan Nair gave us details of Kangol Kalari (Annexure IV).

Locational details of Kallamathattil Kalari were provided by Mr. K. Padmanabhan, a social worker (Annexure V).

Details of Valor Perumkalari were gathered from Sri. Keshavan Ptarar who is the chief priest of the temple attached to this (Annexure VI-2nd Report)

Mr. Sree Hari who heads the cultural organization Naimisharanyam in Kannur took us to Edakkad Kalri (Annexure VII-2nd Report)

Sri. Raveendran Gurukkal, himself a Kalari expert took us to Pindali Kalari (Annexure VIII-2nd Report)

Sri. Krishna Das, a social worker of Vatakara took us to Thacholi Meppayil and Lokanar Kavu (Annexures IX and X-2nd Report)

All the above ancient places of martial interest were visited by our team. The knowledgeable people around all these institutions were interviewed and notes taken. Such details are also summarized here as part of this report.

Excerpts of the interview with Chandrasekharan Gurukkal. This was in Malayalam and the translated version is submitted.

Q: We would like to know from you the different styles of Kalarippayattu which are in vogue in North Kerala.

Chandransekharan Gurukkal:- I would say that North Kerala for your purpose includes the three modern districts of Kasargode, Kannur and Kozhikode. And the styles of Kalaripayattu prevailing over these districts are Vattenthippu, Arappukkai and Pillathangi.

Q: Are these styles still existing?

G: Yes, of these, Arappukkai is the style still retaining most of its old techniques and exercises. The other two styles are also closely held by many gurus with a lot of young practitioners.

Q: Can you tell us about the geographical limits of these three distinctive styles?

G: Yes, Though a lot of overlapping might have happened by now, I can generally confirm the locational boundaries of these.

Vattenthippu style was mostly prominent in the present day Kasargode District adjoining the state of Karnataka and some parts of Kannur District. It is believed that Aryan migration reached Kerala 3000 years back through Tulu Nadu of Karnataka. The Dhanurvedic tradition of the Aryans also might have had its influence on the indigenous martial discipline of this part of Kerala.

Coming to Arappukkai style, it was most common in areas now in Kannur District. May be, from Valapattanam river to Mahe river this style was prominent and popular.

From Mahe river to Korapuzha river it was Kadathanadu, once the most cherished region for martial prowess. Stalwarts like Aromal, Unniarcha and Thacholi Othenan lived here in different ages from 13th to 17th centuries.

Q: Can you name some of the old centers of excellence where we can visit and gather details?

G: To name a few, Karimthalam, Kangol and Kallamthattil Kalaris were important in Vattenthippu domain. Kallamthattil Kalari is very near to my house also.

Valor and Edakkad Kalaris are important in Arappukkai domain. You should also search for Pazhassi Raja's Kalari in this region.

So also, Thacholi Meppayil and Lokanar Kavu are important in Pillathangi domain.

Q: Will you be able to give us the details of the senior gurus also in these styles?

G: You can gather this information from the official list of the Kalarippayattu Association of Kerala. But I know some senior gurus. Narayanan Gurukkal of Vattenthiruppu, Sreejayan Gurukkal of Arappukkai and Karunan Gurukkal of Pillathangi are known to me. You may find out some young gurus also, probably the disciples of the ones known to me.

Q: Thank you and we will come back for any other information required.

G: Thank you and most welcome.



KALARIPPAYATTU

Kalaripayattu is the martial art originated and popularly practiced in Kerala. Mythology has it that the warrior sage Parasurama is the promulgator of Kalaripayattu. The origin of this martial discipline remains shrouded in mystery. Historians say that it was during the Sangam age (cirea BC 200-600AD) that Kalaripayattu evolved and developed.

