

B. Sanjita Devi

Manipuri Classical Dancer,
Khurai Chaithabi Leirak Nandeibam Leikai,
Imphal East- 795010, Manipur

Email:bsanjita15@gmail.com
Mob: 08256943848

Ref File No. 28-6/ICH-Scheme/2015-16/72

Dated 1st June 2016

To,

The Secretary
Sangeet Natak Akademi
2nd Floor Rabindra Bhawan
(Opposite Mandi House Doordarshan Kendra)
35 Feroz Shah Road
New Delhi - 110001

Subject: Submission of 1st Project Report including - Blue Print and National
Inventory Register

Sir/Madam,

With reference to your File No. 28-6/ICH-Scheme/2015-16/72 dated 21/04/2016, I have the honour to submit my 1st Project Report on **"Intangible appliqué art of Manipur and its application in the traditional dress and costume of Manipuri dances"**

Regarding my research project, I have done research work and documentation. Also I read some book on Manipuri Dress and Costume. The contents of the 1st project Report are as follows:

- i) 1st Project Report - 1 - 5
- ii) Blue Print- Page 6 to 7
- c) National inventory register- Page 8 to 11
- d) Appliqué art photographs - Page 12 to 29

So, I therefore, request you to kindly release the 2nd installment for implementing the remaining project

Yours faithfully

B. Sanjita Devi

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MA Dance,

Manipuri Classical Dancer,
Khurai Chaithabi Leirak Nandeibam Leikai
Imphal East- 795010, Manipur

1st Project Report on

"Intangible appliqué art of Manipur and its application in the traditional dress and costume of Manipuri dances"

under the scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India 2015 -16

Since early times, it was a tradition amongst the Manipuri Meiteis to stitch together (appliqué work/art) different clothes having variety of patterns and colours so as to make a complete cloth. Not only does this present a of colourful cloth, but it also makes stitching of different clothes much easier. The tradition of stitching different clothes into one and then using it also ensured that different professions such as needle -workers, designer, Dance Costume- maker etc. do not interfere into one profession by another. Sometimes it was also practice to unstitch, after using the clothes stitched with different parts of cloths would be re-assembled. A very convenient aspect of using such assembled cloth was possibility of easy

removal of an undesirable or torn part of the cloth. The open space of the cloth was then replaced with a new cloth and it was then used generation after generation. Among these traditional clothes with appliqué works/art are found some in which imported clothes are used. The finding of this practice creates some confusion in my study.

At least fifteen pieces of clothes are used in making of *Samjin* a head gear used by the Kings, noblemen and great warriors, however presently it used by the dancer for the *Khamba Thoibi* dance. Not less than three pieces of clothes are used in making of another type of cloth known as *Ningkham* (waist band with v-shaped). There are also a tradition amongst the Chakpas of Andro (Schedule cast Manipuri Meitei citizens) that their women should wear *Phanek* measuring not less than three pieces of clothe stitch together. *Phanek* which are worn till today are made of two pieces of cloths joined in the middle. One unavoidable reason for making a *phanek* by joining two pieces is the inability to make broad cloth because of small size of loin-loom. Even when it may be possible to make cloth with wide breath it remained as a costume to wear *phanek* with two joins. It is considered more beautiful and graceful to wear such type of cloth in public gathering. On the other hand, different types of pieces of clothes were assembled together by joining, following the tradition of appliqué work. Some people also made used of manufactured

clothes from the outside Manipur, having wide breadth by cutting in the middle horizontally and then re-joining the two pieces together to make it a *Pheijom* (dhoti). Some say that it was a form of lamentation over the conversion of Meiteis into Hinduism during the eighteenth century. On the other hand, it could be because of the inability to change the traditional habit of wearing two lengths of clothes having small breadth and also the belief that wearing such type of cloth was beautiful. In early times, when parents arranged the dresses of their daughter, they used to arrange different types of dresses depending upon the ages of their daughters. Only widows used to wear a type of phanek having a certain pattern known as *Kumjingbi Hijam Mayek* (phanek woven with the needles).

