



Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”

Form for National Inventory Register of Intangible Cultural Heritage of India

- A. **Name of the State:** West Bengal (Howrah)
- B. **Name of the Element/Cultural Tradition (in English) :** MARGA NATYA
(The ‘Marga’ tradition of Bharata’s music and dance/ Gandharva Vidya)
- B.1. **Name of the element in the language and script of the community Concerned, if applicable :** N/A
- C. **Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition) :** Research Group (Me and my 15 students practice this form properly, along with 4 dedicated musicians)
- D. **Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present) :** This Natyashastraic performance used to be performed all over ancient India (200 BC-10 Century, approx.). In his text Bharata segregated four region-specific performance styles (pravritti) of Natyashastra, inclined towards the indigenous tastes of the spectators and behavior of the performer. But, while mentioning ‘India’, we indicate towards ‘Greater India’ which included Afghanistan, Gujarat, Sri Lanka, Myanmar, Java, Sumatra, Cambodia, North Tibet and Kashmir as well. This tradition had been known as ‘Greater Audra Maagadhi’. That is why the thread of musical tradition is still surviving in Myanmar. Both Myanmar and Cambodia present four dancers during their ‘Nat’ performance just like Bharata’s performance tradition. Currently this reconstruction of consummate artistry research-based of mine, envisioned as MARGA NATYA is practiced only in West Bengal, India.
- E. **Identification and definition of the element/cultural tradition of the India**

(Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)

- i. (Yes) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. (Yes) performing arts
- iii. (Yes) social practices ~~rituals and festive events~~
- iv. (Yes) knowledge and practices concerning nature and the universe
- v. (Yes) traditional craftsmanship
- vi. other(s) (studying ancient scriptures, sculptures and music)

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it : Annexed as/in a separate pdf

G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities? :

This is a Research Group:

- i. Piyal Bhattacharya (Director of the project, Researcher, Teacher)
- ii. Akash Mallick (Senior dancer)
- iii. Pinki Mondal (Senior dancer, teacher of the Junior section)
- iv. Deep Ghosh (Practitioner, Project developer, Research-documenter, PR Manager)
- v. Sayak Mitra (Singer of ‘Marga’ tradition of music, Music research associate, Dance practitioner)
- vi. Abhijit Ray (Sarod player, practitioner of ‘Marga’ tradition of music and music research associate)
- vii. Shubhendu Ghosh (Junior dance practitioner and recordist of ‘Marga’ tradition of music practice and practical reconstruction sessions)

H. How are the knowledge and skills related to the element transmitted today? :

The practices prevalent today, be it classical music or dance, is deeply indebted to the ancient Natyashastraic tradition, as this tradition is the root of

all. So, if one wants to look back at its roots, he/she has to understand the elements and learn the tradition of *Natyashastra*. That is why, this research-based reconstruction endeavours to give a valuable chance to every inquisitive mind to relive the past and understand the 'what, how and why' of the present practices.

I. What social functions and cultural meanings do the element/cultural tradition have today for its community? :

As stated above.

J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others. : N/A

K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition :

This reconstructed ancient dance form, after extensive research based on scriptures, has been kept close to the philosophy of movement and the mechanism of its execution as described in *Natyashastra* and its commentaries only to help scholars to understand the roots better and improve upon their music/dance on scientific basis.

The director of this project, therefore, has already groomed several dancers, musicians, craft-persons, instrument makers; presented several shows (different aspects of Marga Natya); conducted seminars; runs an institution and presently writing a book based on his vast experiences.

As a result 4 students have been working behind this with perseverance full time and another 11 students are also learning it with dedication. The Sangeet Natak Akademi has supported this endeavour with their Fellowship awarding back in 2010 and recently they have acknowledged this research as 'Scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India'.

L. Information about the safeguarding measures that may protect or promote the element/cultural tradition

a. (Write “Yes” in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)

- i. (Yes) transmission, particularly through ~~formal and~~ non-formal education
- ii. (Yes) identification, documentation, research
- iii. (Yes) preservation, protection
- iv. (Yes) promotion, enhancement
- v. (Yes) revitalization

b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?

- i) West Bengal State Music Akademi has taken up an initiative to teach MARGA NATYA as a syllabus in One year Dance appreciation course.
- ii) West Bengal State Music Akademi allots an annual slot for presenting MARGA NATYA to give it a chance to build up a dialogue with the spectators and present recent developments, in Uday Shankar Dance Festival.
- iii) Continuous attempt to conduct workshops, interactive sessions for dancers and inquisitive minds is taken care of, in regular intervals, in both formal and non-formal way.
- iv) The **Sangeet Natak Akademi has supported this endeavour with their Fellowship awarding back in 2010 and recently they have acknowledged this research as 'Scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India'.**

M. **Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario :** Mentioned as above in K and L.

N. Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state) :

Workshops and appreciation courses conducted can lead one to understand her/his heritage of ancient art. If this system of practice can be introduced into the formal education system as an elevated part of knowing the past of India, and its history and culture. This would bring the restricted academic practice out into an open space of practical perspective. Building bridge between this academic understanding and practical practise is the key to create awareness amongst all and safeguard the reconstructed Natyashastraic tradition of performance.

O. Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)

- i) Piyal Bhattacharya (Director of the project, Researcher, Teacher)
- ii) Akash Mallick (Senior dancer)
- iii) Pinki Mondal (Senior dancer, teacher of the Junior section)
- iv) Deep Ghosh (Practitioner, Project developer, Research-documenter, PR Manager)
- v) Sayak Mitra (Singer of 'Marga' tradition of music, Music research associate, Dance practitioner)
- vi) Abhijit Ray (Sarod player, practitioner of 'Marga' tradition of music and music research associate)
- vii) Shubhendu Ghosh (Junior dance practitioner and recordist of 'Marga' tradition of music practice and practical reconstruction sessions)

P. Concerned community organization(s) or representative(s)

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

- i. **Name of the entity** : Currently the lessons and reconstruction activities are practiced at the institutional space of 'CHIDAKASH KALALAY- Centre of Art and Divinity'
- ii. **Name and title of the contact person** : Piyal Bhattacharya (President of CHIDAKASH KALALAY- Centre of Art and Divinity)
- iii. **Address** : 67/2/3, College Road. Floor 2, Flat 2B. Howrah- 711103
- iv. **Telephone number** : (+91) 9836746688
- v. **E-mail** : chidakash.spanda@gmail.com
- vi. Other relevant information

Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc. : The sole initiative to create an inventory, database or data creation taken in favour of MARGA NATYA is Sangeet Natak Akademi, as a part of grant assigned under the scheme of safeguarding intangible cultural heritage of India.

R. Principal published references or documentation available on the element/cultural tradition

(Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites) :

- i) *Abhinavabharati* - Acharya Abhinavagupta's commentary on *Natyashastra*
- ii) *Sangita Ratnakara* – The Kalanidhi and Sudhakara commentary
- iii) *Nrittaratnavali* – The commentary of Bhattatandu and Kirtidhara on this text
- iv) *Vaastu Upanishad*
- v) *Bharat ka Sangit Siddhant* – Sanjeevani commentary of Acharya Vrihaspati
- vi) *Pranavabharati* – Omkarnath Thakur
- vii) *Prem Rasayan evam Sangit Mimansa* – Dr. Premlata Sharma
- viii) *Nataraja* – Shivarama Murti
- ix) *Sangitaraaja* – Geetaratnakosha and Vadyaratnakosha, originally written by Rana Kumbhakarna and later edited by Dr. Premlata Sharma

Signature :



Name & Designation : ...PIYAL BHATTACHARYA.....

Name of Institution (If applicable) :

Address : ...67/2/3, College Road. Floor-2, Flat- 2B. Howrah-711103.....

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it :

- **Brief description on the project of MARGA NATYA:**

MARGA NATYA, is a researched and reconstructed way of presenting the music and dance, as precisely instructed in the inscriptions of *Natyashastra* by Bharatamuni. This reconstruction tends to move near towards the actual specificities of Bharatamuni's scribbling and in due course initially attempts to revive the long-lost tradition of dance and music tradition.



A tradition of music and dance practice, the heritage of Gandharva Vidya, was brought into the praxis of Natyashastra. This practical system in the later days came to be known as 'MARGA' in the writings of Gurus. In *Vrihaddeshi* Matanga has acknowledged this tradition as 'MARGA'. This Gandharva Vidya was twofold, a. Gandharva and b. Gandharva kalpa. In case of Bharata's body of Knowledge, *Natyashastra*, this Gandharva Vidya consists of two Grams, Murchhana and Jati of those Grams, eighteen Jati, Seven Mahageetas and presenting Nritya along with these Mahageetas.

In the fourth chapter, the event of incorporation of Gandharva Vidya into the tradition of Natyashastraic performance is depicted through an amazingly metaphorical way. It is been referred that this Vidya directly came from Shiva himself. Shiva asked to apply this Nritta-Geeta in the Purvaranga. So, after this addition, Shuddha Purvaranga transformed and expressed itself as Chitra Purvaranga. It was asked to present this Nritta with the Asarita-Vardhamana Geeta, which is two special part of Saven Mahageeta. Apart from this, the scripture also mentions of presenting the Nritta along with Madraka, Panika geeti as well.

From this, it can be understood that this tradition of Nritta and Geeta in short this tradition of Gandharva Vidya was actually a separate Guru-Parampara itself. This was later incorporated into the practice of *Natyashastra* to enhance its quality and these songs sung in Gandharva tradition was nothing but the invocations to Shiva.



Apart from this, the flow of Gandharva Vidya into Natyashastra can be traced from the style of Veena playing during the Chitra Purvaranga. In Chitra Purvaranga, a special instruction to play Veena behind the transparent-curtain finds a direct resemble with the Gandharva Veena playing technique.

• **ABOUT THE RESEARCH:**

An initiative taken by Piyal Bhattacharya, dated back in 1999, this research and reconstruction was focused upon the formation of the Nritta section of Natyashatra.

This course of research produced the reconstruction of various Chari and Karana. In the following phase, these were polished, harmonized and put into life with the initiation of Piyal's first disciple Akash Mallick. Movements came to the exposure of philosophical and cosmic intricacies behind it and gradually Mandala and Angahara s were composed.

But not much of students were interested in dedicating themselves aimlessly for the practice and nurture of this new form. However, instead of several obstacles it stood out gradually in due course. Later came the time to also focus upon the rich musical tradition of Bharata, as mentioned by the sage himself Gaana is of the most integral part of 11 Natyasangraha, without which no Natyashastraic performance can be considered up to the mark.



With intention to revive the musical tradition of Bharata, a humble request for Fellowship was applied and later granted by Sangeet Natak Akademi in 2010, and which this assistance the a set of ancient string and leather instruments were reconstructed, with the help of scriptural and sculptural references.

This reconstruction of instruments were important, as it was an integral part of Bharata's musical orchestra, which he referred as 'Kutap', and without these

instruments the dance presentation could not get a proper manifestation, as I was envisioning and moving towards that stage gradually. Without this no nritta or natya of Bharata's tradition could have ever been presented.

String instruments, to bring out the perfect shruti for the singing and three set of leather instruments, to figure out and play the appropriate syllables for manifesting tala, became the indispensable part of my next stage development; which was to reconstruct Chitrapoorva Ranga.



The next stage was to bring together all of the necessary reconstruction of mine till the date to conglomerate those in a harmonized and synchronic presentation, which evolved out as **ASARITA-VARDHAMANA VIDHI**, which was constructed as the main part of Chitrapoorva Ranga. Bharatamuni in the 4th chapter of his *Natyashastra* propounded the rules (vidhi) of presenting a dance performance before any proper Natyashastraic Natya presentation, as an integral and inseparable part of Natya and its auspicious beginning.

RE-WORKED 1ST PROJECT REPORT for the GRANT
SANCTIONED UNDER SCHEME FOR SAFEGUARDING
INTANGIBLE CULTURAL HERITAGE OF INDIA

Project Name: PRACTICAL RECONSTRUCTION AND PRESERVATION OF BHARATA'S MARGA (dance & music) TRADITION AS 'MARGA NATYA'.

Applicant (individual) and Project director: Piyal Bhattacharya

File no. 28-6/ICH-Scheme/64/2014-15/12802

1. BRIEF INTRODUCTION TO THE PROJECT:

Annexed separately as it also adheres the requirement asked for in the National Inventory Form.

2. OBJECTIVES OF THE RESEARCH, DATA CREATION OR DOCUMENTATION OF THE PROJECT:

The main **objective** behind this research is to bring up the complete performing tradition of Natyashastraic period, as stated by Bharatamuni and his later commentators. This involves not only the reconstruction of physical dance or acting but also the entire practical system of music like singing as mentioned in Natyashastra in its actual shruti. This also covers the reconstruction of instruments (both string and leather) and bringing out the actual technique of playing. In short, not just upholding MARGA NATYA as a revival of an extinct system and make it a museum piece, but to integrate a proper training/education system as well to sustain this, as it once had been the richest traditional expression.

With financial assistance awarded, at the end of this research-reconstruction period I will possibly come towards integrating a proper traditional expression, as envisioned as ‘MARGA NATYA’ by me. This is indeed important for me because without this a rich intangible cultural heritage of India, still breathing in bits and pieces, scattered throughout India cannot be saved. At the end of this research period I am certain that I will be able to bring the well documented and integrated education system of Natyashastra into (somewhat) prominence.

So, for this reason **a proper process of documentation of the work done so far by me has been started of late.** If still photographs and video recordings of various festive events, where this form MARGA NATYA has been presented is one of the parts, the subsequent part is video recording of the grammatical pieces and performance pieces in class.

The sole initiative to create an inventory, database or data creation taken in favour of MARGA NATYA is Sangeet Natak Akademi, as a part of grant assigned under the scheme of Safeguarding Intangible Cultural Heritage of India. A National Inventory Form is also filled and sent along with this in this regard.

3. IMPLEMENTATION OF THE PROJECT:

As a measure to implement the project taken under the scheme of Safeguarding Intangible Cultural Heritage of India, a series of practices of my research-based research has been launched amongst the students of MARGA NATYA. Along with which I have started to travel to the scholar and work accordingly (as previously stated in the Work Plan while applying for the work) to bring out the last surviving traditional elements of *Natyashastra* and remnants of lost cultural threads.

a. As a personal endeavour, before the sanction of this grant, the visit to Udaipur for a vocational advanced training in Rudra Veena for understanding of Shruti under Rajshekhar Vyas has been completed.

Along with this, another visit to Puttaparthi to study Shruti system of Bharata under Dr. Indrani Chakravarty was also undertaken even before the sanction of this grant.



[With Dr. Indrani Chakravarty, at her house, Puttaparthi, India, 15/05/2015]

b. I also visited and learned the technique to manifest Bhakti rasa in 'pad' singing of the Haveli Sangeet under Gokulotsav Maharaj ji, before the sanction of the grant on personal investment.

C. Gradual reconstruction and practise of Angahara and Pindi is going on and this section will be documented and sent to SNA as a part of final report of this project.

d. Reading sessions of commentaries and simultaneous process of reconstruction of Murchhanas are going on. For this regard, one of my senior students (Sayak Mitra) and a senior musician-sarod player (Abhijit Ray) has been appointed for regular practical sessions on a monthly salaried basis with the financial assistance granted by SNA. One of my new disciples, Subhendu Ghosh, is also taking an active part in this session and he is learning to play all these Murchhanas on the Vipanchi Veena (9-string harp), I reconstructed earlier, and all of the above mentioned personnel have performed at the Natya Samagama Delhi 2016 as a part of MARGA NATYA ensemble.