Kalari is the Malayalam word for a traditionally built gymnasium to teach the martial art known as *Payattu*. The four stages of *Payattu* are:

- a) Maipayattu - Body conditioning exercises
- b) Kolthari - Use of wooden weapons
- c) Angathari - Use of sharp metallic weapons
- d) Verumkai - Bare-handed defense and attack

Body conditioning exercises form the foundation of all other excercises in Kalaripayattu. These callisthenics are to endow one with an agile and supple body, a graceful gait, stamina, strength, balance of body and stability of foot work.



Exercises with wooden weapons of different shapes and lengths leave one with ready and quick reflexes of the limbs.



Exercises with wooden weapon(Cheruvadi)



Exercises with wooden weapon(Kettukari)

Manoeuvring of sharp metallic weapons like sword, dagger and *urumi* is a graduation which gives battle-fitness and dexterity to the athlete.



Sword and Shield fighting



Sword and Spear fighting

The fourth fraction of Kalaripayattu is the bare-handed defense and attack. Mastery of various kinds of blocks, cuts, kicks, locks, leaps and throws in this will enable one to either keep an opponent at bay or to disable him.



bare-handed defense and attack

The primeval influence and impact of martial disciplines on the development of various folk art forms and classical and modern theatre is an accepted and well known factuality. Out of the boundless pan-Indian cultural scenario, we can cull together any number of paradigms for this.

In the 134th chapter of the Mahabharatha (Adi Parvam) there is a piece of narrative (11-12) about how separate pavilions were raised for the royalty, women folk and many other spectators to sit and watch a demonstration of the fighting skills of the disciples of Dronacharya. It was in this 'theatre-in-the-round' or 'found space' as it is currently known, that Karna challenged Arjuna. Here the entertainment derived out of the excitement becomes a theatrical experience. This is a classical example of how the decisive skills in weaponry or warfare could be mellowed and presented as a fine art.

A similar histrionic sequence of Kalaripayattu would be the annual ritual observed in traditional Kalaris at the end of every training season. The parents of students, well-wishers and the general public are invited to the Kalari. And the students display their ability and skill in Kalaripayattu for the entertainment of the assemblage.

Vyasa, in a flash of poetic brilliance subtly referred to the combatting Bheema and Jarasandha as “two actors who glowed on a stage” (10:72-25 Bhagavatha).

The innate potential of Kalarippayattu as a worthy component of folk art forms and theatre has obtrusively remained as the warp and woof of the social fabric of Kerala. Here are some of the examples.

Poorakkali: Pooram is the spring festival of Northern Kerala, during which Kamadevan is worshipped. Group performance of male dancers moving around a wick lamp to the accompaniment of songs and rhythmic claps is one of the many rituals of this festivity. They move in circles, gracefully kicking high in the air, trotting, jumping and squatting. These dancers are essentially trained in the series of body conditionals of Kalarippayattu.

Another diverse aspect of Poorakkali is of a scholarly nature. The erudite debate between two scholars (Panikkar Pundits) standing face to face at the patio of a tribal temple (*Kavu*) covers subjects like philosophy, astrology, literature and aesthetics. This reminds us of the legacy left behind by the *salais* of Kerala of the Brahminical period where mental and physical training co-existed in the curriculum.





Poorakkali

Here the convention followed can be traced back to the times of Vyasa. In Mahabagavatha he sang (10-45:34) how saint Sandeepani had synthesised intellectual and physical faculties in the training given to his disciple Sreekrishna.

Kolkkali: The powerful steps, lunges and pivots of *kolkkali* artistes with mind and body concentrated upon two sticks in hands have drawn much of its vigor from the martial tradition of Kerala. The way they wield the staff is similar to those of the three-span baton (*Muchan*) of Kalari.

In a pan Indian context, *Kolkkali* is even believed to be having its origin on a related art form choreographed by the great warrior Dronachariya, positioning his disciples in two circles, *akathara* (inner) and *purathara* (outer). *Kolkkali* was even practiced inside some Kalaris for the students to get rid of their monotony of going through the hardships of martial training.