Long ago there were seven *Salai* (clan) in this land (Manipur). Each and every *Salai* used a different colour each. The colours used by the different *Salais* are: 1) Red for Ningthoujas, also known as Mangang, 2) Blue for Luwang, 3) Black for Khuman, 4) White for Angom, 5) Red and black spot for Moirnag, 6) Light green for Khaba Nganba, 7) Sky blue for Sarang Leishangthem respectively. These seven *Salais* have been now integrated into an ethnic community. Nonetheless, since different colours and patterns of phanek worn by women still remain, they can signify different *Salais*. For example, lotus colour and *Kuhi-kum* with red strip for Ningthouja (Mangang). *Langhou Phanek* with black and white for Angom; blue *phanek* with *neem machu* and black strips

of Luwang, Kumchingbi with fine white strips over the blanch for khuman, yellow ohanek with redish strips for Moirang, chigonglei colour with black strip for Khaba Nganba, *Loirang phanek* with reddish brown and white strips for Chengleis respectively.

Varieties of dresses used by the Manipuri Meitei group in Manipur may be broadly classified in the following manner:

- 1) Dresses for the Lais (deities),
- 2) Dresses to be adorned by the monarch at the time coronation economy,
- 3) Dresses to be worn during the festival,
- 4) Dresses for dancing,
- 5) Dresses for mourning,
- 6) Dresses for Kings and Queens,
- 7) Dresses for noblemen,
- 8) Dresses for different communities and
- 9) Dresses for daily uses respectively.

Regarding the proposed project, we are more concentrate on the application of appliqué work/art in the dress and costume of Manipuri Meitei **Festival and Dancing**. I have already mentioned that by using of appliqué art in

the making of Manipuri festival and dances dress and costume is quite unique and beautiful. Around 30% appliqué work/art is found in Manipuri Meiteis traditional dance and festivals dress and costume. Without applique art, one cannot make Manipuri traditional dress and costume for Manipuri Meitei Dances.

In the 2nd and final Report, I have to mention more details on the topic.

B. Sanjita Devi

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Manipuri Classical Dancer,
Khurai Chaithabi Leirak Nandeibam Leikai
Imphal East- 795010, Manipur

BLUEPRINT OF THE PROJECT ON

"Intangible appliqué art of Manipur and its application in the traditional dress and costume of Manipuri dances"

under the scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India 2015 -16

1) Brief introduction of the Project:

Applique art is a technique by which the decorative effect is obtained by superposing patches of coloured fabrics on a basic fabric, the edges of the patches being sewn in some form of stitchery. It is distinct from what is known as patch work in which small pieces of cut fabrics are usually joined side by side to make a large piece of fabric or for repairing a damaged fabric. In its broadcast sense, an applique is a smaller ornament or device applied to another materials.

The proposed project is to study, research and documentation on Manipuri applique done by the Manipuri Meitei community particularly the applique art in the dress and costume of Manipuri Dances viz: Khamba Thoibi dance, Classical dance, Maibi dance etc.

2) Objective of the research, data creation or documentation of the project:

The proposed project is the part of the intangible cultural heritage of India. The research work will find out the concrete status of appliqué art in Manipur. This particular research and documentation on intangible art form is not found in the earlier research works.

3) Implementation of the project:

I will implement the project under the following manner viz:

- 1) To contact and collect research materials direct from the appliqué artisans of Manipur (Meitei)
- 2) To consult with the scholars of Manipuri artisan for proper writing the project on Manipuri (Meitei Appliqué art)
- 3) To document by still photo
- 4) Conclusion (to show the findings and submission to SNA)

4) Time frame of the project:

The time frame of the project will be during 2016-17

5) Specific areas of the respective state in which the art form (s) is practiced- Geographical, typographical and other related aspects that the project may cover:

The project is covering to research and document on Manipuri Appliqué art practiced by Meitei Community only in the valley area of Manipur. So the present research work is to be concentrated to the Meitei community in the valley area of Manipur.

6) Photos (preliminary level) related to the project/art form:

Attaching herewith some selected and related photos (preliminary level) to the project.