Here, currently we are using a modern Svaramandal for the tuning of Bharata's shruti, as the proper Mattakokila veena is still under making. The process is taking place at Yangon, Myanmar. There a traditional Burmese craftsman is making a 7-string harp i.e. Chitra veena, a 9-string harp i.e. Vipanchi Veena and two 21-string harp i.e. Mattakokila Veena. I will be visiting Myanmar in February 2016 and shall bring those harps back with me.

So a detailed video-session of practicing those elements of Bharata's tuning system and Murchhana shall be sent in the final project report. We are waiting for the finally reconstructed harps to be arrived from Myanmar in March.

REQUIREMENTS FOR NEW HARP

(with the comparison of a Saung-gouk)



IMAGE OF SAUNG-GAUK (Picture— A)

1. END PIECE : Fig-leaf shaped arched neck end piece of Picture -A should be ROUND NECK END like Picture-B.

It requires off-white colour.

2. RESONATOR : The resonator of the saung-gauk (Picture-A) should be made up of LEATHER. No colour required for this, as drawn in the Picture-B.

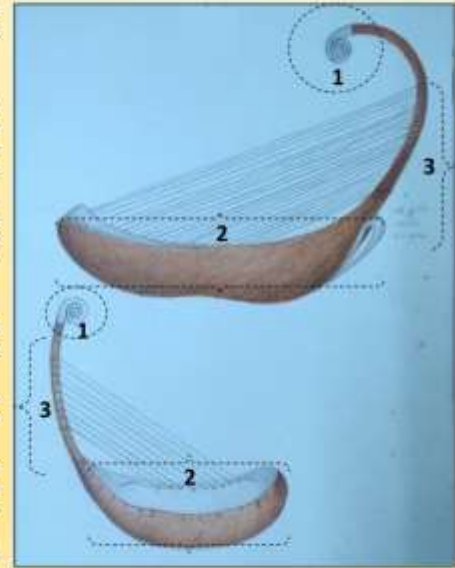
STERN : The stern from Picture-A should be made of LEATHER and it can be Off-white in colour as drawn in the Picture-B

*RESONATOR and STERN should not be Red in colour and no Gold work is needed.

3. TASSLES : Tassles like Picture-A can be attached with the NEW HARP as drawn in the Picture-B.

The colour of the Tassles should in contrast with the colour of the whole NEW HARP.

* A stand for the NEW HARP is also required but it should not be permanently attached with it.



REQUIRED HARP'S SKETCH Picture—B)

[The comparative drawing I sent to Burmese craftsmen for the reconstruction of my new Chitra, Vipanchi and Mattakokila veenas - that is on the left side]

e. After receiving the financial assistance I visited Delhi and stayed there to learn the tonal quality of Dhrupad that manifests the ancient way of rendering songs in proper shrutis, under Nirmalya Dey of Dagar tradition.

f. After the visit I visited Urmila Sharma in Varanasi twice to work on the translation of the scripture of Sangeetaraaja to bring out the structure of Mattakokila veena. The 1st session was with her from 24/04/2015 to 26/04/2016.



[Discussion, translation and sketching session on Mattakokila Veena with Urmila Sharma and Prof Krishnakant Sharma, at Urmila Sharma's house, Varanasi]

The 2nd session was with her and Prof Krishnakant Sharma, Departmental Head of Vedic Studies, Banaras Hindu University and that was from 22/06/2015 to 24/06/2015.

After coming back from Varanasi I had long sessions of discussion with Pt. Nikhilesh Shastri in Kolkata from 03/08/2015 to 29/10/2015, where I came near a conclusion of a practical design of this instrument, Mattakokila Veena.



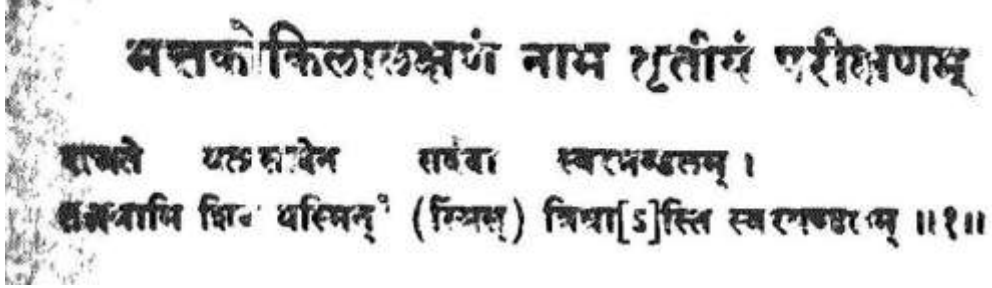
[Discussion, translation and sketching session on Mattakokila Veena with Urmila Sharma and Prof Krishnakant Sharma, at Urmila Sharma's house, Varanasi]

Here, the gradual process of translation, tentative designs as per the Karikas (shlokas which carry specific instructions) and the final design of the veena is give below.

P.T.O

Mattakokila Veena Lakshanam:

Karika 1:



I bow to that Shiva, with whose benevolence the Svaramandala emerged within this universe. Here 'Svaramandala' means the all-encompassing presence of 22 shrutis in this cosmos.

That Svaramandala is divided into threefold. Here the word 'Tridha' is referencing towards 'Mandra', 'Madhya' and 'Taara'. In relation to pinda or body, this three refers to those three points from where Nada emerges, i.e. Pashyanti, Madhyama and Vaikhari.

In case of astral interpretation of this, the threefold presence suggests the same emergence as of Shiva, Shakti and Yaamal or Vindu (the resplendent and intertwined presence of Shiva and Shakti).

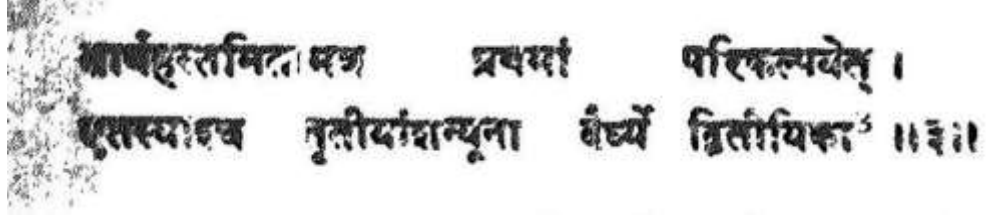
Karika 2:

मत्तकोकिलवीणा^२ या स्वरगण्डलसंज्ञिता ।
लोषःशान्त्रानुसारेण लक्ष(क्य)तेऽथ समाहृतः ॥२॥

Mattakokila veena, which is locally recognized as Svaramandala, is been described here, according to both local and scriptural reference and presence.

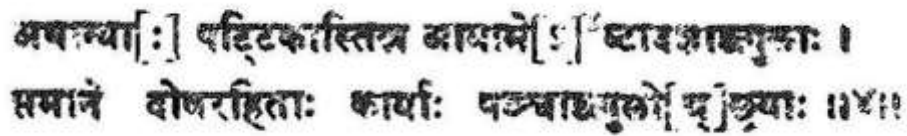
Firstly, the lakshana (typical attributes) will be described as per the local presence and secondly, the scriptural references will be elucidated.

Karika 3:



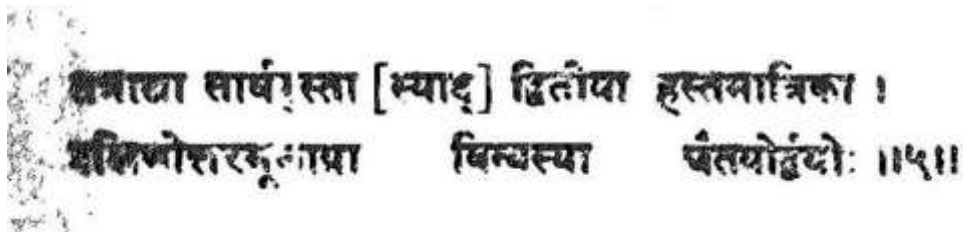
1st type of veena, the local one, shall be of 1 and a ½ hand length i.e. 27 inches; whereas the second one, the scriptural one, will be of 1 hand length i.e. 8 inches.¹

Karika 4:



The instrument shall have 4 sides and there shall be three 18-finger long and 5-finger high 'Pattika' (wooden plank). With the use of the word 'Ayaam' we can recognize that this will be of a rectangular shape.

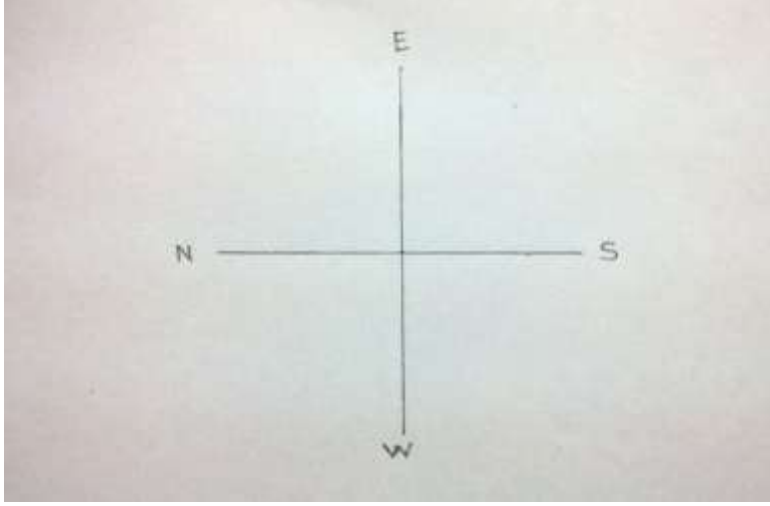
Karika 5:



¹ Here one should remember that in ancient period they used to follow a fixed measurement while referring to typical units like 'Hasta', 'Yaba'. In case of 'Hasta' it generally was measured as 8 inches.

In case of 'Dashaangul', they used to refer the measurement of 1 'bighad' i.e. the distance between a stretched middle finger and thumb.

The 1st kind of Veena is 1 and a ½ hand long and the 2nd kind of Veena is 1 hand long. Now, the 1st Pattika will have to be tied at the North-South stretch of the veena's structure, like this :-



Karika 6:

भूलक्षयशिलम्ना[S]को मध्ये त्यस्या तु पट्टिका ।
दशाङ्गुलानि संस्यस्य पूर्वपरमुखो तु सा ॥६॥

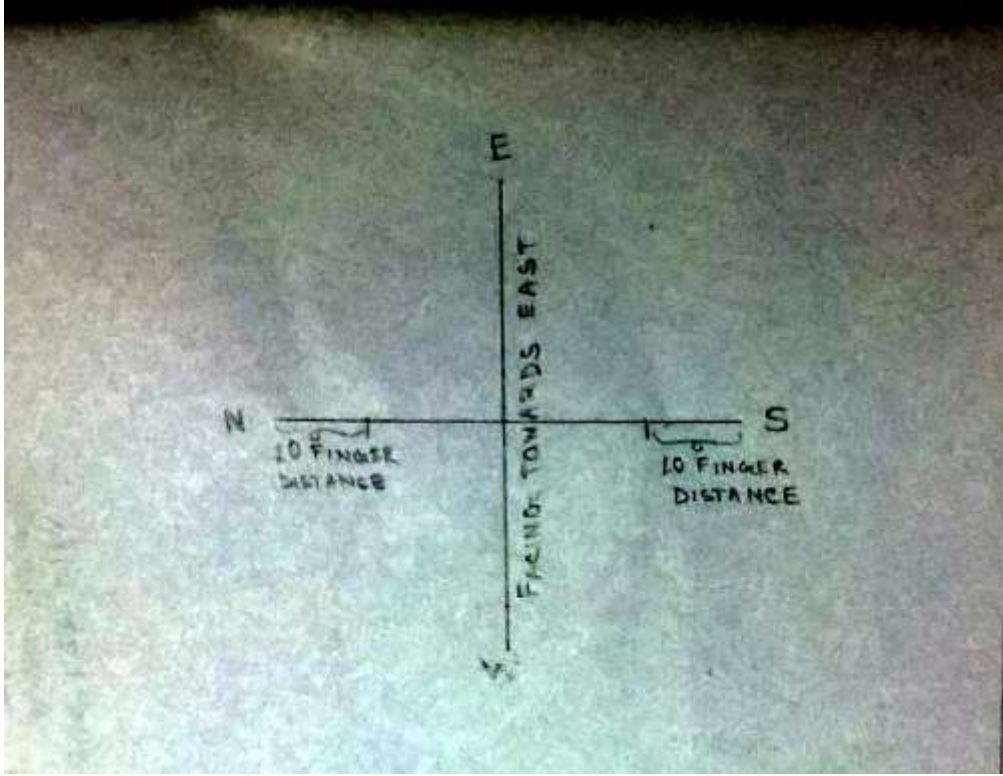
Now, after connecting the north and South Pole, the Pattika² has to be placed in between the poles, keeping 10-fingers gap at both the end. The Pattika will face towards east-west.

While talking about the east-west facing Pattika they used the expression 'सा .' Thus using this, with the application of 'ekavachana' they expressed the presence of the 3rd Pattika.

It will be like this,

² The word 'Pattika' here means a slice of piece-wood. It's the same reason why less numbered magazines are still the date called as 'Patrika' in Sanskrit.

Monier Williams in his Dictionary described 'Pattika' as "board, plate, bandage, griddle, belt".



Karika 7:

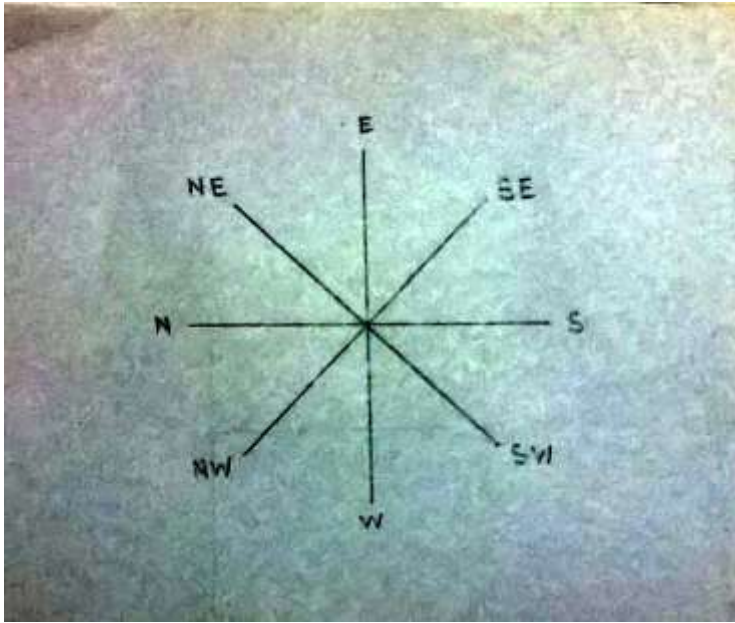
धीर्वा सुर्या गट्टिका स्वास्तुरा च लघीयसी ।
 क्षिर्यं तथा पञ्चमी स्थावरात्मना लघीयसी ॥७॥

The 4th Pattika will be long, with a short and angular middle section. The 5th Pattika, which will be installed towards the front, should be of smaller length.

Karika 8:

ईशानान्यायसा या स्वास्तुरं^३ यं गृहोः ।
 तत्रान्या पट्टिका कार्या पूर्वपट्टिकाया समा ॥८॥

There should be another Pattika, where the line joining north-east and south-east falls. This should be of equal measure that of the first one.