This is the case with *Thacholikkali* and *Chavuttippattu* also wherein the students of Kalari, after a hard day's exercise would gather to sing aloud and dance. These aerobics help relax their breath and add to their innate rhythm.

Aranginu Chavittu can be included in this genre. This group drill-dance is prevalent in the Kalaris of extreme north of Kerala. Various rhythmic steps and accompanying songs set to classical Carnatic ragas compose the athletes after their gruelling work-outs.

Sanskrit Theatre and Kadhakali: The Sanskrit theatre, *Kootiyattam* has an uninterrupted history of 2000 years or so. Kalarippayattu evolved much later in the Sangam period only. Whether or not Kalarippayattu or some other form of Indian martial art had influenced any facet of Sanskrit theatre is debatable. At some stage, Kalarippayattu had joined the great stream of Sanskrit theatre of which *Kootiyattam* is a Keralite spin off and *Kadhakali* the essence churned out of this.



Kootiyattam

Kadhakali as a total theatre was conceived and its dramatic format determined by Kottarakkara Thampuran (C 1600 AD) and Kottayam Thampuran (C 1700 Ad). This coincides with the golden era of Kalarippayattu. All of them, while choreographing the many heroic episodes of the epics Ramayana and Mahabharata had the most preferred choice of actors in their armed repertory. These soldiers, well trained in Kalari, already had the required body shape, nimbleness, reflexes compulsory on stage and stamina for the laborious all-night performance of *Kadhakali*. These actors could gracefully and with total ease execute the *Kalasams*, which are stylised *adavas* judiciously incorporated from the martial art.

In *angika abhinaya* pertaining to different parts of the body, except the face, only a well-structured and disciplined body could achieve the desired depictions articulated through ‘body language’.

The range of most of the literary stock of *Kadhakali* fall under *Vyayogam*, mainly climaxing in combat of heroes. And the wielding of weapons adapted from the

martial tradition is trivialized for fear of damaging the expensive costumes during the mock battle scenes.



Kathakali

Theyyam: Through a series of annual propitiatory festivals, the rustic community of Kerala recalls the extraordinary exploits and thrilling tales of the gods and the heroes of a bygone era. Through the ritualistic art form known as *Theyyam*, the village folk reminisce over how the gods blessed them and the stalwarts of Kalarippayattu in turn delivered justice. These Kalari experts were elevated to the level of demi-gods only because their virtual demise was unacceptable to the beneficiaries of their deeds.

In order to lend authenticity to the characters, the *Theyyam* artistes wield different weapons like sword, *nandakam*, *chetaka* and so on while they go round the Kavu or sit blessing the congregation. There were even Muslim Kalari gurus who gave training in swordsmanship to these Hindu demi-gods!



Theyyam



Theyyam

Arjuna Nritham: This ritualistic dance form is prevalent in the Devi Temples of Kottayam and Alapuzha Districts of South Kerala. Legend is that Arjuna who was adept in martial as well as fine arts once had to dance to placate Kali. Later on, the artistes had to learn Kalraippayattu to simulate the various steps of the original dancer.



Arjuna Nritham

Iver Natakam: Literally meaning ‘drama of the five’, this also has a legendary origin in that, Arjuna and his four brothers are believed to be the first players. Prevalent in Malappuram, Trichur and Alapuzha Districts, Participants of this rompy play were trained in Kalaripayattu to help execute the vibrant movements during its presentation.

Mutiyettu: This temple art form most popular in Central Kerala enacts the slaying of the demons *Darika* and *Danavendra* by a frenzied Kali. It required Paramasivan’s cajoling intervention to calm down Kali’s continued fury.

The battle scenes of this ritualistic play are full of Kalaripayattu exercises. The very handling of weapons by the characters Kali and the demons is akin to those employed in the advanced techniques of Kalaripayattu.