7) Conclusion of the project as you have envisioned:

I have the envision that we will find out the role and contribution of appliqué art, appliqué work in the traditional dress and costume of Manipuri dances. Without the appliqué art/work, Manipuri (Meitei) traditional dress and costume of dances cannot be made.

(B. Sanjita Devi)



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 : **Manipur**

Name of the Element/Cultural Tradition (in English): **"INTANGIBLE APPLIQUÉ ART OF MANIPUR AND ITS APPLICATION IN THE TRADITIONAL DRESS AND COSTUME OF MANIPURI DANCES"**

B. B.1. Name of the element in the language and script of the community Concerned, if applicable : **(in Manipuri) "Manipuri Jagoiqi phijet leiteng sembada tanglaba phithakta napsinduna semliba natki phirolsing"**

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) : **Manipuri Meitei Community**

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present **Valley area of Manipur.**

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. (**no**) 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) ()

- F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it: **Applique art is very essential in the Manipuri traditional dress and costume. The proposed element is concerned with the application of Manipuri applique art in the making of Manipuri Dance costume**
- 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? : **Costume centres, applique artists effort is to promote, preserve and propagate the element.**
- H. How are the knowledge and skills related to the element transmitted today? **Through Lai Haraoba, Raas Leela and traditional rites and rituals.**
- I. What social functions and cultural meanings do the element/cultural tradition have today for its community? : **Mostly in the traditional rites and rituals.**
- 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. : **Does not arise**
- K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition : **The project shall help enhance the elements.**
- 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? : **A few workshop, seminar, training, by local artistes and private enterprises**
- 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. **Modernisation affects the tradition of applique art in Manipur - a major threat to the elements.**
- 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) : **To do research, organise workshop, seminar by the scholar, non-government organisations, state governments, practioners etc.**
- O. Community Participation
(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project):
Resource persons, project director, different appliqué work artists from Manipuri Meitei community
- 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 :
- ii. Name and title of the contact person : **B. Sanjita Devi**
- iii. Address: **Khurai Chaithabi Leirak Nandeibam Leikai, Imphal East - 795010**
- iv. Telephone number : **08256943848**
- v. E-mail: **bsanjita15@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.

- 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)
Books- i) Traditional Textiles of Manipur by Mutua Bahadur, ii) Manipuri Jagoigi Wahoudok Ama by Ranjit Adhikarimayum
artistes/individuals - L. Ibotombi Singh, L. Sharat Singh

Signature: 

Name & Designation: **B. Sanjita Devi**

Individual Project Director

Name of Institution (If applicable): NA

Address: Khurai Chaithabi Leirak Nandeibam Leikai, Imphal East - 795010



Appliqué work/art "*Ningkhun*" (waist-band), "*Samjin*" (headgear) for the traditional dress and costume of Manipuri dance Khamba Thoibi. Around 30 % of the appliqué found in the traditional dress of Khamba Thoibi dance costume.





Appliqué work/art "Ningtham" (waist-band)
for the traditional dress of Manipur. Around 30 % of the appliqué found in the traditional dress of Khamba
Thoibi dance costume. This particular design is known as Khoicharang



Appliqué work/art - some part of "Ningtham" (waist-band) and "Samjin"
for the traditional dress of Manipur. Around 30 % of the appliqué found in the traditional dress of Khamba Thoibi
dance costume. Full dressed-up can be seen to other page.



Appliqué work/art "*Ningkhām*" (waist-band)
for the traditional dress of Manipur. Around 30 % of the appliqué found in the traditional dress of Khamba Thoibi dance costume. This particular design is known as *Khoicharang*



Appliqué work/art - some part of "*Ningkhām*" (waist-band)
for the traditional dress of Manipur. Around 30 % of the appliqué found in the traditional dress of Khamba Thoibi dance costume. Full dressed-up can be seen to other page.