Karika 9:

उत्सेधपिण्डयो रेफां धरे स्वीकानकोजगाम् ।
 पट्टिमि पट्टिक मस्याः पार्श्वे स्यात् पट्टिकान्तरम् ॥९॥

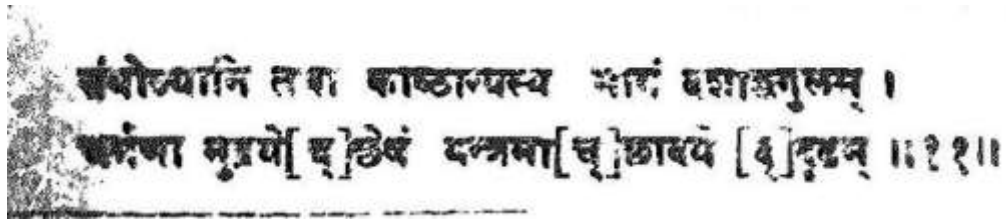
According to another application 'Utshedh pindayorekaam', within a block, which is of a standard height, one has to place another Pattika, beside the north-east going plank.

Karika 10:

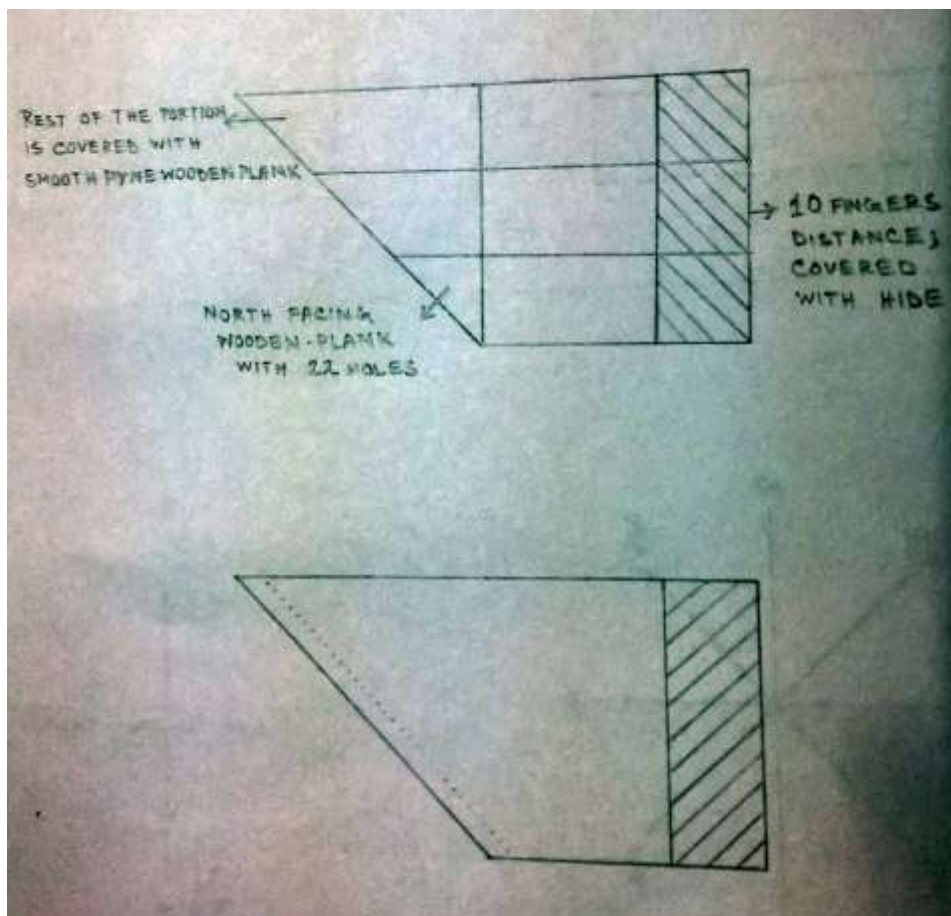
^{१०} तत्र नारेऽङ्गुलान्वात् ^{११} तिर्यगं कानकोजगाम् ।
^{१२} एवं पत्रं अबाहलक्षणं समं स्यात् (ए) दिस (दिस) टमन्विकम् ^{१३} ॥१०॥

Between the above said two planks there should be another long and straight Pattika, which needs to be installed at a distance of 2-fingers from each, facing angularly towards north-east corner.

Karika 11:



Now superficially, 10-fingers long section of this structure needs to be covered with hide and the rest of the open space should be covered with smooth wooden plank. Thus, it will take up a different tonality.



Karika 12:

इलङ्गणकाष्ठेन यन्त्रस्य या तिर्यक् पट्टिकाः स्थिता ।
दिग्गुणररयां या चास्याः पट्टिका पार्श्वतो गता ॥१२॥

The finest and smoothest plank in the instrument should be installed at the side, facing north.

Karika 13:

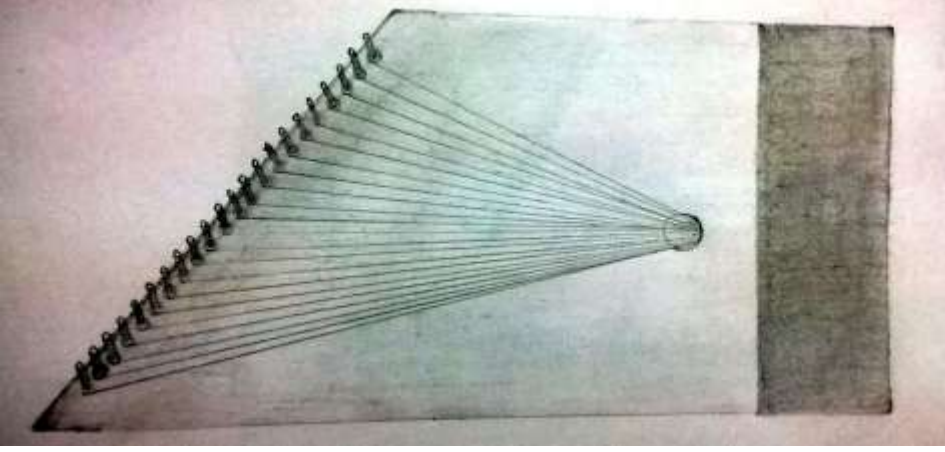
तस्यां^२ रन्ध्राणि कुर्वीत विद्वान् द्वाविंशति^३-स्तथा ।
तत्र च स्यादधोऽरन्ध्रपङ्क्तिपथ्यगतं तथा ॥१३॥

Just like the Northern side-facing Pattika, there should be 22 holes on the southern Pattika as well.

Karika 14:

अर्धपङ्क्तिस्थरन्ध्रं स्यादेकस्थामेव वा बुधः ।
ध्रुवाद् द्वाविंशति^१-रन्ध्राण्येषु रन्ध्रेष्वनुरूमात् ॥१४॥

According to another method, there either can be 22 holes on the southern Pattika or there can be only one hole and all strings can be locked in this single hole. This method resembles the technique which is followed in case of making Surbahar.



Karika 15:

हेमादिश्चातुजा' [न] वापि गजदन्तमयानध^६ ।
 विचित्रान् दारदान् वापि कुर्यात् [च] छद्मकून् यद्दृच्छया ॥१५॥

For those above mentioned 22 holes, pegs of various ornamentation and design, made out of either gold, ivory or wood, has to be prepared. By using the word 'Yadricchhaya' the text has opened the horizon wide for the choice of design and ornamentation, according to one's own will and creativity.

Karika 17-18

पट्टिकाद्वयभलस्पृक् पट्टिका या बहिः पुनः ।
 अस्या भागेऽङ्गुलमितं दण्डं कुर्याद् विचक्षणः ॥१७॥

विस्तारे च तथा [ऽऽ]याम्ने पट्टिकासम्मितं सुत्रीः ।
 तस्मिन् दण्डे प्रकुर्यात् रन्ध्राद्वाविंशति कम्भात् ॥१८॥

A small stick has to be fixed on the southern Pattika and 22 holes are to be made on that.

Karika 19-20:

सप्त ध्रुवा^१ पत्रिका[:] स्युरत्र यन्त्रानुसारतः ।
रन्ध्रमानं यवार्धं स्यात् तेषां प्रथम—^{१०}सप्तके ॥१९॥

रन्ध्राणां कल्पयेद् धीमान् सार्धद्वियमन्तरम् ।
द्वितीये त्रियवं सार्धं त्रियवं तु तृतीयके ॥२०॥

1st Saptak (Sa-ni) (Taar Saptak): the distances within the holes will be of ½ 'Yaba'.

2nd Saptak (Madhya Saptak): the distances within the holes will be of 2 and a ½ 'Yaba'.

3rd Saptak (Mandra Saptak): the distances within the holes will be of 3 and a ½ 'Yaba'.

Karika 20-21:

रन्ध्राणां कल्पयेद् धीमान् सार्धद्वियमन्तरम् ।
द्वितीये त्रियवं सार्धं त्रियवं तु तृतीयके ॥२०॥

अथवा [५]नुगुणं रागनिष्पत्तेरन्तरं^{११} मतम् ।
समा शक्यता घना नातिस्थूलसूक्ष्मा^{१२} दृढा अपि ॥२१॥

This distances in terms of 'Yaba' is not fixed, but they are variable according to the raagas that will be played on the instrument.

Karika 21-22:

अथवा [५]नुगुणं रागनिष्पत्तेरन्तरं^{११} मतम् ।
समा शक्यता घना नातिस्थूलसूक्ष्मा^{१२} वृद्धा अपि ॥२१॥

पट्टसूत्रमयोस्तन्त्रीविद्वानेषु^{१३} प्रकल्पयेत् ।
तासां प्रान्तान्तरं धीमान् बध्नीत[ब्]छद्मकुशु कमात् ॥२२॥

Now, silk threads, which are of perfect thickness, smooth and neither too thick nor too hard, have to be inserted and should be tied with the above pegs.

Karika 23:

तत्र या उत्तरीः सप्तनन्त्र्यस्ताराः स्मृतास्तु ताः ।
मध्यस्थानगता मध्या मन्त्रा^{१४}स्तसामधः स्थिताः ॥२३॥

Amongst the above mentioned strings, 7 are allotted for Taara Saptaka or high pitch, 7 allotted for Madhya Saptaka or medium pitch and final 7 are allotted for Mandra Saptaka or lower pitch.

Karika 24:

द्वाविंशतितमा या तु सर्वा[ब्]स्तथा स्थिता ।
सा नाबन्धपूर्यर्थं स्वान्ता[५]नुगुणनास्ति ॥२४॥

The 22nd string being the last string of Mandra Saptaka or lower sestet shall only fulfil the purpose of emanating Nada.

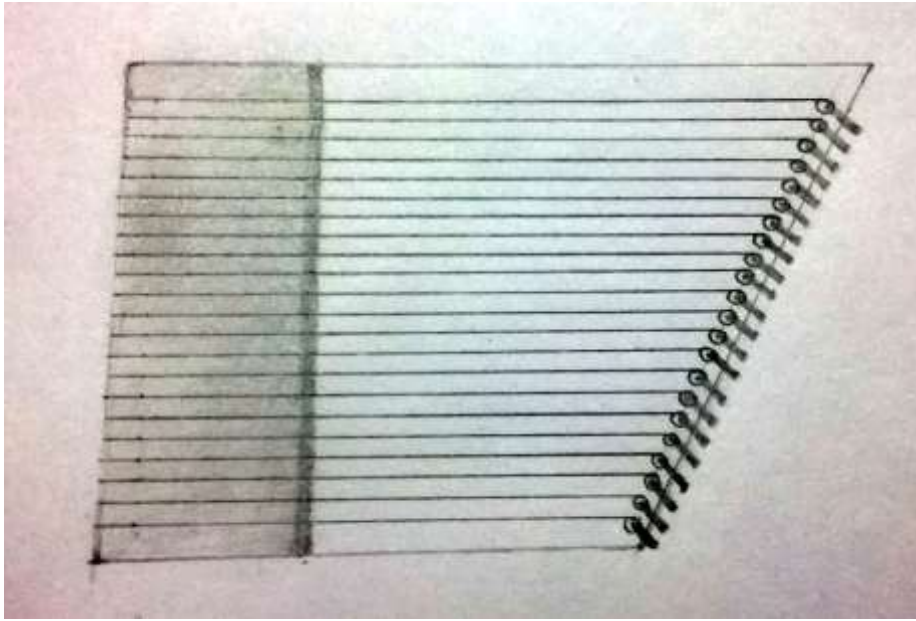
Karika 25:



दास्यामेकतन्त्रीन्दोरितम् ।
वाय शिपर्णीदारुसंभवम् ॥२५॥

It has to be played in the same way an Ekatantri veena is played. It has to be made with 'Shriparni' or Bengal quince/wooden apple tree wood and Pine wood.

This is the structure we have arrived up till date's discussion, with Urmila Sharma, Prof Krishnakant Sharma and Pt. Nikhilesh Shastri.



[The shaded section is covered by hide (10-finger space) and the rest of the non-shaded section is covered by smooth wooden plank]

NOTE: This ancient tradition of harp or Vakra-veena survived within the gond tribe of Mandala district, Madhya Pradesh, India. This veena also used to be made with 'Shriparni' or Bengal quince/wooden apple tree wood. But unfortunately, this surviving tradition and their craftsmen are now extinct. [Source: "The Harp in India Today" by Rodrick Knight.]

Now the question arises for what purpose this instrument was used. During the Purvaranga the musicians sitting in the 'Kutapa' used to play a set of Nirgeetas on this instrument Mattakokila Veena.

"Nirgeetas are so called because of the 'aa-pada' i.e. meaningless syllables such as jhantung. Because of the envy of the gods this music (geeta) was sought to be kept out (bahih=outside) or 'outside gandharva'. But in the Poorvaranga besides serving to embellish drum-playing and dhruvas, they give scope to variety in veena-playing. Abhinavagupta reminds that, since they are used along with a veena-playing called shushka, they are also called shushka-vadya- 'Vaaditam tadgatam shushkhyam veenavaadyam;." [Source: The Measure and Compositional types in Indian Music by Subhadra Chaudhury; **Sanskrit spellings are changed and written according to the common spelling used for writing Sanskrit in this entire report**]

According to Abhinavagupta, this Nirgeeta has to be composed and performed on the Mattakokila veena only. But for that one requires to be fully skilled with the fingering and syllables to be on that veena. These are now extinct in India but a thread still the date has been surviving in Myanmar, in the form of Saung Gauk (Burmese Harp).

Nevertheless, harps like Mattakokila Veena used to be the main instrument to perform the 10 types of Nirgeeta, which used to be performed from the back of a transparent screen, during Purvaranga, before the commencing of nritta and geeta. These are as follows,

- (i) Asravana
- (ii) Arambha
- (iii) Vajrapani
- (iv) Sanghattana
- (v) Parighattana
- (vi) Margaasarita
- (vii) Lilavrita
- (viii) (ix) & (x) three respective parts of Asarita.

None of these can be reconstructed or even performed until and unless I go to Myanmar and learn the proper technique of playing such a veena in proper Guru-parampara style.

EVEN AFTER THAT, IF WE SIT REGULARLY FOR 8-10 DAYS A MONTH, ONLY THEN IT MAY COME UP TO THE LEVEL OF A PROPERLY INTEGRATED PERFORMANCE TRADITION.

g. MYANMAR TRIP AND RESEARCH:

In lieu of 22-string harp, as stated in Indian tradition, existence of another 16-string harp (Saung Gauk) was found during the research of this project, in Myanmar. The exact body of appearance of that matches the reference sited in C. Sivarama Murti's book *Nataraja in Art, Thought and Literature (1974)* and resembles with the emblem of playing harp of Samudragupta. The technique of playing is still surviving in Guru-parampara in Myanmar. Gitameit is one of the traditional community centre and school where they practice this tradition of harp-playing. I have been in contact with their course-coordinator Mr. Htun Htun ever since, and he also testified that this tradition in Burma was travelled from India.