Patayani takes in an epilogue of Kali’s slaughter of *Darika*. Siva and his Bhoothagana in full colourful costumes go round dancing to pacify Kali. The steps here also essentially show the influence of Kalaripayattu. In the olden days, *Patayani* was taught in some Kalaris as well, along with the martial art.

Kuthiyottam of South Kerala also has Kali and *Darika* as the archetypical protagonists. The essential fight between them is now mollified into pre arranged Kalari combat movements for presentation in temple premises.

Thitambu Nritham: This ritualistic solo male dance by Brahmin priests, carrying a decorated idol of a god or goddess has a Tulu pedigree. Tulunadu in South Karnataka, bordering Kerala had a prestigious martial tradition known as Garadi which vained

off during the rule of the Mysore Sultans and the British. Thitambu Nritham performers' steps and body movements bear subtle resemblance to those of Garadi and Kalari practitioners.



Thitambu Nritham

Yakshagana is a form of dance drama of Tulunadu and adjacent villages of Kerala. This resembles Kathakali in many respects. It is believed that Parthy Subban, the pioneer performer of *Yakshagana* had a stint in Travancore to learn the basics of Kathakali. The brisk movements and vibrant pivots of *Yakshagana* artistes appear to have been adapted and stylised from Garadi and Kalari.



Yakshagana



Yakshagana

Commemoration of wars: *Ochirakkali* of Kollam District, *Konganpada* of Chittoor, *Piti* of Kannur and *Patayeru* of Kasargode lark back upon real wars waged centuries ago. The ferocity of the war is here embellished to a degree of physical fitness of the youth engaged in these rituals. This gives the theatrical experience to the onlookers.

Opinions differ on the belief that *Ochirakkali* is the reflection of the war waged between the Rajas of Chembakasseri and Kayamkulam.

Konganpada recreates the resistance of the Kalari trained people of Chittoor against an army from adjacent Kongu Nadu.

The rugby-like annual ritual known as *Piti* happens in a temple in memory of a local Raja's scheme of testing the fitness and reflexes of his soldiers. Here, a husked coconut is smoothed further and rendered slippery by keeping immersed in oil for a week. This 'ball' is tossed amidst an awaiting crowd of youngsters. In the excitement that follows to seize the nut, it slips hands, catchers fall, trampling takes place. One of the Kalari trained men will eventually possess the prize and run to smash it against the temple wall.

Patayeru which takes place as a ritual every year near the ancient Karimthalam Kalari has moderated a past skirmish into mere throwing of Canthium fruits at each other.

Onathallu and *Ati* are mere blows rendered at each other in separate groups. There are strict rules to restrict these from becoming onslaughts of savagery.

Ati held in a Kavay in Kannur District allows blows with palms only. Here six fighters each in two opposing groups are shouldered and propped up like mounted soldiers and closed in to face each other. They shower blows on the opponents until one group is vanquished.

Onathallu happens during the Onam season in Kerala. This has reference in the Sangam literature(2nd AD), *Mathuraikanchi*. Once a real battle sequence, this has been toned down to the level of more ritualistic sport eventually during the British rule.

Parichakali, *Paricha Muttu Kali* and *Velakali* are derivatives of various exercises with sword and shield. These have a legendary origin while depicted as an amusement of Lord Krishna and his playmates. History is that *Velakali* was encouraged by the Raja of Chembakassery (circa 1300 AD) to enhance the fighting skills of his troop. As part of a divine or royal entourage, these dramatic performances bring back the martial memories in modern times.



Paricha Muttu Kali

Chavittu Natakam: The facetious conceiving of *Chavittu Natakam* happened when more and more christians started turning aficionados of Kathakali. To reroute them, a new theatre form was contrived in the form of Portuguese opera. The agitated tramps of the Kalari trained actors quaked the stage and rendered the required theatrical result.

There are many other art forms like *Margam Kali*, *Vattakkali*, *Thira*, and *Kuthrathib* also which had adapted and accommodated Kalari culture for the sophistication of their total layout.

