

# Dance Tribute at Kala Sankul: A Divine Confluence of Navaras and Navadurga



On 28th September, 2025, at the auspicious time of the festive season, the monthly stage art symposium organized under the aegis of Sanskar Bharati transformed the **Kala Sankul** premises in New Delhi into a vibrant cultural celebration. The theme “Navaras and Navadurga: Harmony of Emotion, Devotion and Art” brought together diverse performances and reflections that illuminated the depth and spiritual essence of Indian culture.

The evening commenced with the lighting of the ceremonial lamp by **Padma Shri Shovana Narayan**, whose presence added grace and solemnity to the occasion. The aura was filled with devotion and beauty, as though the blessings of Goddess Durga herself sanctified the gathering.

The first performance came from **Sh. Abdul Khalid**, whose Kuchipudi presentation vividly portrayed the essence of the nine sentiments (navaras). Following this, **Ms. Muskan Nagpal** enthralled the audience with her Kathak recital, embodying the nine divine forms of Goddess Durga. Her mastery of rhythm, expression, and movement captivated the audience, drawing prolonged applause that resonated throughout the auditorium.

In her keynote address, chief guest and veteran Kathak danseuse **Padma Shri Shovana Narayan** remarked:

*"Art is not merely a medium of expression; it is a bridge that unites emotion, devotion, and social consciousness. The union of Navaras and Navadurga is a living testimony to the vastness and profundity of Indian culture."*

Her words inspired the gathering to reflect deeply on the spiritual and cultural dimensions of art.

Art connoisseurs, students, and intellectuals in attendance experienced a rare blend of Indian classical dance and the spiritual power of culture. The performances were met with appreciation and admiration, leaving an indelible impression on all.

The Kala Sankul family of Sanskar Bharati expressed gratitude to the participants and guests, affirming that such events would continue to be organized regularly, preserving and promoting the invaluable heritage of Indian art and culture.

The event was successfully coordinated by **Sneha Mukherjee**, with stage comparing by **Garima Rani** and a gracious vote of thanks by **Shruti Sinha**. Valuable contributions were also made by **Raj Upadhyay**, Senior Announcer **Bharti Dang**, tabla maestro **Pradeep Pathak**, **O P Sagar** along with **Harshit Goyal**, **Raman Kumar**, **Mrityunjay**, **Faizy Abdul Kalam**, **Lavanya**, **Brajesh**, **Satyam** and others, whose collective efforts added grandeur to the evening.

Ultimately, the symposium held on 28th September, 2025 emerged

as a spiritual dance offering to Goddess Durga, leaving the audience with a sense of fulfillment and cultural pride.

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# **Katha Ek Kans Ki – A Powerful Stage Production by Noida Theatre**





Noida Theatre, in collaboration with the Ministry of Culture, Government of India, recently staged the play "Katha Ek Kans Ki" as the culmination of a 45-day intensive workshop under

the **Parak Rangmanch initiative**. The production brought a refreshing experience to Delhi's theatre audiences. The play, written by the eminent playwright **Padmashree Daya Prakash Sinha**, was envisioned and directed by young theatre practitioner **Praveen Kumar Bharti**.

Unlike the conventional mythological portrayal, *Katha Ek Kans Ki* presents Kans in a new light. Here, Kans is not just the villain of the Puranas, but a timeless symbol of power-hunger and ambition. He emerges as a man consumed by authority, estranged from relationships, and trapped in a life of violence and loneliness. His journey is revealed through complex interactions with characters like his wife Asti, his beloved Swati, his friend Pradhot, and his minister Pralamb.

Praveen Kumar Bharti, essaying the role of Kans himself, held the audience spellbound with his performance. His piercing gaze and powerful delivery brought alive both the terrifying and the tragic shades of Kans. Other performers—**R.N. Srivastava, Rahul Varshney, David Solanki, Ganesh Kumar, Sanjay Kumar Yadav, Rahul Sharma, Aditya Sharma, Yogendra Narayan Yadav, Anshu Kapoor, Jeevesh Praveen, Mridula Nayak, and Pallavi Shrimant Sahu**—delivered memorable performances. Artists such as **Suvralina Mohanty, Dharam, Sanjay Kumar Yadav, Yogendra, Kisan Kumar Pandit, Jitendra Handa, and Abhay Mishra** also captivated the audience. Emotional moments, such as Swati's tearful expressions or Asti's poignant portrayal, moved the auditorium deeply. Devaki's suffering, Pralamb's shrewdness, and the innocence of young Jeevesh Bharti added striking layers to the narrative.