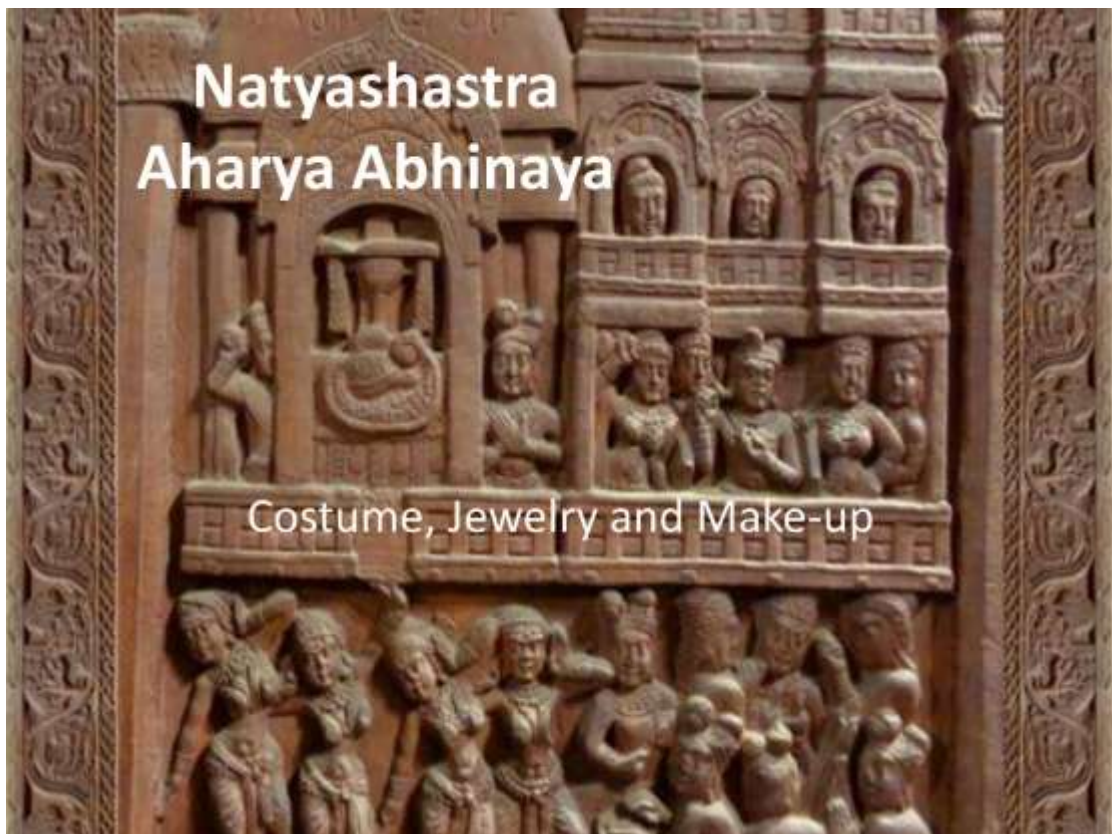
I will be visiting Myanmar and shall stay for 1 month over there and will learn the playing technique of Saung Gauk from Gitameit Music Centre, No. 219, Kaya Thuka Lane, Kanbe Station Road, Moe Kaung, Yankin Township, Yangon, Myanmar. (Contact: office- +951 566703, mobile- +951 73014317, web- www.gitameit.org)

First I have to learn the technique of playing, after that I need to do a comparative study of Bharatamuni's given instructions on the fingerings and guru-laghu varna, only then I will be able to teach Subhendu Ghosh (my

disciple) and Abhijit Ray (senior musician) in order to complete the circle of practical reconstruction of Bharata's MARGA music tradition.

But this training process is a long-term process and cannot be accommodated within this short span of research. The reconstruction will be made and initial practice shall commence but to bring it under an integrated practice, I require a constant funding, under a new project.

h. An experimental set of Aharya is being reconstructed in Cotton, and a new set of ornaments are on their way to emerge. The reference and inspiration has been taken from the sculptural panel of Bharhut gallery, preserved in Indian Museum Kolkata, which is regarded as the bearer of reference of Natyashastraic performances. Some of the reconstruction-slides are as followed,



Aharya Abhinaya

- Araryaabhinaya is the 23rd chapter of Natyashastra
- This chapter emphasize on the uses and importance of costume, props and stage decoration.
- Actors will establish their character first by their costume then their acting. So its important to emphasize on accurate and precisely designed costumes.
- Abhinava Gupta says in Abhinava Bharati about the importance of Aharya abhinaya-
“ तेन हि समस्ताभिनयप्रयोगचित्रस्य भित्तिस्थानीयमाहार्यम ।”
-The base of all kind of abhinaya is Aharyaabhinaya.

Costume

Sculptures found in Bharhut Stupa. This sculptures depicts fours dancers and orchestra playing Harp and leather instruments. They are wearing tight dhotis and lots of ornaments



Drapes

- The costume below waist of the Bharhut men and women indicates the use of the Pleates. It forms a fan like structure. The pleates reaches till the feet. The upper body is bare except some jewelry. Men uses embroidered turbans. While the women use heavily embroidered sashes on the head and waist.



Weaves



Bharhut people wore fine handspun muslin as dhotis and chaddar. But it was not always plain. Greek historian Strabo mentions that " they wear dresses worked with gold and precious stones, and flowered robes." These flowered robes must have been the figured muslins for which India has always been famous. In present day the fabric is known as Jamdani

Natural Dye

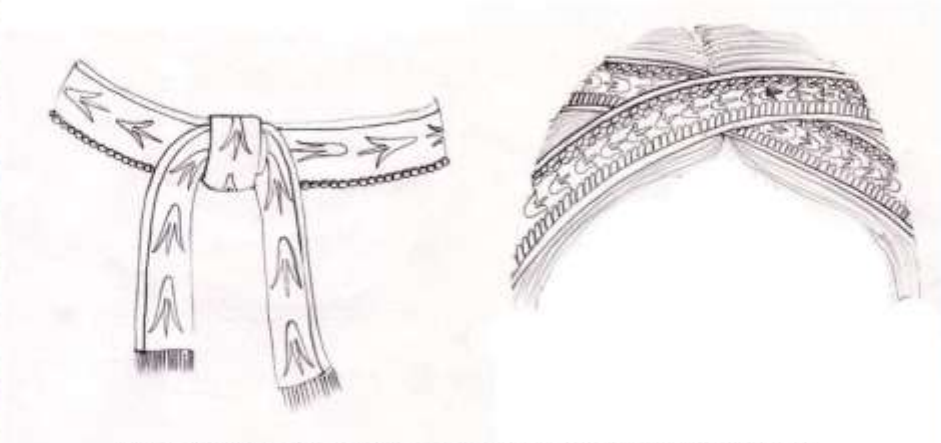
Yellow ochre: Haritaki (myrobalan)
Golden to light yellow: Turmaric/Marogold
flower
Red : Manjistha and extract of shifalika
Flower
Maroon: Beet Root
Blue: Indigo / extract of aparajita flower
White: Cow dung/ camel dung



Embroidery



- Bharhut sculptures are the earliest examples of Indian embroidery. They used bronze needle. And the fabrics wear embroidered with gold threads and precious stones. Sashes, belts, turbans and veils were heavily embroidered with golden floral motifs



Embroidered Sashes for waistband and head decoration

Final Look





[The final look of the performers, how far we have reached, presented at Natya Samagama Delhi 2016, as a part of Asarita-Vardhamana Vidhi]

- i. A new set of Asarita-Vardhamana Vidhi, as a part of a new reconstruction of Chitrapoorva Ranga, has been reconstructed out of the scriptural inscriptions, instructions and notations. This Asarita-Vardhamana Vidhi was presented at the Natya Samagama Delhi 2016 on 11th January 2016 at Meghdoot III.



[Kanishthha Asarita, Kandika Vardhamana, presented as a part of Lec-dem on the Chitrapoorva Ranga, Asarita-Vardhamana Vidhi, at Natya Samagama, Delhi, 2016]



[Layantar Asarita, Kandika Vardhamana, presented as a part of Lec-dem on the Chitrapoorva Ranga, Asarita-Vardhamana Vidhi, at Natya Samagama, Delhi, 2016]

This Asarita-Vardhamana is special kind of re-constructing that has been done as part of grant received for Safeguarding ICH.



[Madhya Asarita, Kandika Vardhamana, presented as a part of Lec-dem on the Chitrapoorva Ranga, Asarita-Vardhamana Vidhi, at Natya Samagama, Delhi, 2016]

Here is the typical features of an Asarita song from Natyashastra 31st Chapter,

अथासारितकानां तु सम्प्रवक्ष्यामि लक्षणम्।
छेदश्च(भेदं च)च्चत्पुटस्यादौ कृत्वा तु गुरुलाघवम्॥५५॥
पञ्चपाणिं ततः कुर्याद् द्विरभ्यस्तं प्रयोगवित्।
यथाक्षरं तु सर्वत्र यथावद् विनिवेशयेत्॥५६॥
शम्या(-)तालः(लं) पुनश्चैव शम्यातालमथापि च।
आद्येऽक्षरे सन्निपातं पञ्चपाणेश्च योजयेत्॥५७॥
तालं शम्या(म्यां) च तालं च शम्यातालौ ततः परम्।
एष एव द्वितीयेऽपि पञ्चपाणौ विधिः स्मृतः॥५८॥
प्लुतच्छेदे तु तस्येष्टः सन्निपातः प्रयोक्तृभिः।
एवं यथाक्षरं ज्ञेयं कनिष्ठासारितं बुधैः॥५९॥

Next I shall describe the (tāla) form of Āsāritas. After commencing with the (tāla) division of Caccatpuṭa, consisting of guru, laghu (and pluta?), the master musician should render Pañcapāṇi twice. The yathākṣara mode should be kept in all these, in the prescribed manner. The order should be śamyā, tāla, and once again, śamyā, tāla, and after that, the first unit of Pañcapāṇi should be executed by a sannipāta. After that should follow tāla, śamyā, tāla, śamyā and tāla. The same method should be followed in the second Pañcapāṇi, too. But after the pluta <plutacchede>, a sannipāta is prescribed by the experts. This yathākṣara form belongs to kaniṣṭhāsārita, according to experts. (55-59)

This Asarita-Vardhaman is called 'Kandika Vardhamana' and has been acknowledged as a self-sustained and independent Vardhamana.

Here is the features of a Vardhamana (Natyashastra, 31st Chapter)

आसारितानां संयोगो वर्धमानकमुच्यते ।
उत्पत्तिं लक्षणं चास्य गदतो मे निबोधत ॥६९॥

The combination of Āsāritas is known as Vardhamāna. Listen to my account of its origin and distinguishing features. (69)

It is called 'Kandika' or 'Khandika' just because it progresses in recurring sets, patterns and pieces. There are four pieces in case of Kandika Vardhamana (Natyashastra, 31st Chapter)

अतालं च सतालं च वर्धमानं द्विधा स्मृतम् ।
चतस्रः कण्डिकाश्चैवं तावन्त्यासारितानि तु ॥७६॥

Vardhamāna has been prescribed to be rendered in two ways, with tāla and without tāla. Four kaṇḍikās (constitute it) and, likewise, there are only as many āsāritas. (76)

When Asarita is only sung to praise or invoke the all-pervading cosmic consciousness, then it is sung without the Upohan part.

Now, one may wonder what Upohan is. Upohan is composed out of Shushkaksvara i.e. a set pattern of meaningless syllables. (Natyashastra, 31st Chapter)

उपोह्यन्ते स्वरा येन तेन गीतं प्रवर्तते।

तस्मादुपोहनं ज्ञेयं शुष्काक्षरसमन्वितम् ॥१३८॥

Since svaras are borne along and melody progresses on this string of non-verbal syllables, it is called upōhanam. (138)

अथवोपोह्यते यस्मात् प्रयोगः सूचनादिभिः।

तस्मादुपोहनं ह्येतद्गानभाण्डसमाश्रयम् ॥१३९॥

Or else, since the performance is borne on it by the rendering of indication etc., this (set of syllables) supported by song and drumming, is upōhanam. (139)



[Jyeshthha Asarita, Kandika Vardhamana, presented as a part of Lec-dem on the Chitrapoorva Ranga, Asarita-Vardhamana Vidhi, at Natya Samagama, Delhi, 2016]



[Kandika Vardhamana, presented as a part of Lec-dem on the Chitrapoorva Ranga, Asarita-Vardhamana Vidhi, at Natya Samagama, Delhi, 2016]

Asarita is divided into three sections- (i) Kanishthha, (ii) Madhya and (iii) Jyeshthha. When another special section Layantara, of Asarita gets attached with these three, then the Asarita transforms into Vardhamana anga. Layantara is generally sung in the double rhythm than that of the Kanishthha. This is the typical feature of Vardhamana Geeta. (Natyashastra, 31st Chapter)

तालच्छेदाद् द्विगुणितैः समवर्णगणैः कृ(णैर्ह)तम्।
अनिवृत्ताक्षरपदं यथाक्षरमिति स्मृतम् ॥११५॥

When the text, made up of uniform syllable groups, adding up to twice the number of tāla units, is devoid of repetition, that is called yathākṣaram. (115)

So, this according to the commentators reveals the process that if Kanishthha is sung in Druta laya (fast speed), then Layantara has to be sung in Madhya laya (medium speed); and if Madhya Asarita is sung in Madhya Laya then the Jyeshthha Asarita has to be sung in Vilambita laya (slow speed).

Now this, the Druta laya, in which Kanishthha Asarita is sung, is known as 'Chitra Marga'. In the same way, the Madhya laya, in which Madhya Asarita is

sung is known as 'Vartika Marga' and the Vilambita laya, in which Jyeshthha Asarita is sung, is known as 'Dakshina Marga' (Natyashastra, 31st Chapter)

न चित्रे द्वित्रिसंख्यातं कदाचिदपि योजयेत्।
न च वृत्तौ त्रिसंख्यातं गीतं वासारितं बुधः ॥१२३॥
त्रिसंख्यातं दक्षिणे स्याद् द्विसंख्यातं च वार्तिके।
चित्रे यथाक्षरं प्रोक्तमिति मार्गविनिश्चयः ॥१२४॥

In citra mārga, āsāritam should never be sung dvisañkhyātam or trisañkhyātam, and in vārtika mārga, it should not be sung trisañkhyātam. (123)

Trisañkhyātam should be done in dakṣiṇa mārga, and dvisañkhyātam in vārtika, yathākṣaram in citra. This is the determining role prescribed for the mārgas.

(124)

Here is the sahitya (literature) of Kanishthha Asarita, which is sung, from 31st Chapter of Natyashastra.