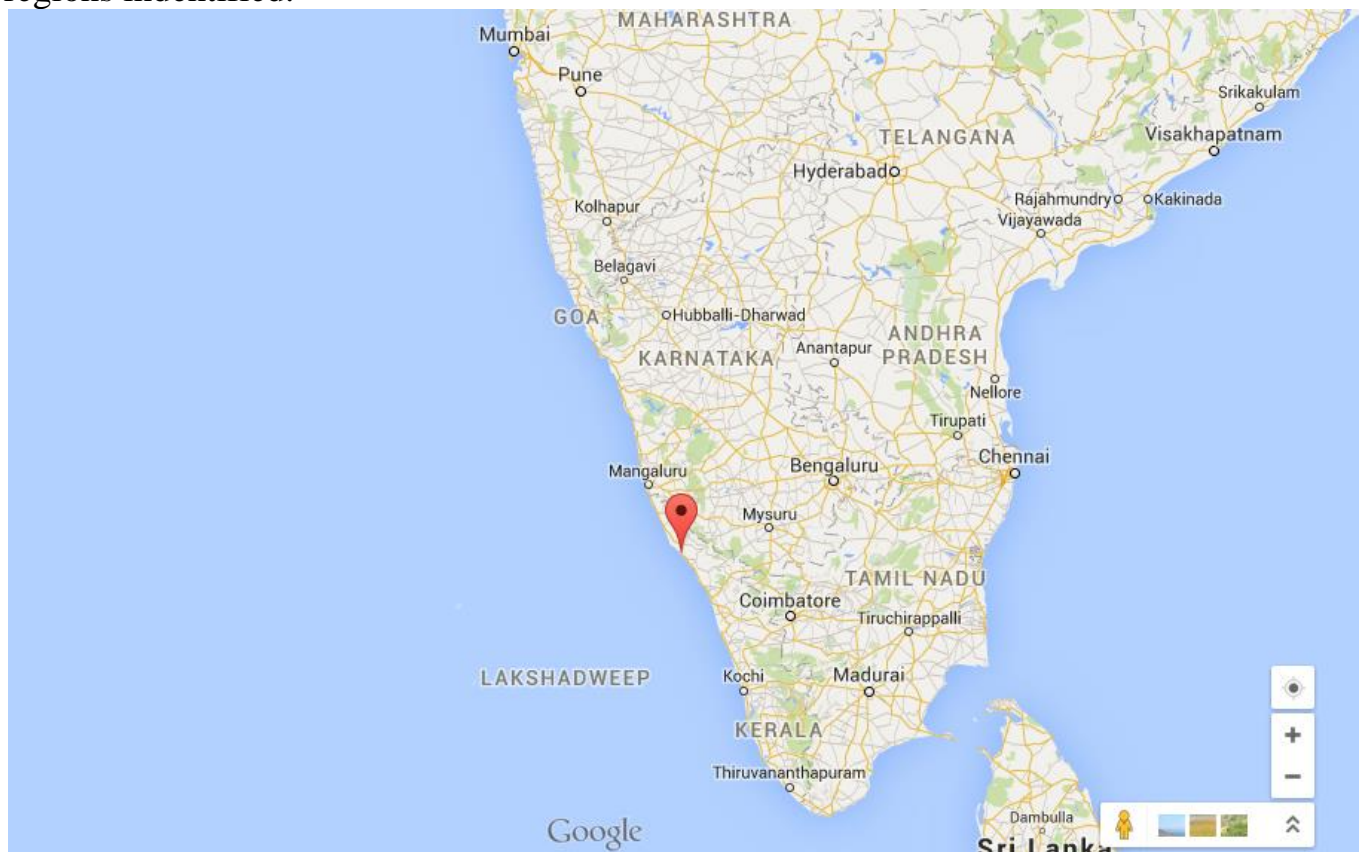


Chavittu Natakam

Details:

a) **Preparation of the map marking the three regions of survey:-** Based on references evidenced from the ballads and other old songs, three distinctive regions where the three unique styles of Kalaripayattu evolved and existed are marked.