The visual and aural artistry of the play was heightened by **Meeta Mishra's lighting design** and **Mukesh Jha's music**, while the costumes and stage design further enriched the dramatic atmosphere.

The performance drew repeated applause, particularly during the scenes of Kans's inner conflict and ultimate downfall. The

final moments left the audience in profound silence, compelling reflection on the destructive nature of tyranny.

*Katha Ek Kans Ki* concluded with a powerful message: **every dictatorship inevitably ends in self-destruction.**

This production was not merely a play but the remarkable outcome of the Parak Rangmanch workshop—where youthful energy, creative direction, and collaborative spirit combined to create a theatrical experience destined to linger in memory.

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## **A Theatrical Ode to the Stories of Santosh Choubey**





*A celebration of Santosh Choubey's literary world on stage*

**New Delhi, September 5, 2025.** The *Sammukh Auditorium* at the National School of Drama (NSD), New Delhi, witnessed a

powerful confluence of literature and theatre with the staging of two acclaimed stories by **Senior Poet–Novelist, Director of Vishwarang, and Chancellor of Rabindranath Tagore University, Sh. Santosh Choubey**—*\*Unke Hisse Ka Prem\** and *Garibnawaz*. The plays were directed by veteran theatre director **Devendra Raj Ankur** and presented by **Sambhav Art Group, Delhi**, under the aegis of **Vanmali Srijan Peeth**.

Sh. Santosh Choubey, celebrated for his profound and sensitive contribution to Hindi literature and theatre, has carved a niche through his exploration of human emotions and the complexities of contemporary society. His stories, marked by simplicity of language and depth of expression, continue to inspire both readers and performers.

In *Unke Hisse Ka Prem*, the fragmented relationships and emotional struggles of an institutional boss are revealed through the unique perspectives of inanimate objects—his desk, pen, chair, diary, and mirror. By transforming these objects into living witnesses, Shri Santosh Choubey's pen captures the poignancy of solitude and the delicate nuances of human vulnerability.

*Garibnawaz*, on the other hand, starkly contrasts capitalist success with the resilience of the working class. The clash between Vishwamohan's opulent BPO office—symbol of globalized affluence—and the modest yet spirited *Garibnawaz Chicken Shop* next door, becomes a metaphor for the strength of labor and grassroots survival. Here, Sh. Santosh Choubey incisively exposes the paradoxes of urban politics, unauthorized encroachments, and local power nexus.

The stage came alive through remarkable performances by **Nidhi Mishra, Gauri Dewal, Rachita Verma, Amitabh Srivastava, Amit Saxena, Prakash Jha, Harikesh Maurya, and Sahaj Harjai**. The evocative musical design by **Rajesh Singh** and **Sahaj Harjai**, complemented by the lighting design of **Raghav Prakash Mishra**, intensified the impact of the narratives. The evening was



skillfully anchored by **Vikrant Bhatt**, Associate Director of Tagore Theatre School.

Adding a visual dimension, an exhibition based on the works and books of Shri Santosh Choubey was curated by **Prashant Soni, Vikrant Bhatt, Upendra Patne, and Yogesh Kumar**. The *Sammukh Auditorium* was packed with an enthusiastic audience, who responded with admiration for this rare blending of literature and performance.

Without relying on elaborate sets or theatrical gimmicks, the evening reaffirmed that the strength of theatre lies in the richness of writing and the precision of direction. **The pen of Sh. Santosh Choubey and the direction of Devendra Raj Ankur together proved that great stories are as alive on stage as they are in the imagination of the reader.**

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## **Summer Theatre Festival: Natsamrat's Celebration of Stagecraft**



The LTG Auditorium at Mandi House, New Delhi, reverberated this August with the vibrancy of theatre and the thunder of applause. Organized by *Natsamrat*, the **Summer Theatre Festival** offered audiences a kaleidoscope of performances that made them laugh, stirred their emotions, and provoked deep reflection. Each play was directed by the acclaimed Delhi-based theatre director **Shyam Kumar**, whose creative vision and disciplined stagecraft elevated every production into a memorable experience.