Appliqué work/art "Ningkhom" (waist-band)
for the traditional dress of Manipur. Around 30 % of the appliqué found in the traditional dress of Khamba
Thoibi dance costume. This particular design is known as Khoichorong



Appliqué work/art - some part of "Ningkhom" (waist band)
for the traditional dress of Manipur. Around 30 % of the appliqué found in the traditional dress of Khamba Thoibi
dance costume. Full dressed-up can be seen to other page.



Appliqué work/art "*Ningkhām*" (waist-band) for the traditional dress of Manipur. Around 30 % of the appliqué found in the traditional dress of Khamba Thoibi dance costume. This particular design is known as *Khoicharang*



Appliqué work/art - some part of "*Ningkhām*" (waist-band) and "*Samjin*" for the traditional dress of Manipur. Around 30 % of the appliqué found in the traditional dress of Khamba Thoibi dance costume. Full dressed-up can be seen to other page.



Appliqué work/art "Samjln" (Headgear) for the traditional dress and Costume of Manipuri Dance Khamba and Thoibi. Around 30 % of the appliqué found in the traditional dress of Khamba Thoibi dance costume.

This particular work is done at Khuman Costume centre Motrangkhorn Loklabung. Artistes- Shri L. Ibotombi and his wife.

Photo by, Y. Bobby





Appliqué work/art "Ningkhara" (waist-band), "Samjin" (headgear) for the traditional dress and costume of Manipuri dance Khamba Thoibi. Around 30 % of the appliqué found in the traditional dress of Khamba Thoibi dance costume.





Appliqué work/art - "Samjin" (Headgear) a profile back side for the traditional dress and costume of Manipuri dance Khamba Thoibi. Around 30 % of the appliqué found in the traditional dress of Khamba Thoibi dance costume

This particular *appliqué work* is done at Khuman Costume centre Moirangkhom Loklaobung.
Artistes- Shri L. Ibotombi and his wife.

Photo by Y. Bobby



Appliqué work/art - "Samjin" (Headgear) back side
for the traditional dress and costume of Manipuri dance Khamba Thoibi. Around 30 % of the appliqué found in
the traditional dress of Khamba Thoibi dance costume

This particular *applique* work is done at Khuman Costume centre Moirangkhom Loklaobung.
Artistes- Shri L. Ibotombi and his wife.

Photo by Y. Bobby



Appliqué work/art - "Samjin" (Headgear) a profile front side for the traditional dress and costume of Manipuri dance Khamba Thoibi. Around 30 % of the appliqué found in the traditional dress of Khamba Thoibi dance costume

This particular *appliqué* work is done at Khuman Costume centre Muiangkhorn Ioklabung.
Artistes- Shri I. Ibatombi and his wife.

Photo by Y. Bobby



Local girls in the Laiharoaba Festival wearing the traditional dress and Costume of Manipuri Dance Khamba and Thuibi. Around 30 % of the appliqué found in the traditional dress of Khamba Thuibi dance costume.

This particular *applique work* is done at Khuman Costume centre Moirangkhom Loklabung. Artistes- Shri L. Ibotombi and his wife.



Photo by. Y. Bobby





Appliqué work/art for Manipuri Classical Dance

This particular *appliqué work* is done at Khuman Costume centre Moirangkham Lokaobung.

Photo by Y. Bobby



Manipuri Classical Dance "Das Avatar"
performed by B. Sanjita and her party

The performers wearing Manipuri Traditional Dress and costume. Around 30% of appliqué work/art found in this traditional dance costume. Without appliqué work/art, Manipuri Dance costume cannot be made