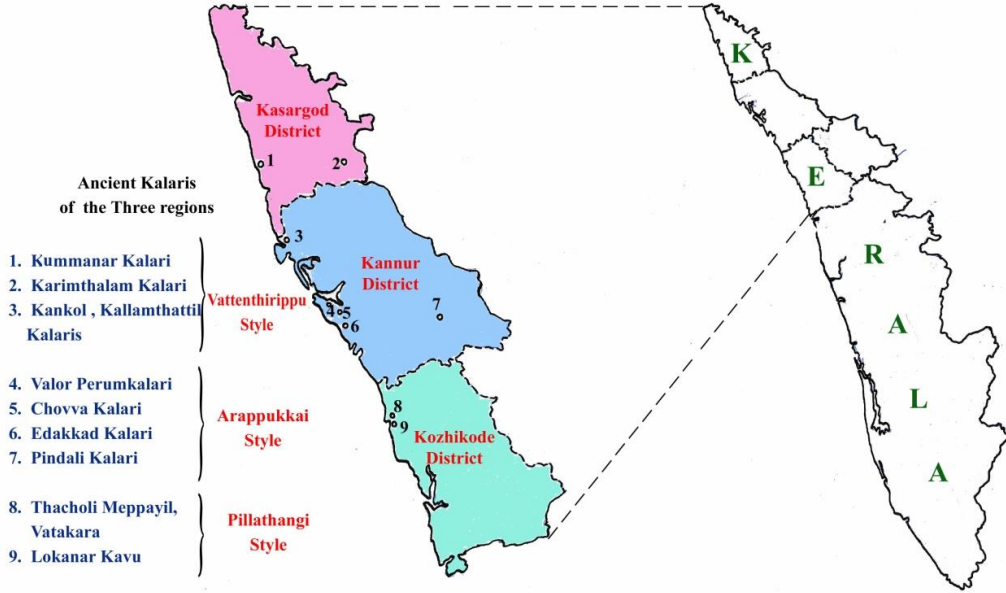
b) **Locating ancient Kalaris:-** Extensive tours in the entire North Kerala revealed that the following ancient Kalaris still exist in the three regions indentified.





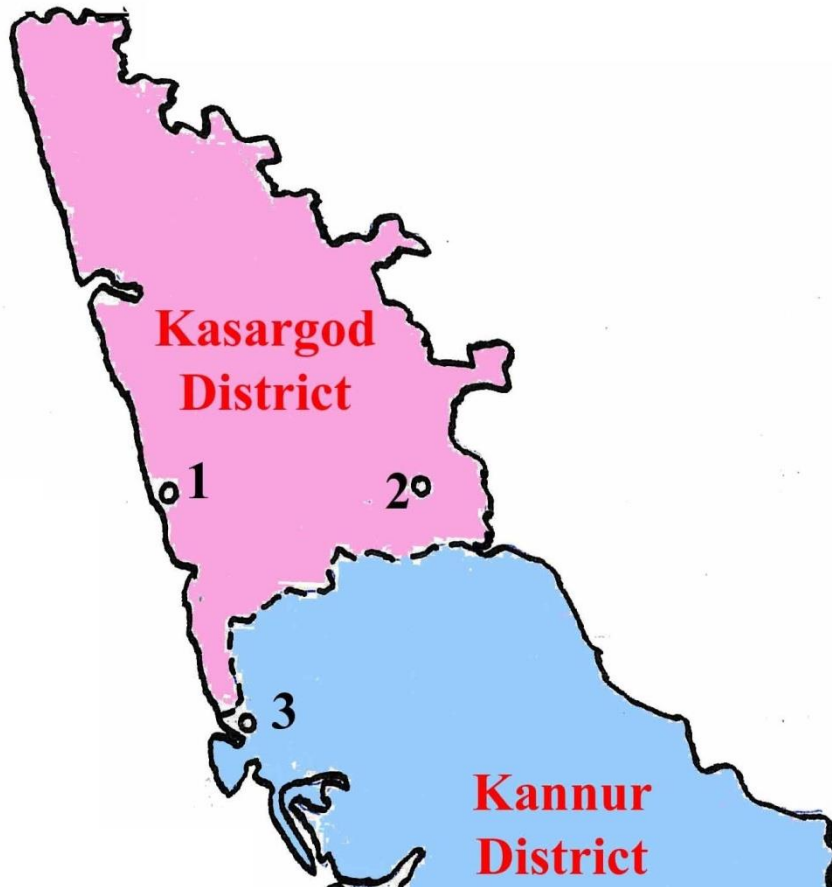
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Annexure(I)