The festival commenced on **2nd August** with Anton Chekhov's celebrated one-act play *The Proposal*. What begins as a simple marriage proposal soon spirals into a heated quarrel over land and dogs, leaving audiences in peals of unexpected laughter. On the same day, the satirical *Kallu Nai MBBS* was staged—an incisive portrayal of rural ironies through the comic clashes of a drunken barber and his wife. Both plays were so well received that they were restaged on **10th August**, once again

drawing enthusiastic applause.

On **15th August**, marking Independence Day, the same two plays returned to the stage. Amid laughter and wit, audiences were invited not only to reflect upon rural contradictions but also to rediscover the sharp brilliance of Chekhov's pen.

The evening of **23rd August** brought a unique blend of sensitivity and humor. *Kuch Tum Kaho Kuch Hum Kahein* by Ashish Kotwal presented an intense dialogue between a lonely elderly doctor and the free-spirited Mansi, unraveling layers of relationships, empathy, and self-realization that touched the hearts of spectators. Following this, R.B. Singh's satirical gem *Meri Biwi Ki Shaadi* had the audience roaring with laughter, as a hypochondriac patient, obsessed with his own imaginary death, entangled himself in absurd worries about his wife's future.

The **30th August** evening immersed the audience in the layered world of Chekhov and the eternal theme of love. *Chekhov Ka Sansar* offered glimpses into the Russian master's life philosophy and stories, while Satya Prakash's *Kambakht Ishq* sensitively explored the loneliness of the elderly and their longing for true companionship—making the audience laugh as much as it moved them to tears.

The festival concluded on **31st August** with two powerful performances. J.N. Kaushal's *Kya Karega Qazi* kept audiences entertained with the hilarious failures and fumbling efforts of the clumsy barber Fakhruddin. This was followed by *Bichchu*, inspired by Molière's classic, which humorously portrayed the tug-of-war between lovers and fathers, blending satire with sparkling wit.

Throughout the festival, performers such as **Vishwajit, Munmun, Shivangi, Aman Kumar, Raman Kumar, Dhananjay, Ansh Rathore, Rajan K. Bhatheja, and Adyasha Mohanty** brought each story alive through their powerful stage presence and spirited

dialogue delivery. Balanced use of set design, lighting, and music added to the immersive experience, keeping the audience spellbound.

Equally significant was the contribution of the **technical team**, who worked tirelessly behind the scenes. **Sunil Rathore, Suraj Singh Pawan, Nisha, Raj Rani, Payal Rani, Rohit Prasad, and Poonam** managed costumes with precision, while **Vansh Rathore** created the musical atmosphere that enriched every performance.

More than a series of plays, the **Summer Theatre Festival** of NatSamrat Sanstha was a celebration of the diversity and power of Indian theatre. With humor, satire, and heartfelt storytelling, the festival not only entertained but also offered profound glimpses into the truths of life. For an entire month, LTG Auditorium pulsed with theatrical energy, leaving audiences with memories that will linger long beyond the final curtain call.

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**Gareebnawaz : Santosh  
Choubey 's New Story  
Collection Unveiled in Delhi**





The Sahitya Akademi auditorium in Delhi recently hosted the grand launch of senior poet, storyteller, and Chancellor of Rabindranath Tagore University **Santosh Choubey's** much-awaited short story collection "*Gareebnawaz*". Jointly organized by Vanmali Srijan Peeth, Delhi, and Rajkamal Prakashan Group, the event drew the participation of many noted writers, critics, and literature enthusiasts. Prior to this collection, Choubey had already published six widely acclaimed volumes including *Halkey Rang Ki Kameez*, *Restaurant Mein Dopahar*, *Nau Binduon Ka Khel*, *Beech Prem Mein Gandhi*, *Magar Shakespeare Ko Yaad Rakhna*, and *Pratinidhi Kahaniyan*. The new book was released in the presence of celebrated author Mamata Kalia and senior writer Janki **Prasad Sharma**, who presided over the ceremony. Choubey himself read the title story "*Gareebnawaz*" and shared insights into his creative journey, emphasizing that readability, innocence, and visual intensity remain central to his craft.