देवं देवैः संस्तुतनमितम्।
दैत्यैर्यक्षैर्नागैः पितृभिः प्रणमितचरणम्।
त्रैलोक्यहेतुमीशं रुद्रं शरणमहमुपगतः ॥१०७॥

For example -

*dēvaṃ dēvaiḥ saṃstutanamitam
dēvairyakṣairnāgaiḥ pitṛbhiḥ praṇamitacaraṇam.
trailōkyahētumīśaṃ rudraṃ śaraṇamahamupagataḥ. (107)*

This sahitya is sung in a specific notation, which was revived from the scriptures and our practical understanding on the reconstruction of Jati system, which is as followed,

कणिवृ आसारित
उपोहर

| | | | | | | | | |
|-----------------|----|----|----|----|----|----|----|----|
| <u>सुभा</u> | २। | मा | मा | मा | रि | रि | रि | रि |
| | | सं | स | स | दं | स | स | स |
| <u>वाल</u> | २। | ध | ध | ण | सं | ध | ण | सं |
| | | ज | स | ग | स | ति | स | ध |
| <u>सुभा</u> | ३। | ध | ध | ण | ण | ध | सं | सं |
| | | व | स | लि | स | न | स | के |
| <u>वाल</u> | ४। | ध | सं | ध | ण | ध | प | प |
| | | दि | स | गि | स | नि | स | गि |
| <u>सन्निपात</u> | २। | ध | सं | ध | ण | मा | मा | मा |
| | | नि | स | ति | स | च | स | स |

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| | | | | | | | | |
|---------------|----|-----|----|------|-----|----|-----|-------|
| <u>सुभा</u> | २। | मा | पा | धण | ध | सं | सं | सं |
| | | दे | स | वं | स | दे | स | वे |
| <u>वाल</u> | ३। | सं | सं | धण | सं | ण | धप | मा |
| | | सं | स | स्तु | त | मै | स | सं |
| <u>सुभा</u> | ३। | सं | ण | ध | प | पध | णधप | मा |
| | | सं | स | मै | स | यस | sss | क्षैः |
| <u>प्रवेश</u> | ४। | मा | मा | मा | माग | सा | साग | मा |
| | | प्र | ण | मि | तः | च | रः | णम् |

Whereas the Layantara is sung in a specific way as well, which is as followed,

| मध्यान्तर आसारित उपीहन | | | | | | | |
|---------------------------|----|-----|-----|--------------|----|-----|-----|
| निक्राम शं मा | मा | मा | मा | रं | रं | रं | रं |
| शं | ऽ | ऽ | ऽ | रुं | ऽ | ऽ | ऽ |
| समा श ध | ध | ण | सं | ध | ण | सं | सं |
| ध | ऽ | ग | ऽ | ति | ऽ | य | ऽ |
| वाल श सं | सं | ध | ण | ण | ध | ध | ण |
| व | ऽ | ति | ऽ | न | ऽ | क | ऽ |
| समा श ध | सं | ध | ण | सं | ण | ध | ण |
| ध | ऽ | मि | ऽ | नि | ऽ | मि | ऽ |
| निक्राम श सं | सं | ध | ण | स | ण | ध | ण |
| ति | ऽ | ति | ऽ | झ | ऽ | ळ | ऽ |
| समिपात श ध | सं | ध | ण | मा | मा | मा | मा |
| ति | ऽ | ति | ऽ | च | ऽ | ऽ | ऽ |
| साहित्य | | | | | | | |
| निक्राम श ध | सं | ध | ण | समा पध | णध | मा | मा |
| शं | ऽ | ली | क्य | हि | ऽ | ऽ | नम् |
| निक्राम श प | प | धण | ध | वाल सं | धण | ध | ध |
| ई | ऽ | शम | ऽ | ह | ऽ | ऽ | रम् |
| समा श ध | ध | णसं | संण | प्रवेण ध | ध | रिं | रिं |
| रु | ऽ | ऽ | रूं | रा | र | ऽ | णम् |
| निक्राम श ध | म | ध | सं | समिपात मा | मा | मा | मा |
| अ | ह | मु | प | न | ऽ | ऽ | त |

Here is the sahyta (literature) of Madhya Asarita, which is sung, from 31st Chapter of Natyashastra.

भूताधिपतिं भगनेत्रहरं देवैर्वन्द्यं सुरमखमथनम्।
 रौद्रं भयदं गजचर्मपटं शम्भुं त्र्यक्षं ज्वलननिभजटम्।
 भुजगपरिकरं त्रिदशगणवरं दैत्यैर्नित्यं परिपठितचरितम्।
 उमापतिं नमितमभिमतसुखदं शरणं सुरनुतमहमिह समुपगतः ॥११०॥

Bhūtādhīpatiṃ bhaganētraharaṃ dēvairvandyāṃ suramakhamathanam
 Raudraṃ bhayadaṃ gajacarmapaṭaṃ śambhuṃ tryakṣaṃ jvalananibhajaṭam
 bhujagaparikaraṃ tridaśagaṇavaraṃ daityairnityaṃ paripaṭhitacaritam
 umāpatiṃ namitamabhimatasukhadaṃ śaraṇaṃ suranutamahamiha
 samupagataḥ (110)

This sahitya is sung in a specific notation, which is as followed,

| | | मध्य जासारित्त उपीहन | | | | | | |
|----------|-------|-------------------------|----|----|----|----|----|----|
| निष्काम | १। सा | सा | सा | सा | सा | सा | सा | सा |
| | इं | ९ | ९ | ९ | ९ | ९ | ९ | ९ |
| सम्भा | २। ध | ण | ग | रि | ग | मा | मा | मा |
| | ज | ९ | ग | ९ | ति | ९ | य | ९ |
| सम्भा | ३। ध | ध | ण | मा | ध | ण | सा | सा |
| | व | ९ | लि | ९ | व | ९ | क | ९ |
| ताल | ४। ध | सा | ध | ण | ध | मा | मा | मा |
| | दि | ९ | गि | ९ | नि | ९ | गि | ९ |
| सम्भा | ५। ध | सा | ध | सा | सा | सा | मा | मा |
| | ति | ९ | ति | ९ | श | ९ | व | ९ |
| ताल | ६। ध | सा | सा | ण | ध | पा | पा | पा |
| | कु | ९ | य | ९ | श | ९ | व | ९ |
| सम्भिपाज | ७। ध | सा | ध | ण | मा | मा | मा | मा |
| | लि | ९ | ति | ९ | य | ९ | ९ | ९ |

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आवाप १। सा मा ग मागुरि सा गुगुध गु भा
 भू ऽ ता ऽऽऽ धि ऽऽ प ति ऽ

निक्रम २। ध ध ण ण मामा मा सा सा
 भ ग ने त हर णम् ई शं

विशेष ३। सा सा गु मागु रि माण सां सां
 दे वै वन् दम् सूर मख मथ नं

समा ४। सा ण ध ण सां सां सां सां
 शै दं भय दं गज धर्म प टं

आवाप ५। ध पा पाध पा धुध णसां ध सां
 राम् भूम् त्रऽ क्षं ज्वला नाति भज टं

निक्रम ६। सां सां सां सां सा मा मा मा मा
 ज्व ला ना नि भ ज टं ऽ

विशेष ७। सा सा गुमा मागु रिता मागु सा सा
 भू ज गऽ पऽ रिऽ कऽ रं ऽ

वाल ८। ध ध ण ण ध ण ध सां
 त्रि दु शा ऽ ग णा वृ तं

आवाप ९। धुध णुण मा ध सां सां सां सां
 वै ऽ तै ऽ नि ऽ सं ऽ

समा १०। सां सां धुण सां धुण धुप मा मा
 प रि पाठ त चऽ रिऽ ऽ तं

विशेष ११। ध प पध प धुध णुसां ध सां
 ज म रऽ प तिऽ त्रऽ मि तं

प्रवेश १२। सा ण धा ण सां सां सां सां
 अभि मत्त सूत्र दं रू ऽ ऽ दं

आवाप १३। सा गु सा सा ध ण ध सां
 रू द्रं पी तं पितृ वन निल यम्

निक्रम १४। सां सां सां सां सा मा मा मा मा
 ग क्षा ब्रा वित शो भन ज टं

विशेष १५। सा ण ध ण सां सां सां सां
 त्वं श र णं ग सां सां हा सिं

समिपव १६। ध ध ण ण सां सां सां सां
 व र दं च.म हे श्व ऽ रं

And finally, here is the sahitya (literature) of Jyeshthha Asarita, which is sung, from 31st Chapter of Natyashastra,

यथा ।

अमरं प्रवरं मदनाङ्गहरं भुवनैकनाथमभयप्रदम् ।
त्रिपुरनाशकरं देवं तमहं प्रणमत(णत)सुरपितृगणनतचरणम् ।
पृथिवी सलिलं ज्वलनं(नः) पवनं(नः) सूर्यश्चन्द्रो यजमानो व्योमाख्यः कार्यः ।
मुनिभिर्यस्य प्रोक्तस्त्रैलोक्यगुरुं तमचिन्त्यमजं(तमजं) विद्यानिलयं भैरवरूपम् ।
खट्वाङ्गकपालधरं(खट्वाङ्गधरं) स्थित्युत्पत्तिप्रलयनिमित्तम् ।
चन्द्रार्धधरं तिलकार्धधरं मुण्डार्धधरं रशनार्धधरम् ।
बहुभिर्विकृतैः विविधैर्विकटैर्वेद्यं त्रि(विधैर्)विमुखैः(खैरपि) तैः ।
प्रमथैः परिवृतमहमीशं(तमीशं) सुखदं सततं प्रणतः ॥११३॥

amaram pravaram madanāṅgaharam bhuvanaikanāthamabhayapradam
tripuranāśakam dēvaṃ tamahaṃ praṇamata(ṇata)surapitr̥gaṇanatacaraṇam
pṛthivī salilam jvalanam(naḥ) pavanam(naḥ) sūryaścandrō yajamānō
vyōmākhyāḥ kāryaḥ
munibhiryasya prōktastrailōkyagurum tamacintyamajam(tamajam)
vidyānilayam bhairavarūpam
khaṭvāṅgakapāladharam (khaṭvāṅgadharam) sthityutpattipralayanimittam
candrārdhadharam tilakārdhadharam muṇḍārdhadharam raśanārdhadharam
bahubhirvikṛtaiḥ vividhairvikāṭairvēdyam tri(vidhair)vimukhaiḥ(khairapi) taiḥ
pramathaiḥ parivṛtamahamīśam(tamīśam) sukhadam satatam praṇataḥ (113)

Here is the notation, in which this sahitya of Jyeshthha is sung.

ज्योषु आहारित
उपोहन

| | | | | | | | | |
|----------------|-------|-----|----|----|------|----|----|----|
| <u>निक्रम</u> | १। मा | मा | मा | मा | प | धा | भा | मा |
| | इं | ऽ | ऽ | ऽ | उं | ऽ | ऽ | ऽ |
| <u>साम्ना</u> | २। धा | ण | धा | ण | ण | धा | धा | पा |
| | य | ऽ | म | ऽ | ति | ऽ | य | ऽ |
| <u>निक्रम</u> | ३। धा | धा | ण | ण | सं | सं | सं | सं |
| | व | ऽ | ति | ऽ | त | ऽ | क | ऽ |
| <u>वाल</u> | ४। धा | मा | ण | सं | सं | सं | सं | सं |
| | दि | ऽ | ति | ऽ | त्रि | ऽ | नि | ऽ |
| <u>साम्ना</u> | ५। धा | णसं | सं | सं | सं | सं | धण | सं |
| | ति | ऽ | ति | ऽ | क्ष | ऽ | ल | ऽ |
| <u>पक्षेय</u> | ६। धा | सं | धा | ण | धा | ण | पा | पा |
| | कु | ऽ | य | ऽ | क्ष | ऽ | ल | ऽ |
| <u>निक्रम</u> | ७। धा | मा | ण | सं | सं | सं | सं | सं |
| | ति | ऽ | ति | ऽ | कु | ऽ | य | ऽ |
| <u>मीमांसव</u> | ८। धा | सं | धा | ण | धा | पा | मा | मा |
| | ति | ऽ | ति | ऽ | य | ऽ | ऽ | ऽ |

साहित्य

| | | | | | | | | |
|---------------|---------|------|----|------|------|------|-----|-----|
| <u>आवाप</u> | १। मा | मा | मा | मा | मा | मा | मा | मा |
| | अ | म | र | ऽ | प्र | व | रम् | ऽ |
| <u>निक्रम</u> | २। ध | धण | णध | धण | मा | मा | गु | मा |
| | म | दऽ | नऽ | ऽ | आं | ग | ह | रम् |
| <u>विशेष</u> | ३। मागु | मा | मा | मा | मा | मा | गु | मा |
| | मुऽ | व | नै | क | ना | ऽ | धम् | ऽ |
| <u>साम्ना</u> | ४। ध | ध | णण | ण | मा | मागु | सा | सा |
| | अ | ध | य | ऽ | प्र | ऽ | दं | ऽ |
| <u>आवाप</u> | ५। ध | ध | ण | ण | ध | ध | सां | सां |
| | कि | पु | र | ऽ | ना | रा | क | रम् |
| <u>निक्रम</u> | ६। मागु | मा | मा | मा | मा | मा | गु | मा |
| | देऽ | ऽ | वं | ऽ | तं | अम् | अ | हम् |
| <u>विशेष</u> | ७। ण | ण | ण | ण | मा | मा | गु | मा |
| | प्र | ऽ | ऽ | ऽ | ण | ऽ | त | ऽ |
| <u>वाल</u> | ८। रि | रि | रि | ण | रि | मा | सा | धा |
| | मु | रं | वि | रु | मु | कि | ग | ण |
| <u>आवाप</u> | ९। मागु | मा | मा | मा | रिणु | मा | म | मा |
| | प्र | ण | तं | ऽ | चर | णम् | ऽ | ऽ |
| <u>साम्ना</u> | १०। ण | ध | प | प | ध | प | सं | सं |
| | पृ | क्षी | सं | त्रि | ल | अ | न | ल |
| <u>विशेष</u> | ११। सं | सं | सं | सं | ण | ण | ध | ण |
| | प | व | न | य | ञी | धि | प | ति |

| | | | | | | | | |
|----------|-------|-------|------|-----|---------|---------|------|------|
| प्रवेरा | २२। ध | ध | सां | सां | ण | ण | सां | मा |
| आवाप | सू | र्व | च | दू | ओ | मा | ऽ | स्था |
| २३। मागु | मा | मा | मा | मा | मा | मा | मागु | मा |
| निक्रम | अ | औ | मु | ति | भि | य | स्य | ऽ |
| २४। मा | मा | मा | मा | मा | मा | मा | मा | मा |
| विक्षेप | का | की | ऽ | ऽ | प्रो | ख | ऽ | ऽ |
| २५। ध | धुण | णुण | धुप | मा | मा | गु | मा | |
| ममा | त्रै | ऽऽ | ळै | व्य | गू | ऽ | दू | ऽ |
| २६। ध | ध | ण | ण | ध | ध | सां | सां | |
| आवाप | सम् | ऽ | ज | वि | स्व | ऽ | अ | जं |
| २७। ण | ध | प | प | ध | प | सां | सां | |
| निक्रम | वि | ऽ | द्रा | ऽ | नि | ळ | यम् | ऽ |
| २८। सां | सां | सां | सां | ण | ण | ध | मा | |
| विक्षेप | धै | ऽ | र | व | दू | ऽ | पम् | ऽ |
| २९। मा | मा | मा | मा | मा | रि | रि | गा | मा |
| नाल | ख | क्वा | ङ | ऽ | ध | ऽ | सम् | ऽ |
| ३०। ध | ध | णुण | ण | गु | मा | सा | सा | |
| आवाप | स्थि | ति | अ | प | नि | प्र | ळ | य |
| ३१। मा | मा | मा | मा | मा | मा | मा | मा | मा |
| ममा | नि | भि | सं | ऽ | सुक्ष्म | सुक्ष्म | चिन् | तम् |
| ३२। रि | गुरि | गु | ण | गु | मा | सा | सा | सा |
| | चन् | द्राऽ | ऽ | ध | ऽ | रम् | ऽ | ऽ |

| | | | | | | | | |
|----------|-------|-----|-----|----|----|-----|------|-----|
| विक्षेप | २३। ध | ध | ण | ण | ध | ध | सां | सां |
| प्रवेरा | नि | ळ | कार | ध | ध | ऽ | रम् | ऽ |
| २४। ध | धण | णध | धप | मा | मा | गु | मा | |
| आवाप | कु | चार | धऽ | ऽ | ध | ऽ | रम् | ऽ |
| २५। रि | गु | मा | मा | सा | सा | मा | मा | |
| निक्रम | कान् | तार | ध | ऽ | ध | ऽ | रम् | ऽ |
| २६। सं | सं | सं | सं | ण | ण | ध | सां | |
| विक्षेप | व | हु | ळै | ऽ | वि | वि | धै | ऽ |
| २७। ध | ध | प | प | ध | ध | सां | सां | |
| ममा | वि | धृ | तै | वि | क | ट | मुन् | ऽ |
| २८। ध | ध | ण | ण | ध | ध | ध | मा | |
| आवाप | वि | मु | ळै | ऽ | वि | ष | मै | ऽ |
| २९। मागु | मा | मा | मा | मा | मा | गु | मा | |
| निक्रम | प्र | ऽ | म | ऽ | धै | ऽ | ऽ | ऽ |
| ३०। ध | ध | सां | ध | ण | ण | सां | मा | |
| विक्षेप | प | रि | वृ | त | मै | ऽ | शम् | ऽ |
| ३१। ध | ध | ण | ध | ध | ध | सां | सां | |
| मनिपत्र | स | ऽ | न | ऽ | तं | ऽ | ऽ | ऽ |
| ३२। मा | मा | मा | मा | मा | मा | मा | मा | मा |
| | प्र | ऽ | ण | ऽ | तं | ऽ | ऽ | ऽ |