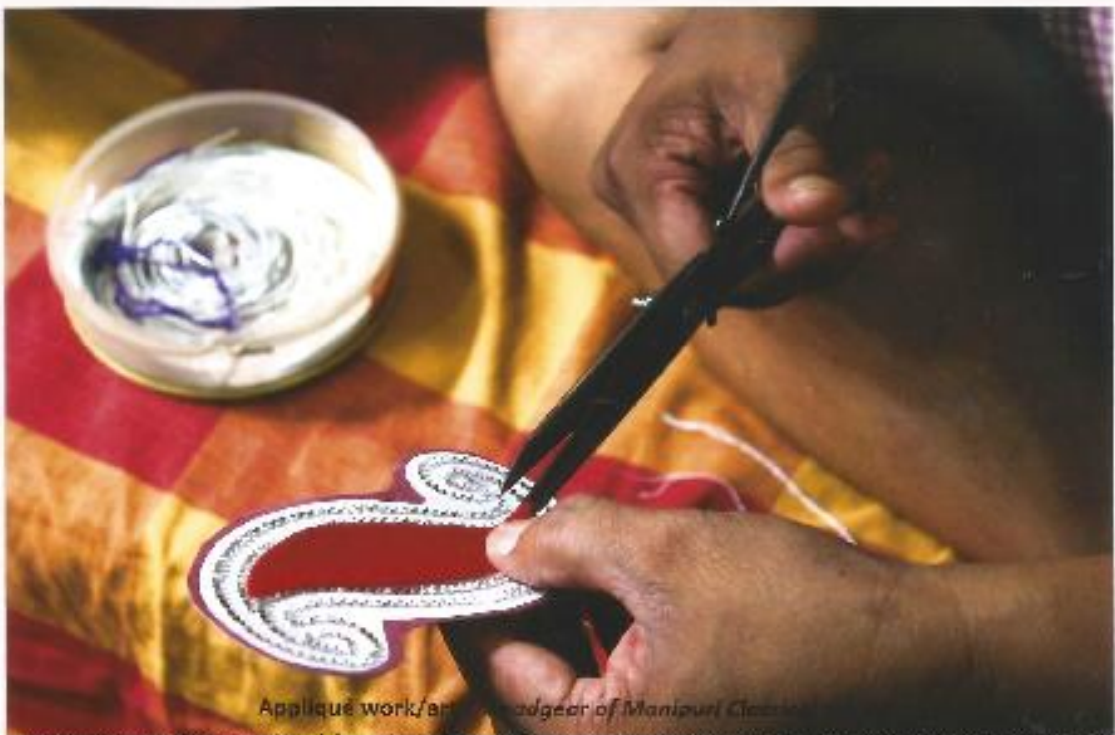
Photo by Y. Beeshantam



Appliqué work/art - Headgear of Manipuri Classical Dance

Around 30 % of the appliqué found in the traditional dress and costume of Manipuri classical dance. This particular appliqué work is done by Shri L Ibotombi Singh, proprietor Khuman Costume Centre, Loklaobung Imphal -West, Manipur

Photo by Y. Dobby



Appliqué work/art - Headgear of Manipuri Classical Dance

Around 50 % of the appliqué found in the traditional dress and costume of Manipuri classical dance. This particular appliqué work is done by Shri L Ibotombi Singh, proprietor Khuman Costume Centre, Loklaobung Imphal -West, Manipur



Appliqué work/art - Headgear of Manipuri Classical Dance



Appliqué work/art - Headgear of Manipuri Classical Dance

Around 30 % of the appliqué found in the traditional dress and costume of Manipuri classical dance. This particular appliqué work is done at Khuman Costume Centre, Loklabung Imphal West, Manipur



Manipuri Classical Dance performed by B. Sanjita. The performer wearing Manipuri Traditional Dress and costume. Around 30% of appliqué work/art found in this traditional dance costume. Without appliqué work/art, Manipuri Dance costume cannot be made.

Appliqué art in Headgear of Manipuri Classical Dance, work done at Khuman Costume Centre Loklabung Imphal.



Photo by. Bobby





**A complete dress and costume of Khamba
for the traditional dance Khamba and Thoibi**

This particular picture is from the museum of the Government Dance College, Government of Manipur, Palace
Compound, Imphal East-795001

Photo by Y. Bobby



Complete -Manipuri Maibi Dance Costume

The picture is from the Museum of Government Dance College Palace Gale, Imphal. Around 15% of appliqué work/art found in this traditional dance costume.

Without appliqué work/art, Manipuri Dance costume cannot be made

Appliqué art in " Ningkham", work done at Khuman Costume Centre Loklaobung Imphal.



Photo by. Bobby