**Mamata Kalia** praised Choubey for his commitment to social realities, describing "*Gareebnawaz*" as a powerful portrayal of class conflict and human resilience. Presiding guest Janki Prasad Sharma remarked that Choubey's greatest strength lies in his extraordinary readability, noting that his stories sweep readers along while raising urgent questions of

contemporary life and weaving memory and critique into their very fabric. Noted critic Akhilesh highlighted the originality of Choubey's storytelling, pointing out how his works resist conventional forms while engaging with the distortions of capital, technology, and power, ultimately defending the beauty of life. Senior critic **Vinod Tiwari** observed that the long stories in this collection will be remembered in the history of Hindi fiction, as they carry recurring motifs of love, compassion, humanity, and sensitivity while also transcending genres.

Writer **Alpana Mishra** admired the intimate pace of Choubey's stories that culminate in profound realizations, while young author **Ashutosh** noted how Choubey begins and ends his stories with curiosity, keeping them firmly in narrative control and marked by a scientific and humanistic outlook. The event began with a welcome address by senior poet **Leeladhar Mandloi**, Chairman of **Vanmali Srijan Peeth**, and greetings from **Jyoti Raghuvanshi**. It was skillfully anchored by young writer **Pranjal Dhar** and **Kunal Singh**, with **Ashok Maheshwari** of Rajkamal Prakashan extending a heartfelt vote of thanks. With the presence of distinguished writers, critics, and literature lovers from across Delhi NCR, the launch of "*Gareebnawaz*" became not just a book release but a vibrant celebration of Santosh Choubey's enduring contribution to contemporary Hindi literature.

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## Reflecting Society Through Playwriting: A Mirror to

# Social Challenges



**New Delhi, August 31**

The monthly symposium at the Central Office of *Sanskar Bharati* once again emerged as a vibrant confluence of art, literature, and culture. This gathering witnessed a rare harmony of music and theatrical literature, leaving the audience deeply moved and inspired.

The evening commenced with a soulful performance by young vocalist **Suhani Kaushik** and flutist **Sumit Sharma**, whose melodious notes transported the audience into a realm of devotion and artistic grace, setting the perfect tone for the sessions ahead.

The highlight of the symposium was the intellectual discourse on *“Playwriting from a Social Perspective: Possibilities and Challenges”*, led by **Prof. Rajnish Kumar Mishra** of Jawaharlal Nehru University and **Prof. Chandan Chaubey** of Delhi University.

Prof. Mishra emphasized that no art can achieve true meaning without immersing itself in the life of the people. He observed that even today, society often feels uneasy when confronted with literature that dares to mirror its realities. Prof. Chaubey, on the other hand, highlighted how devotional traditions found their widest expression through performing arts, which have carried culture directly into the hearts of the masses. He further reflected on the responsibility of playwrights, noting that their craft contributes to shaping the cultural and historical dimensions of character creation.

The thought-provoking addresses inspired the audience towards deeper reflection and dialogue. The session was skillfully moderated by **Raj Upadhyay**, Stage Arts Coordinator of Delhi Province.

More than just a platform for artistic expression, *Sanskar Bharati's* monthly symposium reaffirmed its role as a forum for meaningful intellectual engagement on art, society, and culture. Once again, the event underscored the timeless truth that art, literature, and society together shape the cultural personality of the nation.

The program was graced by eminent Mohan Veena artist **Ajay Kumar**, Sanskar Bharati Delhi Province Minister **Dr. Prashant Upadhyay**, along with distinguished professors, research scholars, and students of Delhi University.

The success of the symposium was made possible through the dedicated efforts of Program Coordinator **Kuldeep Sharma**, Symposium Coordinators **Shruti Sinha, Bharti Dang, Garima Rani, Sneha Mukherjee, Harshit Goyal, Saurabh Tripathi, Vijender Kumar, Sushank, Brijesh** and team members. A special appreciation goes to **Vishwadeep**, who not only played a vital role as co-coordinator but also skillfully conducted the stage proceedings with grace and excellence.



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# Yugpurush: The Soul of the Guru-Disciple Tradition and the Splendour of the Stage



On 18th August, the historic Kamani Auditorium in New Delhi witnessed a theatrical evening that transcended performance and turned into a soulful experience. “**Yugpurush**”, written and directed by **Jayvardhan (J.P. Singh)**, offered precisely such a rare journey. Through this play, the director dared to bring to the stage the confluence of the guru-disciple tradition, spirituality, and human inquiry—and this daring vision succeeded on every level.