Region I - VATTENTHIRIPPU STYLE



1.Kummanar Kalari

2.Karimthalam Kalari

3.Kankol,Kallamthattil Kalaris

a) **Kummanar Kalari** : Believed to be a training centre of soldiers of the erstwhile Allatam dynasty, this is now a place of worship. The training hall and the adjoining structures are still maintained as a sacred place by a Yadava Nair family. Some features of the annual festival point to the past martial tradition of this kalari located in Kanhangad.



KUMMANAR KALARI

Annexure(II)

Specialized exercise in Kummanar kalari



Name of the exercise:Malakkam(Series 1)

b) **Karimthalam Kalari** : Located 12Kms. east of Neeleswaram this kalari is also believed to have belonged to the Allatam Rajas of the ancient times. With no more of martial training imparted here, this has also turned out to be a temple of worship.

At present this kalari is owned and maintained by an aristocratic Yadava family. And the features of the annual festivity include theatrically mellowed fighting sequences and other rituals.



Annexure(III)

Specialized exercise in Karimthalam kalari



Name of the exercise:Meipayattu(Series 1)

c) **Kangol Kalari** :This kalari is 8kms.north of Payyannur town. Originally it was a physical training centre imparting techniques to men who are recruited to protect the vast agricultural lands and other properties that belongs yo the Siva temple of the village. These properties have changed hands and is now managed by the Devaswom Board controlled by the government of Kerala . Eventually the Kalari also became defunct. But the devotees still consider it a holy place and maintain the building and light oil lamps daily.



Annexure(IV)

Theyyam performance in Kaangol Kalari



Kathivannoorveeran



Kathivannoorveeran

Specialized exercise in Kangol Kalari



Name of the exercise:Meippayattu(Series 2)

d) Kallanthattil Kalari : Kallanthattil gurukkal had his family house, vast landed property and Kalari in Kunhimangalam near Payyannur. During Tipu Sulthan's invasion of Malabar towards the end of the 18th century, Kallanthattil gurukkal had to flee and take refuge in the palace of the king of Travancore. Upon discerning his expertise in the martial art of kalarippayattu, the king entrusted him with the responsibility of training his troupe. The guru enjoying the bountiful royal patronage did not ever return to his native place. Hence the kalari in course of time turned out to be a temple of worship for the villagers. The old structures, since renovated, remains even now mulling over the martial past.



Annexure(V)

Specialized exercise in Kallamthattil Kalari



Name of the exercise:Malakkam(Series 2)

e) There were some other kalaris also in this region, all of which have turned out to be tribal temples (Kavu) shedding their martial moorings. The historic details of these are not incontestably traceable.



Kavu



Veeran Theyyam

Conclusion

The collected data and findings thereof can be published in a book form. This will act as a reference source for people who do research on Kalarippayattu.

Folklorists will find the information contained in this book useful because a lot of regional folk art forms have been influenced by the body movements as well as codes of conduct observed in Kalaris.