When, sung in such an increasing order, the four parts of Asarita is perceived in four different names, and they are,

- (i) Vishala
- (ii) Sangata
- (iii) Sunanda
- (iv) Sumukhi (Natyashastra, 31st Chapter)

आसारितेषु गीतेषु वर्धमानेषु चैव हि ।
वर्धमानं तु विज्ञेयं चतस्रः कण्डिका बुधैः ॥१३१॥
विशाला सङ्गता चैव सुनन्दा सुमुखी तथा ।

In singing the āsāritas in an increasing order, vardhamāna can be perceived (with its) four kaṇḍikās. (131)

They are viśālā, saṅgatā, sunandā and sumukhī. (132ab)

In case of Vishala, the Upohana is consists of 5 kalaas, Sangata is of 6 kalas, Sunanda is of 7 kalaas and Sumukhi is of 8 kalaas. (Natyashastra, 31st Chapter)

उपोहनं विशालायाः कलाः पञ्च भवेदिह ॥१३२॥
षट् सङ्गताया विज्ञेयाः सुनन्दायास्तु सप्तकम् ।
सुमुख्याश्चोपवहनं नित्यमष्टकलं भवेत् ॥१३३॥
आदौ गुरुद्वयं कार्यं चतुर्दश लघून्यथ ।
उपोहने विशालायाः पुनरन्ते गुरुः स्मृतम् ॥१३४॥

The upōhanam should be for five kalās of viśālā, six of saṅgatā, seven of sunandā.

The upavahanam of sumukhī should always be for eight kalās.

In the upōhanam of viśālā, two gurus (of text) must be rendered in the beginning, and then fourteen laghus, and in the end, two gurus. (132cd-134)

Now, Vardhamana itself is of three types, [i] Kandika, [ii] Asarita-bhaas-Vardhamana and [iii] Vardhamana-bhaas-Asarita. Amongst them Kandika posits the most typical features of a Vardhamana. The nritta offering is only performed along with this Vardhamana song. In case of Vardhamana, the increase in taala is actually the decrease of taala. The name may be

Vardhamana (which generally means something growing), but in akshiptartha or suggested meaning it indicates towards the decrease in taal.



[The final offering, presented as a part of Lec-dem on the Chitrapoorva Ranga, Asarita-Vardhamana Vidhi, at Natya Samagama, Delhi, 2016]

According to the pre-Abhinavagupta Guru-parampara, Kandika Vardhamana used to be presented with the application of 'Dasha-parivarta', which is a typical and complicated pattern of repetition of the consecutive parts of Vardhamana. But, it is interesting to note that generally 'Dasha-parivarta' is a typical sign of Asarita-bhaas-Vardhamana. So, according to the above mentioned tradition Kandika Vardhamana holds a special position among the types of Vardhamanas.

To understand the process of Dasha-parivarta, one needs to understand the following pattern:-

In terms of turns in which they appear let's assume that,

Kanishthha Asarita= 1

Layantara Asarita= 2

Madhya Asarita= 3

Jyeshthha Asarita= 4

This pattern is not something abstruse or meaningless, rather this pattern has emerged out a cosmic vision. The meaning of this gradual forthcoming and way back singing of Vardhamana is deeply embedded within the spiritual, philosophical connotation of the genesis of this universe, where it indicates a oscillating journey between Sristi-krama (towards creation) and Samhaara-krama (towards destruction). The gradual expansion of taala is suggestive of the journey from the starting point of the universe to the conglomeration of our world (Vindu to Prithvi-tattva). The taala pattern is expanding to indicate the heaviness of Prithvi-tattva. Now, as this Vardhamana is performed as a 'Devastuti' to invoke the all-pervading cosmic consciousness, the nritta with valana and vikshepa along with it is recognised as Tandava.

Here I am sending a classroom video of the Asarita-Vardhamana Vidhi, as sung as explained above and offering dance along with that.

(Please watch Video 1_Asa-Vardh Vidhi in DVD 2)

- j. As a part of the next phase of my work on this project, Akash Mallick, my senior disciple, have started to learn Mridangam under Thanjavur Kesavan, as Pandit Dalchand Sharma is not giving him time. (Progression report shall be sent in the 2nd report of this project).

• **FINANCIAL PROBLEMS AROUSED IN THE COMPLETION OF THE PROJECT:**

Now some of the work, as described in the work plan in my previous Project Proposal might not be able to see the light of the day. Since I envisioned the project for 2years in two consecutive phases, it seems impossible for me to bring out all of them in the granted short span of one year and this amount of financial assistance. In this regard,

- a. Working on the training of a Sutradhara and creating Dhruva geetas would not be possible for me to deliver in this project, because of scarcity of time and fund.

- b. Making of a new Jarjara would not be possible for me to deliver in this project, because the proper way to prepare a Jarjara has to have a proper ceremonial process involved in it; a process which has come to notice recently and it takes at least a year time to complete. Apart from that this whole process is very expensive. So it would not be possible for me to deliver in this span of research-period.

4. TIME FRAME OF THE PROJECT:

Grossly I have divided the project into two consecutive phases for one year time span granted. Two separate reports will be sent to SNA based on this time frame.

Phase 1 for 1st Report:

- a. Travelling to Varanasi to work with Urmila Sharma upon the translation of scriptural description of Mattakokila veena (22-string harp).
[Please see above, Implementation of the project, point **f**]
- b. Going to Myanmar to learn the still surviving veena tradition (in the name of Saung Gauk) from there and bring a few newly reconstructed veenas from there
[Please see above, Implementation of the project , point **g**]
- c. Reconstruction of rest of the Chari and Karana. Photographs of the work done so far has been sent herewith, in this report.
[Please see below, Photos (Preliminary Level) Related To The Project/ Art Form]
- d. Reconstruction of a new set of dress-costumes or Aharya.
[Please see above, Implementation of the Project, point **h**]

Phase 2 for the 2nd Report:

- a. Videos of the reconstructed Angahara and Pindi will be sent in this report.
- b. The complete Murchhana system of Bharata's music and singing of Jati, will be reconstructed. A detailed report and video recording on the whole process of tuning Bharata's Murchhana is accurate shruti, its scriptural and practical reconstruction, the reconstruction and practice of Jaati and Mahageetas will be sent in the final report of this project.
- c. After the reconstruction of Murchhana and Jaati, the rest of the Geetas will be reconstructed. (Audio recording of Panika Geeti will be sent in this phase-report)
- d. Dance practices along with these songs will be reconstructed and brought into performance. (Videos will be sent in this phase-report).
- e. A set of Mandalas (the technique which used to manifest the combat sequences on stage) will be reconstructed and a detailed report regarding that will be sent.
- f. A new set of ornaments will be reconstructed. (Photographs will be sent)
- g. Final documentation of the work done so far and practical praxis of learning invented by me included into the documented data and sent to SNA in the 2nd Report.

5. SPECIFIC AREAS OF THE RESPECTIVE STATE IN WHICH THE ART FORM(S) IS PRACTICED- GEOGRAPHICAL, TYPOLOGICAL AND OTHER RELATED ASPECTS THAT THE PROJECT MAY COVER:

This Natyashastraic performance used to be performed all over ancient India (200 BC-10 Century, approx.). In his text Bharatamuni segregated four region-specific performance styles (pravritti) of Natyashastra, inclined towards the indigenous tastes of the spectators and behavior of the performer (Natyashastra, chapter 1)

भारतीं सात्वतीं चैव वृद्धिमारभतीं तथा ।
समाश्रितः प्रयोगस्तु प्रयुक्तो वै मया द्विजाः ॥ ४१ ॥

But, while mentioning 'India', we indicate towards 'Greater India' which included Afghanistan, Gujarat, Sri Lanka, Myanmar, Java, Sumatra, Cambodia, North Tibet and Kashmir as well. This tradition had been known as 'Greater Audra Maagadhi'. That is why the thread of musical tradition is still surviving in Myanmar. Both Myanmar and Cambodia present four dancers during their 'Nat' performance just like Bharata's performance tradition. Currently this reconstruction of consummate artistry research-based of mine, envisioned as MARGA NATYA is practiced only in West Bengal, India. (as mentioned in the National Inventory Form)

6. PHOTOS (PRELIMINARY LEVEL) RELATED TO THE PROJECT/ ART FORM:

Work done so far in research-reconstruction of Nritya section of Bharata's Marga Tradition, as MARGA NATYA.

- a. **Sthanaka**, which are of two kinds, Female and Male Sthanakas. There are three types of Female Sthanaka and five types of Male Sthanaka.

Female Sthanakas: (Natyashastra, Chapter 12)

¹नोक्ता या या मया ह्यत्र ग्राह्यास्तास्ताश्च² लोकतः ।
³अतः परं प्रवक्ष्यामि स्त्रीणां गतिविचेष्टितम् ॥ १५९
स्त्रीणां स्थानानि कार्याणि गतिष्वाभाषणेषु च⁴ ।
आयतं चावहित्थं च अश्वक्रान्तमथापि च⁵ ॥ १६०



[Ayata Sthanaka, practitioner: Pinki

Mondal]

The Nati has to stand in a position where her body weight should rest of the left foot, which would be steadily put in 45° and the right foot should rest in 180° while creating a 'T' with the former.

The right hand should be put on the naval with a 'shikhara' mudra or may be kept on the junction of Kati and Jangha in 'ardhachandra' mudra, while the other should rest in 'latahasta' position.



[Avahittha Sthanaka]

This is just the opposite of Ayata Sthanaka; the weight should shift from the left leg to the right and the positions should be changed in the mirror-image property.



[Ashvakranta Sthanaka]

The body weight should rest on the left foot , while the right foot should be put on rest near the ankle of the left foot, in a tip-toe way. The left and right Jangha should create a 'Jangha-Svastik' between them. The left hand should rest on the junction of Kati and Uru, and the other one should rest in 'Latahasta'.

The same process shall be repeated on the other side as well, by dint of shifting weight to the right leg.

Male Sthanakas: (Natyashastra, Chapter 11)

स्थानान्यासां प्रवक्ष्यामि सर्वशस्त्रविमोक्षणे ॥ ५०
वैष्णवं समपादं च वैशाखं मण्डलं तथा ।
प्रत्यालीढं तथालीढं स्थानान्येतानि षण्णृणाम् ॥ ५१



[Vaishnava Sthanaka; practitioners from left to right: Shubhendu Ghosh, Anirban Datta Choudhury, Sayak Mitra]

The distance between the two feet is 2 and a ½ feet, while one foot should stand in a 45° then the other should be at 180° in respect to the other. Weight is at the centre; right hand should be put on the naval in a 'shikhara' mudra, while the other one should be put on the junction of Kati and Uru.



[Vaishakha Sthanaka]

The distance between the two feet is 3 and a ½ feet. The rest is same as above.



[Mandala Sthanaka]

The distance between the two feet are 4 feet. The rest is same as above.



[Alida Sthanaka]

Now, the distance feet the two feet is 5 feet. The weight is on right foot, the left one is stretch, but knees should be kept a bit bend to retain posture. The hand position is same as above.



[Pratyalida Sthanaka]

This is the exact opposite of the Alida Sthanaka. One just needs to shift the weight from the right to the left feet, stretch the right leg with caution, as stated above. The hands are the same as the previous one.

b. Stretching and body conditioning exercises



[Full stretching of lower and upper body; practitioner: Akash Mallick]

C. Charis, which are of two kinds, Bhaumi and Akashiki Charis. Whereas Bhaumi Charis depict the movements of the lower limbs, holding onto the core and exploring the space on the floor; the Akashiki Charis designate the movement of lower limbs, exploring the areal spaces around, but in a grounded fashion while holding onto core-stability.

[Here the photographs of the momentary static position, which distinguishes the Charis from one another is given below]

तस्माच्चारीविधानस्य⁶ संप्रवक्ष्यामि लक्षणम्⁷ ।
या यस्मिंस्तु⁸ यथा योज्या नृत्ते युद्धे गतौ तथा⁹ ॥ ७
¹⁰समपादा स्थितावर्ता शकटाख्या तथैव च ।
¹¹अध्यर्धिका¹² चाषगतिर्विच्यवा च तथापरा¹³ ॥ ८
¹⁴एडकाक्रीडिता बद्धा¹⁵ ऊरुद्वृत्ता तथाद्धिता¹⁶ ।
¹⁷उत्स्पन्दिताथ जनिता स्यन्दिता चापस्यन्दिता¹⁸ ॥ ९
¹समोत्सारितमत्तल्ली मत्तल्ली चेति षोडश ।
²एता भौस्यः स्मृताश्चार्यः शृणुताकाशिकीः पुनः¹ ॥

Samapada:

② भूमिघृष्टेन पादेन कृत्वाश्चन्तरमण्डलम्,
पुनरुन्सादयेदन्यं स्थितावर्तानु सा स्मृता ॥२५॥

अभिनवः- भूमिघृष्टेनेति, अग्रतलसञ्चरेणाश्चन्तरमण्डलं द्वितीयपार्श्वजानु स्वस्तिकान्तं,
पुनः-शब्दो विशेषं धीनयन् सन्निवेशायोगमाह, तेन स चेत् स्वस्तिकत्वेन
शिरुघृष्टततो द्वितीयमुत्सारयेत् स्वपार्श्वं कर्षयेदेकस्य स्थानमपरस्यामि



The dancer stands straight with two feet rested together, hands resting in Latahasta. Now as s/he starts to move forward the hand starts to wave in latahasta Nritahasta. The process in one step forward and then joining the feet with the front feet during the completion of the step. It is like an articulated walking, frequently used for nritta and natya presentation.