The performance began with the grand worship of Goddess Kali. The resounding beats of the dhak, the echo of conch shells,

and the chanting of priests transformed the stage into a sacred temple. This was not just a religious tableau, but a conscious theatrical choice, transporting the audience to the spiritual ground where the journeys of Vivekananda and Ramakrishna began. Here, the culture of Bengal does not remain a mere backdrop but emerges as an inseparable part of the narrative. Costumes, music, and dance brought the stage alive—red-bordered saris, traditional dhotis, the melodic flow of kirtans, and classical gestures combined to transcend time and space, carrying the audience to nineteenth-century Calcutta.

One of J.P. Singh's greatest strengths lies in his ability to balance tradition with modern theatrical technique. Stage design and lighting were not confined to creating atmosphere; they actively deepened the play's philosophical resonance. Whether it was the steps of the Dakshineswar temple or the historic moment of the Chicago Parliament of Religions, projections and scene transitions provided not only dramatic flair but also symbolic depth. Light at times expressed Vivekananda's inner turbulence, and at other times lingered on the compassionate smile of Ramakrishna.

The soul of the production was carried by its performances. **Vipin Kumar**, as Ramakrishna Paramhansa, infused the role with simplicity and spiritual radiance, making the presence of divinity palpable on stage. His compassionate gaze and subtle smile did not merely represent the character—they embodied it. **Sudheer Rikhari**, as Swami Vivekananda, brought to life the disciple's inquisitive, logical, and energetic spirit. His voice and body language rekindled the memory of that historic moment when Vivekananda introduced Indian philosophy and spirituality to the world in Chicago. Together, their performances created the heartbeat of the play—the tender assurance of the guru alongside the restless questioning of the disciple, ultimately merging into a profound philosophy of life.

The greatest strength of Yugpurush is that it is not a simple dramatic recreation of historical or mythological figures. It is, at its core, a philosophical journey. Vivekananda's scientific rationality and Ramakrishna's devotional fervor converge to remind us that even today the true path of life lies in balancing these two poles.

A special note must be made of Jayvardhan (J.P. Singh). As both playwright and director, he proves that theatre for him is not merely an art form but a medium to bring life-philosophy to society. His writing lends depth to the dialogues, while his direction renders them alive both visually and aurally. For him, theatre is not simply "entertainment" but a path to "self-realization"—and this is the play's greatest achievement.

In the end, **"Yugpurush"** is not just a stage production; it is a call of the soul. It demonstrates that the union of devotion and reason is the true essence of life. Even after the curtain falls, the experience resonates within the mind for long—and that is the hallmark of truly great theatre.

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## □ **Antaryatra – When Art Becomes a Journey Within**





# ***An evocative evening of imagination, meditation, and Indian aesthetics at Kala Sankul***

**New Delhi, July 27**

There are evenings that entertain, and then there are evenings that elevate. The recent **Monthly Art Symposium** hosted at **Sanskar Bharati's central office, Kala Sankul**, was undoubtedly the latter. With the theme "**Antaryatra: Imagination, Art and Meditation**," the gathering blossomed into an intimate and deeply reflective cultural experience – one that resonated with the soul.

Anchoring this vibrant dialogue was **Smt. Vaishali Gahlyan**, Assistant Professor of Philosophy at Miranda House, University of Delhi. In a keynote address that seamlessly wove aesthetics with spirituality, Dr. Gahlyan explored the essence of Indian art as a form of **inner sadhana** (spiritual practice), stating:

*"Indian art is not merely a display of beauty, but a meditative discipline – a trinity of imagination, creation, and contemplation that draws the artist closer to self-realization."*

Her thoughts echoed through the hall, reaffirming the ancient Indian perspective of art not just as expression, but as **realization** – a means to connect the microcosm with the macrocosm.

The event commenced with a traditional **lamp-lighting ceremony**, presided over by **Smt. Vaishali Gahlyan** along with symposium convenor **Smt. Shruti Sinha**, co-convenor **Sh. Vishwadeep**, Delhi Prant's stage art convenor **Sh. Raj Upadhyay**, and programme director **Sh. Shyam Kumar** – each a dedicated torchbearer of India's living art traditions.

## □ *Monsoon Melodies & Cultural Echoes*

As the gentle drizzle of **Sawan** graced the capital, the atmosphere inside Kala Sankul mirrored the rhythm of the rains. A soulful **Kajri recital** swept through the venue, filling hearts with seasonal nostalgia. Led by **Sneha Mukherjee**, along with young vocalists **Lavanya Sinha**, **Manya Narang**, and **Ruhi**, the performance paid homage to the **folk spirit**, evoking memories of lush fields and festive homes.

