

with movable penis or phallus. These male and female peculiarities guarantee that erotic acts may play an important part. Most of the Indian buffoons wear chains round the neck often fitted with an amulet. They have this feature in common with their Javanese counterparts. Additional material concerning Killekyāta and Baṅgārākka will be found in a paper of M. Helstien (1980) especially with regard to their literary value. The different types are depicted in 26 instructive drawings.

It would be very interesting to introduce within this context also the different types of jesters with similar qualities belonging to the South-Indian play with marionettes but it would lead too far.

The erotic elements of the male and female buffoons are, as already mentioned, prominent. Both of them vivify the interludes of a shadow-play as soon as the attention of the audience is lessening. They react upon the public by making remarks quite opposed to common sense, common morality and ethics. This means a permanent source of jokes, treachery, confusion, tricks, frolics, obscene language and slapstick-actions. Scenes of jealousy, of deceiving and of sexual adventures often are presented by the male buffoons and their female partners. To be



Figure 6
Kethigāḍu (71 × 40,5 cm) with movable abdomen, crippled arms and hands. The medallion of his necklace shows a sort of yoni (Photo: F. Seltmann)



Figure 7
Semar (40 × 38,5 cm), the most important *panakawan* of the Javanese shadow-play with different abnormalities explained in Figure 9 (Photo: Linden-Museum – Ursula Didoni; Inv.-No. 100538)

confronted with the immense phallus of the jester and with the totally naked body of Baṅgārākka belongs to the culminating point of such scenes. But there are indications that Baṅgārākka is not only a woman but that she used to be a girl who represented ritual prostitution in the service of a special deity, to whom she has been married as a *basavi* or even as a *deva-dasi* (dancing-girl of a temple). Nowadays this feature has been secularized. Whereas Nakali Suṇḍari the female