(Please watch the demonstration, Video 2_Bhaumi Samap; DVD 2)

Sthitavarta:

② भूमिघृष्टेन पादेन कृत्वाश्चन्तरमण्डलम्,
पुनरुन्सादयेदन्यं स्थितावर्त्तानु सा स्मृता ॥२५॥

अभिनव- भूमिघृष्टेनेति, अग्रतलसञ्चरेणाश्चन्तरमण्डलं द्वितीयपार्श्वजानुस्वस्तिकान्तं,
पुनः-शङ्खविशेषं द्योतयन् सान्निवेद्ययोगमाह, तेन सञ्चेत् स्वस्तिकत्वेन
शिरुघृष्टततो द्वितीयमुत्सारयेत् स्वपार्श्वं कर्षयेदेकस्य स्थानमपरस्यामि



The right leg parts from the pre-holding rudimentary static posture Vaishnava Sthanaka (in case of male practitioners) or Ayata Sthanaka (in case of female practitioners) and stretches towards in the direction of 180° with the front body. Once fully stretched, it travels in a circular path, moves to the left side and creates a 'Jangha-Svastika' with the bended left leg, resembling a chair position. Then the thumb of the right feet comes near the ankle of the left leg and then, with the help of a 'Pada-Rechaka' the right knee turns outwards. After that the left leg goes upwards at the back, creating a Svastika with the right leg.

The entire process repeats in the opposite direction as well.

(Please watch the demonstration, Video 3_Bhaumi Sthitav; DVD 2)

Shakatasya:

③ निषण्णाङ्गस्तु चरणं प्रसार्य तलसञ्चरम्।
उदाहितमुरः कृत्वा शकटास्यां प्रयोजयेत् ॥ २६ ॥

अश्विनव- निषण्णाङ्गस्त्विति, प्रयत्नपूर्वकाय इत्यर्थः। शकटमसनीयं क्षेप्यं यथा।
एकस्मिन् पादे समोऽङ्गुल्यञ्चितं पक्षीतरं कृत्वा जानुनः कुञ्चने जज्ञा प्रसारये
- च स्वपार्श्वे च स्थिततलसञ्चरस्थापनं तु निरोधनं रेचनमिवेति केचिदे-
-नामाहुः। एतच्च लक्षणां लक्षथायांसङ्गतमेव।



From the initial pre-holding Sthanaka, the right leg moves forward at the 90° direction and moves up to the Alida Sthanaka, while squatting and keeping the weight on the right leg. Both the hands moves forward in the same direction of the leg. Upon reaching the pre-explained position, the posture should be held for a moment, while the hands

should take swimming movement in the air, in the opposite direction and must be brought near the chest and then to be put on the ground beside the right leg.

After that the waist should go up in a crouching position and then the upper body should take a wavy path (just in the fashion of a don-dips) at should come to the last position, which is been captured in the above photograph.

The same path must be repeated by gradually coming up from that position, pulling the waist up and moving forwards with the opposite leg.

(Please watch the demonstration, Video 4_Bhaumi Shakatas; DVD 2)

Addhyardhika:

④ सव्यस्य पृष्ठतो वामंश्चरत्यस्तु यदा भवेत् ।
तस्यापसर्पणं चैव ज्ञेया साध्यार्धिका बुधैः ॥२७॥

अश्विनव- सव्यस्येति दक्षिणस्य, पृष्ठत इति पश्चिमदिशि, तस्येति दक्षिणस्योपसर्पणे
स्वपार्श्वार्धस्यश्विनतया स्थितिः, अव्यतिरेकेति अर्धतान्त्रात्वाद्यो मन्त्र
एकस्य पूर्णगतिरन्यस्य पादस्य पूर्णार्धकेत्यन्थे, (करणप्राधान्याच्चैवमुक्तं
वामस्यापि पृष्ठसङ्गतमेव ॥२७॥



The left foot moves forward, towards 45° and at the distance of 1 and a ½ feet. The weight rests initially upon the left leg, but soon upon the final reaching of the right foot the right also follows the same path, by shifting the body-weight on the right leg. They form a 'T'-shape at the end of the process.

The same process continues in the opposite direction as well.

(Please watch the demonstration, Video 5_Bhaumi Addhyar; DVD 2)

NOTE: *It is never ever possible to understand the Charis by reading the brief description of the process and looking the final positions. **THESE ARE PROCESSES IN CONTINUUM AND THEREFORE IT IS HUMBLY RECOMMENDED THAT THEY MUST BE UNDERSTOOD, COMPREHENSIVELY, BY WATCHING THE DEMONSTRATION VIDEOS IN THE CD 2, SUBMITTED ALONG WITH THIS REPORT.***

Chashagati:

⑤ पादः प्रसारितः सव्यः पुनर्ध्वोपसर्पितः,
वामः सव्यापसर्पी च चाषगत्यां विधीयते ॥२८॥

अभिनव- सव्य इति सव्योऽपसर्पत्येव सर्वत्र प्रसारित इति तालमात्रमग्रतः पुनः स
एवापसर्पितो द्वितालमात्रं पश्चान्नीतः, वामः सव्येन हाहापसर्पति, किञ्चिदुत्पुन्य
सव्यवामावपसर्पतः श्लिष्यतश्चेति सत्रसमपसर्पणार्थं चाषस्यैव गतिः
चाषगतिः, सव्योपसर्पी चेत्यन्ये पठन्ति, तत्र सव्योपसर्पराज्ञ्योः श्लिष्यत्वम-
पसर्पणं चार्थः।



(Please watch the demonstration, Video 6_Bhaumi Chashag; DVD 2)

Vichyava:

⑥ विच्यवान् समपादा या विच्यवां सम्प्रयोजयेत्।
निकुट्टयस्तलाग्रेण पादस्य धरणीनलम् ॥१९॥

अश्विनव- पादस्येति पादयोरित्यर्थः ॥



(Please watch the demonstration, Video 7_Bhaumi Vichyav; DVD 2)

Edakakridita:

⊕ तल्लसञ्चरपादाश्चामुत्प्लुत्य पतनं तु यत् ।
पर्यायशश्व क्रियते एडकाक्रीडितां तु सा ॥ २०॥

आश्रितव- उत्प्लुत्य, किञ्चिदेकवारं, सकशिशिगुल्फदेशेभ्यः पुनरुत्प्लुतिः अङ्गान्तरेणैवमिति
पर्यायशः पतनं यत्र चार्था सा अजकागतितुल्यत्वादेडकाक्रीडिता ॥ २०॥



(Please watch the demonstration, Video 8_Bhaumi Edakri; DVD 2)

Vaddha:

⑧ अन्योन्यजङ्घासंवेधात् कृत्वा तु स्वस्तिकं ततः ।
ऊरुभ्यां वलनं यस्मात् सा बद्धा चार्युदाहता ॥२१॥

अभिनव- केवल्योरेवोर्वलनं स्थित एव जङ्घास्वस्तिक इति बद्धा केचिदाहुः । अन्ये तु स्वस्तिकापसरणेन पादतलाग्रयोर्मण्डलभ्रमणपूर्वकं यत् स्व स्वपार्श्वगमनं तदुरुबन्धनमाहुः । जङ्घयोः संबन्धनादनुबद्धा ॥



(Please watch the demonstration, Video 9_Bhaumi Vaddha; DVD 2)

Urudvritta:

ॐ तलसञ्चरपादस्य पार्श्विवाह्योन्मुखी यदा,
जङ्घाञ्चिता नयोद्वृत्ता अरुद्वृत्ता सा स्मृता ॥ २२ ॥

अग्निव- अग्रतलसञ्चरस्य पादस्य संबन्धिनी पार्श्विद्वितीयपादपृष्ठभागोन्मुखी यदा
भवति जङ्घा च उद्वृत्ता तदा जानुनमनादाकुञ्चिता, द्वितीयजङ्घासम्मुखं
बलनात्, अरोरुद्वृत्तविवर्तनात् लज्जेषादिविषया अरुद्वृत्ता, अन्ये तु
पार्श्विद्वितीयपादाग्रतलसञ्चरबाह्योन्मुखीत्याहुः ॥ २२ ॥



(Please watch the demonstration, Video 10_Bhaumi Urudv; DVD 2)

Additta:

(19) अग्रतः पृष्ठतो वापि पादस्तु तलसञ्चरः।
द्वितीयपादो निर्घृष्टः यस्यां स्यादङ्गिता नुहा ॥२३॥

अभिनव - अग्रत इति, अपिहामुच्चये, वा पर्याये, तेन समस्थित एकीव्रतलसञ्चरः
पादः द्वितीयः क्रमादग्रे पृष्ठे च निर्घृष्टः शिष्टः कार्य इति अङ्गिता,
पादस्य स्वस्थानानतिक्रमणान्, अङ्ग अतिक्रमहि सयोदित्यस्य इतच्च रूपम्
पठन्ति, सत्त्वे च रूपम् ॥२३॥



(Please watch the demonstration, Video 11_Bhaumi Addit; DVD 2)

Utspandita:

ॐ ॥०॥ शानैः पादो निवर्तेत बाह्येनाश्रयन्तरेण च ।
यद्रेचकानुसारेण सा चार्थुत्सन्दिता स्मृता ॥२४॥

अश्विनवभारती- बाह्येन कनिष्ठाङ्गुलिभागेन अश्रयन्तराङ्गुष्ठभागेन निवर्तते -चेवुभाभ्यां
पादाभ्यां गमागमं कुरुते, किमवधोत्याह - पादरेचितस्यापसरणम्, शीथा
? पेक्षयोत्क्रान्तमस्याम्, यन्नद्याः प्रत्यावर्तनरूपस्यन्दितकृतं तन्मुल्यत्वादिय-
मुत्स्यन्दिता, रेचकं नृनहस्तमत्र केचिदाहुः ॥२४॥



[Initial position]



[Final Position]

(Please watch the demonstration, Video 12_Bhaumi Utspan; DVD 2)

Janita:

⑫ ① मुष्टिहस्तश्च वक्षःस्थः करौऽन्यश्च प्रवर्तितः।
तल्लसञ्चरपादश्च जनिता चार्थुदाहिता ॥२५॥

अभिनव भारती - तल्लसञ्चरपादः प्रवर्तित इति, एतदेवास्याः स्वरूपं मुष्टेर्वक्षोगामित्वं
हस्तान्तरस्य च प्रवर्तनमितिकर्तव्यतामात्रम्, समस्तगतीनामियं जननं करोति प्ररम्भ-
रूपत्वादिति जनिता ॥२५॥



(Please watch the demonstration, Video 13_Bhaumi Janita; DVD 2)

Syandita-Asyandita:

⑬ पञ्चतालान्तरं पादं प्रसार्य स्यन्दितां न्यसेत् ।
 ⑭ द्वितीयेन तु पादेन तथापस्यन्दितामपि ॥२६॥

अभिनव- अथ स्यन्दितापस्यन्दितो क्रमसमी निषण्णरुः पादो दक्षिणस्तु पञ्चतालान् प्रसारितः असेव दक्षिणां पादं पञ्चतालान् प्रसारितः, तालः स्मृतो मध्यमया इति, सा स्यन्दिता प्रसारणधर्मत्वात्, एतद्विपर्ययादपस्यन्दितेति, अङ्गविपर्ययाच्च लब्धा षेषा प्रयोगे साहचर्यनियमख्यापनार्थं पुनर्निरूपिता, आलिङ्ग प्रत्यालिङ्गयोस्तु पादद्वयमपि त्र्यश्रितसंस्थानं मण्डलजीवित्वं यद् वक्षते मण्डलेन प्रयोजयेत् (१०-६६) स्यन्दितायास्तु नेवमिति शेषः, स्थानस्य स्थिति प्रधानता चार्थास्तु गतिप्रधानतेत्यपि विशेषः ॥२६॥



[Syandita]



[Apasyandita]

(Please watch the demonstration, Video 14_Bhaumi Syand-Apasyan; DVD 2)

Mattali:

ॐ उशाश्यामपि पादाश्यां घूर्णमानोपसर्पणैः।
उद्वेषितापविद्धैश्च हस्तैर्मन्त्रल्युदाहृता ॥२८॥

अभिनव- पादाश्यामिति श्रूमिस्त्रिषुग्रतलाश्यामिति जङ्घास्त्रिकयोर्गेनार्धत्र्यभिमागाश्यां
घूर्णमानत्वेनापसर्पणाद्वा, अगाढमदविषया-चारी मन्त्रलि ॥२८॥



(Please watch the demonstration, Video 15_Bhaumi Matta; DVD 2)

Samatsarita Mattali:

15 तलसञ्चरपादाश्यां घूर्णमानोपसर्पणैः ।
समोत्सारितमन्तल्ली व्याथामे समुदाहता ॥२७॥

अधिनव- तल सञ्चरयोगेन जङ्घास्वस्तिकाथ्यन्तरे यदान्यस्य तदेव च द्वितीयतलस-
-ञ्चरं करोति ततो घुर्मानयोस्तयोः उपसर्पणमित्यन्ये, समः अविकलः, अ अवनं रक्षलम्
उत् ऊर्ध्वं सरितः गतिमान् समोत्सरितः, मदनं मत् नं मदं ननोतीति मन्तत् तस्य लयो
गमनं यस्यामिति मन्तली, सरितशब्दो रि गतो इत्यस्मात् कृप्रत्यये विन्यस्यते,
सहेन समासे सादेशे च, मदनं मत्, तननं तत्, लयनं लोः, सर इति प्रातिपदिकान्
इतच्च वा सरितशब्दः, सम् अ उत्, सरित इत्यन्ये पठन्ति, मदेन योन विकल्पोत्तः
रक्षार्थं चान्यतः पलायते, तस्य वै द्विधा गतिरिति मध्यमदविषयेयं चारी सम्पद्यते,



(Please watch the demonstration, Video 16_Bhaumi Samat Matta; DVD 2)

Akashiki Chari: (Natyashastra, Chapter 10)

अतिक्रान्ता ह्यपक्रान्ता' पार्श्वक्रान्ता' तथैव च ।
ऊर्ध्वजानुश्च सूची च' तथा नूपुरपादिका ॥ ११
डोलापादा तथाक्षिप्ता 'आविद्धोद्धृतसंज्ञिते ।
विद्युद्धान्ता ह्यलाता च' भुजङ्गत्रासिता तथा ॥ १२
'मृगप्लुता च दण्डा च 'भ्रमरी चेति षोडश ।
आकाशिक्यः स्मृता ह्येता लक्षणं च निबोधत ॥१३

Atikranta:

(i) कुञ्चितं पादमुद्धिष्य पुरतः सम्प्रसारयेत् ।
(ii) उद्धिष्य पातयेच्चर्चनमतिक्रान्ता तु सा स्मृता ॥३०॥

अत्रिनव- उक्षिप्ता यस्य पार्श्वरिति (९-२७७) कुञ्चितं तद् द्वितीयगुणक्षेत्रे कृत्वा
किञ्चित् पुरतः प्रसार्य प्रकृतिभेदेन चतुस्तालान्तरमुद्धिष्यागेण भ्रमरी निपात्यत
इति गन्तव्यातिक्रमादतिक्रान्ता ॥३०॥



practitioner: Akash Mallick]

[Indicative initial position;



[End position]

(Please watch the demonstration, Video 17_Akashiki Atikran; DVD 2)

Apakranta:

② ऊरुश्यां वलनं कृत्वा कुञ्चितं पादमुद्धरेत्,
पार्श्वे विनिक्षिपे-ज्वेनमपक्रान्ता तु सा स्मृता ॥३१॥

अभिनव- ऊरुश्यां वलनोपलक्षितां (बद्धां) पूर्व कृत्वा ततः पादमुद्धृत्य पार्श्वे क्षिपेदित्य
पक्रमणादपक्रान्ता ॥३१॥



(Please watch the demonstration, Video 18_Akashiki Apakran; DVD 2)

Parshvakranta:

(३) कुञ्चितं पादमुन्दिष्य पार्श्वेनीत्पतनं न्यसेत् ।
उद्धटितेन पादेन पार्श्वक्रान्ता विधीयते ॥ ३२ ॥