**Amit Sridhar's** deft touch on the synthesizer and **Tushar Goyal's** crisp tabla beats added texture and depth, making the musical interlude a celebration of India's rich rural music heritage.

## □ *Dance as Devotion*

What followed was nothing short of poetry in motion. **Kathak dancer Neelakshi Khandekar Saxena** transported the audience with a presentation that captured the grace, strength, and rhythmic prowess of Indian womanhood. Her recital was a vivid tapestry of *bhava*, *laya*, and *gati* – a visual meditation that perfectly embodied the evening's theme of "**Antaryatra.**"

## □ *Presence of Stalwarts & Artistic Solidarity*

The event drew an impressive gathering of eminent personalities from Delhi's cultural milieu. Among those in attendance were **Kathak legend Pandit Rajendra Gangani**, noted flautist **Pandit Chetan Joshi**, and **National School of Drama Registrar Shri Pradeep Mohanty**. Their presence lent gravity and warmth to the event, as did the attendance of various scholars, researchers, young artists, and art lovers.

Adding to the smooth flow of the evening was the poised anchoring by **Sh. Kuldeep Sharma**, whose narration stitched the various segments with thoughtfulness and flair.

## □ Behind Every Great Evening...

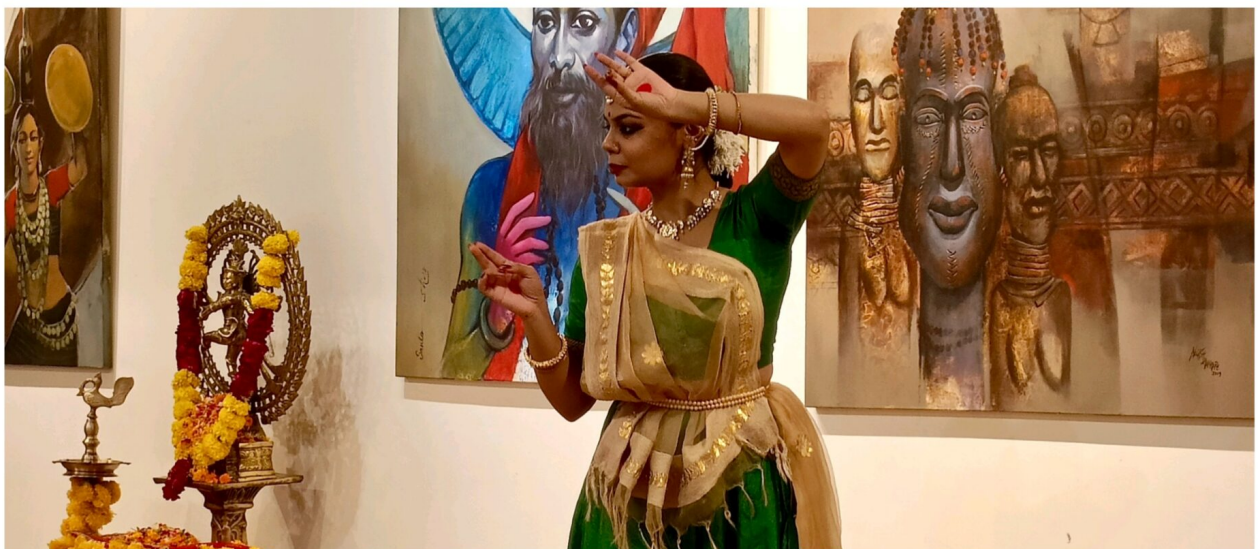
Behind the artistic grace of the evening lay the quiet dedication of many. **Pradeep Pathak (tabla), Shraboni Saha, Garima Rani, Harshit Goyal, Saurabh Tripathi, Brijesh, Shivam, Vijendra, Mrityunjay, Sushank, Sakshi Sharma, Priyanka,** and **Kala Sankul's devoted manager Shri Digvijay ji** – each played a vital role in ensuring a seamless, dignified, and heartfelt celebration of Indian arts.