अश्विनव- कुञ्चितं पादं स्वपार्श्वेनीपरि नीत्वा भूमौ पाष्ण्या पातयेदिति पूर्व कुञ्चनादृक्कदेवीद्वार-
-दित्तत्वं श्रवतिः तस्य हि लक्षणं 'स्थित्वा पादतलाग्रेण पार्श्वे भूमौ निपात्यते' इति (१-२६६),
इयमेव पार्श्वचण्डघातेति प्रसिद्धा, अन्ये तु द्वितीयोरुदोत्रं यावदुन्दिष्योद्घादितेन पातयेदित्याहुः



[Indicative position]



[End position]

(Please watch the demonstration, Video 19_Akashiki Parshvak; DVD 2)

Urdhajanu:

④ कुञ्चितं पादमुक्षिप्य जानुस्तनसमं न्यसेत्
द्वितीयं च क्रमात् स्तब्धमूर्ध्वजानुः प्रकीर्तिता ॥ ३३ ॥

अश्विनव भारती- क्रमस्तब्धमिति यथा तस्योक्षोपस्तथास्य स्तब्धतेत्यर्थः ॥ ३३ ॥



(Please watch the demonstration, Video 20_Akashiki Urdhaja; DVD 2)

Suchi:

⑤ कुञ्चितं पादमुन्दिष्यं जानूर्ध्वं सम्प्रसारयेत् ।
पातयेच्चाग्रयोगेन सा सूची परिकीर्तिता ॥३४॥

अश्विनव भारती- जानूर्ध्वं जानुपर्यन्तां जड्धा प्रसारयेत् । यदि वा जानोरुर्ध्वमूर्ध्वपर्यन्तां
जड्धा सकलां प्रसायग्रयोगेनापातयेदिति, सूच्याकारत्वात् सूची ॥३४॥



[The initial position]



[Final and distinguishing position]

(Please watch the demonstration, Video 21_Akashiki Suchi; DVD 2)

Nupurpadika:

⑥ पृष्ठतो ह्यञ्चितं कृत्वा पादमग्रतलेन तु
द्रुतं निपातयेद्भूमौ चारी नूपुरपादिका ॥३५॥

अश्विनव भारती- पृष्ठत इति "पाष्णिर्यस्य स्थिता भूमौ" इत्यञ्चितं (९-२७५) कृत्वानं
पृष्ठतः सिक्कपाष्णि स्नेषपर्यन्तं नीत्वा स्वपारोऽग्रतलेनाञ्चितां जडघं पातयेदिति,
नूपुराणां झणझणिति शब्दजननात् स्वरितार्थत्वमनया भवति नूपुरयोजनं चेति
तथोक्ता ॥३५॥



(Please watch the demonstration, Video 22_Akashiki Nupurpa; DVD 2)

Dolapada:

ॐ कुञ्चितं पादमुत्क्षिप्य पार्श्वान्पार्श्वं तु दोलयेत् ।
पानयेदञ्चितं चैवं दोलपादा तु सा स्मृता ॥३६॥

अभिनव- उत्क्षिप्येति दक्षिणक्षेत्रान्तं स्वापार्श्वं निनीय ततोऽपि स्वपार्श्वं दोलयेदिति
दोलाकारेण नयेत् ततः स्वपार्श्वं पार्श्व्या निपातयेत् ॥ ३६॥



(Please watch the demonstration, Video 23_Akashiki Dolapa; DVD 2)

Akshipta:

⑧ कुञ्चितं पादमुद्धाय आक्षिप्य त्वञ्चितं न्यसेत्,
जङ्घास्वस्तिकसंयुक्ता चाक्षिप्ता नाम सा स्मृता ॥ ३७ ॥

अभिनव गुप्त- आक्षिप्येति, अग्रतस्त्रितालोद्धोपादघर्मण्डलवत् पार्श्वान्तरं नीत्वा
स्वस्तिकेन पाष्ण्यांशुविपातयेत् ॥ ३७ ॥



(Please watch the demonstration, Video 24_Akashiki Akship; DVD 2)

Abiddha:

१ स्वस्तिकस्याग्रतः पादः कुञ्चितस्तु प्रसारितः।
निपतेदञ्चिताविद्धु आविद्धा नाम सा स्मृता ॥३८॥

अभिनवगुप्त- विशिष्टजङ्घसैव स्वस्तिकस्य संबन्धी कुञ्चितः पादः प्रसारितः तत
आविद्धहसन् स्वपाश्वे द्वितीयपाष्णेः क्षेत्रे चाष्य्या पानितः कार्यः ॥ ३८ ॥



(Please watch the demonstration, Video 25_Akashiki Abiddha; DVD 2)

Vidyutbhranta:

॥ पृष्ठतो वलितं पादं शिरोघृष्टं प्रसारयेत्,
सर्वतो मण्डलाविद्धं विद्युद्भ्रान्ता तु सा स्मृता ॥४०॥

अग्निव श्रुती- पृष्ठत ऊरुमूलादिति केचित्, उपाध्यायस्तु पृष्ठतः पश्चाद् भागे
वलितं कृत्वा शिरः संश्लेषान् नदद्वारेण सर्वत उर्ध्वदिःपार्श्वेषु मण्डलवद् भ्रमितं
प्रसारयेदिति विद्युद्भ्रान्ता ॥४०॥



NOTE:

From here the demonstration videos could not be sent along with this report. Up till this point the demonstration videos attached are sent as a glimpse of the work done so far, under the project of Safeguarding ICH. The complete demonstration along with detailed write up and explanation will be sent with the final project report.

Alata:

(12) पृष्ठः प्रसारितः पादो वलितोऽभ्यन्तरीकृतः।
पाष्णिप्रपतितश्चैव ह्यलता सम्प्रकीर्तिता ॥ ४२ ॥

अभिनव भारती - पूर्व पश्चाद्भागे प्रसारितस्ततोस्ततो वलनेनाभ्यन्तरीकृतो
द्वितीयोरुदेशाद्भिमुखतलं च नीतः, ततः स्वपार्श्वपाष्ण्यां पतित इति
अलतचक्राकृतिरलता।



Bhujangatrasita:

⑬ कुञ्चितं पादमुक्षिप्य त्रयस्त्रमूर्हं विवर्तयेत् ।
कटिजानुविवर्तच्च भुजङ्गप्रासिता भवेत् ॥४२॥

अश्विनवशास्त्री- द्वितीयोरुमूलक्षेत्रान्तं कुञ्चितमुक्षिप्य कटिजानुविवर्तनेन नितम्बसाम्मुखपाश्र्चिञ्चमूर्हं निवर्तयेत् । स्वपार्श्वगजानुकमुत्तानपादतलं कुर्यादिति पादोपान्तभुजङ्गभयभावितगतिशादृश्याद् भुजङ्गप्रासिता ॥४२॥



Harinapluta:

(14) अतिक्रान्तं क्रमं कृत्वा रामुत्प्लुत्य निपातयेत्,
जङ्घाञ्चितोपरिक्षिप्त्वा सा ज्ञेया हरिराफ्लुता ॥४३॥

अभिनव भारती - अतिक्रान्तचार्युक्तकुञ्चितं पादमुत्क्षिप्योत्प्लुत्य च तमेव पातयेत्।
तदनन्तरं द्वितीया जङ्घा अञ्चितपादाशति पृष्ठभागे पश्चाद्देशे क्षिप्त्वा कारयेत्।
● मृगफ्लुति तुल्या 'सन्धि ह्येक' इत्यादी विदूषकादिद्श्यन्ते ॥४३॥



Dandapada:

(15) नूपुरं चरणां कृत्वा पुरतः सम्प्रसारयेत्,
क्षिप्रमाविट्टकरणं दण्डपादा तु सा स्मृता ॥ ४४ ॥

अभिनव भारती - नूपुरपादोक्तं कुञ्चितं पादं द्वितीयपार्श्विगं कृत्वाग्रतः प्रसारयेत्, कथं
क्षिप्रं कृत्वा तथा आविट्टकरणं, आविट्ट स्वदेहदोत्रराम्मुखीकृतजान्वगात्, क्रिया यत्र।
अरुजानुजङ्घस्य स्तब्धत्वेन दण्डाकारत्वाद् दण्डपादा ॥ ४४ ॥



Bhramari:

(16) अतिक्रान्तक्रमं कृत्वा त्रिकं तु पश्चिर्नयेत् ।
द्वितीयपादभ्रमणान्नेन भ्रमरी स्मृता ॥ ४५ ॥

अभिनव- अतिक्रान्तचार्युक्तं कुञ्चितं पादमुद्धिष्य शुभ्रङ्गप्राक्षितवत् प्रभ्रमूरुं विवृत्य
द्वितीयपादतल्लभ्रमणे त्रिकं पश्चिर्नयेदिति हार्दशरीरपश्चिर्नद्वारेण नेमिभ्रमणा
भ्रमरी ॥ ४५ ॥



c. **Karana:** (Natyashastra, Chapter 4)

तान्यतः सम्प्रवक्ष्यामि नामतः कर्मतस्तथा ।
हस्तपादसमायोगो नृत्यस्य करणं भवेत् ॥ ३० ॥

These are 108 in numbers, as described in Natyashastra.

तलपुष्पपुटं पूर्वं वर्तितं वलितोरु च ॥ ३४ ॥

अपविद्धं समनखं लीनं स्वस्तिकरेचितम् ।
मण्डलस्वस्तिकं चैव निकुट्टकमथापि च ॥ ३५ ॥

तथैवार्धनिकुट्टं च कटिच्छिन्नं तथैव च ।
अर्धरेचितकं चैव वक्षःस्वस्तिकमेव च ॥ ३६ ॥

उन्मत्तं स्वस्तिकं चैव पृष्ठस्वस्तिकमेव च ।
दिक्स्वस्तिकमलातं च तथैव च कटीसमम् ॥ ३७ ॥

आक्षिप्तरेचितं चैव विक्षिप्ताक्षिकं तथा ।
अर्धस्वस्तिकमुद्दिष्टमञ्चितं च तथापरम् ॥ ३८ ॥

भुजङ्गत्रासितं प्रोक्तमूर्ध्वजानु तथैव च ।
निकुञ्चितं च मत्तल्लि त्वर्धमत्तल्लि चैव हि ॥ ३९ ॥

स्याद्रेचकनिकुट्टं च तथा पादापविद्धकम् ।
वलितं घूर्णितं चैव ललितं च तथापरम् ॥ ४० ॥

दण्डपक्षं तथा चैव भुजङ्गत्रस्तरेचितम् ।
नूपुरं चैव सम्प्रोक्तं तथा वैशाखरेचितम् ॥ ४१ ॥

भ्रमरं चतुरं चैव भुजङ्गाञ्चितमेव च ।
दण्डरेचितकं चैव तथा वृश्चिककुट्टितम् ॥ ४२ ॥

कटिभ्रान्तं तथा चैव लतावृश्चिकमेव च ।
छिन्नं च करणं प्रोक्तं तथा वृश्चिकरेचितम् ॥ ४३ ॥

वृश्चिकं व्यंसितं चैव तथा पार्श्वनिकुट्टकम् ।
ललाटतिलकं क्रान्तं कुञ्चितं चक्रमण्डलम् ॥ ४४ ॥

उरोमण्डलमाक्षिप्तं तथा तलविलासितम् ।
अर्गलं चाथ विक्षिप्तमावृत्तं दोलपादकम् ॥ ४५ ॥

विवृत्तं विनिवृत्तं च पार्श्वक्रान्तं निशुम्भितम् ।
विद्युत्भ्रान्तमतिक्रान्तं विवर्तितकमेव च ॥ ४६ ॥

गजक्रीडितकं चैव तलसंस्फोटितं तथा ।
गरुडद्रुतकं चैव गण्डसूचि तथापरम् ॥ ४७ ॥

परिवृत्तं समुद्दिष्टं पार्श्वजानु तथैव च ।
गृध्रावलीनकं चैव सन्नतं सूच्यथापि च ॥ ४८ ॥

अर्धसूचीति करणं सूचिविद्धं तथैव च ।
अपक्रान्तं च सम्प्रोक्तं मयूरललितं तथा ॥ ४९ ॥

सर्पितं दण्डपादं च हरिणप्लुतमेव च ।
प्रेङ्खोलितं नितम्बं च स्वलितं करिहस्तकम् ॥ ५० ॥

प्रसर्पितकमुद्दिष्टं सिंहविक्रीडितं तथा ।
सिंहाकर्षितमुद्दृत्तं तथोपसृतमेव च ॥ ५१ ॥

तलसङ्घट्टितं चैव जनितं चावहित्थकम् ।
निवेशमेलकाक्रीडमूरुद्दृत्तं तथैव च ॥ ५२ ॥

मदस्खलितकं चैव विष्णुक्रान्तमथापि च ।
सम्भ्रान्तमथ विष्कम्भमुद्धट्टितमथापि च ॥ ५३ ॥

वृषभक्रीडितं चैव लोलितं च तथापरम् ।
नागापसर्पितं चैव शकटास्यं तथैव च ॥ ५४ ॥

गङ्गावतरणं चैवेत्युक्तमष्टाधिकं शतम् ।
अष्टोत्तरशतं ह्येतत्करणानां मयोदितम् ॥ ५५ ॥

NOTE:

It is quite a un-manageable job to give photograph or video of all of the Karanas, so we are sending some selective snaps. However, a detailed and thoroughly explained write up on the reconstruction of 108 Karanas will be sent, along with demonstration videos in the Final Report of this project.



[Talapuspaputa; practitioners:

Pinki Mondal and Akash Mallick; Please watch demonstration Video 25_Karana Talapus; DVD 2]



[Nagasarpita]



position]

[Nagasarpita, the distinguishing



[Nagasarpita, the Karana in process of performing; Please watch demonstration Video 26_Karana Nagasar; DVD 2]



Apavidha, the end position;
practitioner: Deep Ghosh; Please watch demonstration Video 27_Karana Apavid;
DVD 2]



[Samanakha, the Karana on going; Please watch demonstration Video 28_Karana Samanak; DVD 2]



[**Leenam**, the end as well as distinguishing position; Please watch demonstration Video 29_Karana Leenam; DVD 2]



[Svastik Rechita, the end position; Please watch demonstration Video 30_Karana Svas Rech; DVD 2]



[Svastika or Dik-Svastika], the end as well as distinguishing position; Please watch demonstration Video 31_Karana Dik Svas; DVD 2]



[**Baksha Svastika**, the end as well as designating position; Please watch demonstration Video 32_Karana Bak Svas; DVD 2]



Ardha Svastika, the end as well as distinguishing positions; Please watch demonstration Video 33_Karana Ardh Svas; DVD 2]

7. CONCLUSION OF THE PROJECT AS YOU HAVE ENVISIONED:

NOTE: THIS IS NOT MY FINAL CONCLUSION, BUT AN ENVISIONED CONCLUSION, UP TILL I CAME, FORTHE FIRST REPORT.

As the Murchhana system and Jatis will be reconstructed as it was in Bharata's music tradition, after the completion of this project, I hope one can at least get a significant hint of Gandharva Vidya, which was brought into the tradition of Natyashastra to elevate its appearance. With the dance and songs reconstructed during this project will create a much more (practically) comprehensive idea of what was the performance tradition of Bharata's period and how they used to practise them in those days.

My sole endeavour has been to bring out the consummate artistry and tradition of Natyashastraic performance in totality, and this grant of Safeguarding ICH is of course a significant acclamation from Sangeet Natak Akademi. But this is just one step forward, I certainly hope that our deliverables and expected outcome will satisfy any aspirant who quest to know the root of ancient Indian Performance tradition and shall quench their inquisition with relevant visual stimuli.

So, upon completion of this project, the system of Bharata's music and dance tradition, researched-reconstructed and envisioned as 'MARGA NATYA' will definitely take up a much more prominent and significant appearance.