## □ *A Living Space for Thought & Tradition*

With each passing month, **Sanskar Bharati's Monthly Art Symposiums** are evolving into a sacred space for **dialogue, tradition, and creative introspection**. More than a platform for performances, they are becoming vibrant forums where **Indian art finds contemporary voice**, where **aesthetic experience meets spiritual insight**, and where the **soul of Bharat breathes freely** in brushstrokes, rhythms, and reflections.

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# **Guru Purnima Celebration at Sanskar Bharati, Delhi – A Sacred Confluence of Art, Devotion, and Tradition**



On the auspicious day of 10th July 2025, the Guru Purnima Celebration held at the Kala Sankul premises of Sanskar Bharati, New Delhi, transformed into a vibrant cultural



expression of India's eternal guru-shishya tradition – not just in words, but through the language of dance, music, and soul.

The program began with Nataraja worship and Guru Vandana, infusing the atmosphere with a rare spiritual luminosity. The sacred invocation was not merely a ritual—it became a journey of surrender, discipline, and artistic elevation.

To confine Nataraja merely as the “Lord of Dance” would be to overlook His cosmic magnificence. This deeper essence came alive in the words of Chief Guest, Sh. Murari Sharan Shukla, who eloquently remarked that Nataraja is not a symbol bound to art alone, but the embodiment of motion and universal consciousness itself. His reflection echoed through the hearts of the audience:

“The posture of Nataraja resonates with the movement of the cosmos—it is the rhythmic expression of Shiva's creative power.”

Though Sh. Shukla's address came at the culmination of the event, its philosophical resonance permeated every segment of the evening.

The musical trio that followed offered a melodic glimpse into the richness of Indian ragas. Yagyata Gaba's performance reflected youthful innocence intertwined with musical maturity. Then came Urja Akshara, who rendered a composition in Raga Desh, evoking the musical aroma of the monsoon. Finally, the ensemble presentation by disciples of Sneha Mukherjee – Manya Narang, Ruhi Jaiswal, Lavanya Sinha, and Siddh Jaiswal – stood as a living testimony to the bond between guru and disciple.

Their collective performance glowed not only with technical finesse but with grace, harmony, and discipline. It was an offering, filled with sweetness and reverence, a melody wrapped in devotion.

The sequence of dance performances that followed created a visual symphony for the soul. Nandini's Kathak recital, a tribute to her guru Smt. Shruti Sinha, was a dance of devotion – an artistic pranam. Through the rhythm, expression, and precision of Kathak, she sculpted an unspoken homage to her teacher. The event was anchored gracefully by Garima Rani, whose poised compering added charm to the proceedings.

This celebration was far more than an annual ritual – it emerged as a sacred yajna, where each disciple offered their art in heartfelt tribute to their guru. Every act on stage was not just a performance, but a living sentiment – of respect, surrender, and the continuation of a timeless legacy.

This Guru Purnima will be remembered not only for its artistic brilliance, but because it upheld a profound truth:

That the Guru is the light of life, and Art is the language of that light.

Sanskar Bharati must be lauded for keeping this flame alive – not just on stage, but in the spirit of every participant. In honoring the guru, they honored the very soul of Indian cultural heritage.

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**From Gita to Natyashastra:  
Dr. Sachchidanand Joshi  
Illuminates India's Cultural**

# Legacy



**New Delhi** – The monthly symposium held at *Kala Sankul*, the central office of Sanskar Bharati, became a resplendent celebration of Indian classical heritage and cultural contemplation. Designed to merge the profound legacy of India's traditional arts with contemporary discourse, the event stood as a testament to the enduring relevance of our civilizational ethos.

At the core of the symposium was an enchanting performance of *Sattriya*—the classical dance form rooted in the 15th-century Vaishnavite devotional movement of Assam, pioneered by the great saint Srimanta Sankardev through his *Ankiya Naat*. In a performance that stirred both the senses and the spirit, dancers Sukanya Barua and Sumanya Kashyap brought the divine art form to life. Their presentation, steeped in rigorous training, aesthetic sensitivity, and rhythmic precision, unveiled the spiritual depth and narrative beauty intrinsic to *Sattriya*.

Complementing the artistic experience was an intellectually enriching keynote address by **Dr. Sachchidanand Joshi**, Member Secretary of the Indira Gandhi National Centre for the Arts (IGNCA), Delhi. In his address, he eloquently advocated for the inclusion of the *Bhagavad Gita* and the *Natyashastra* in UNESCO's World Heritage List. "The Gita is not merely a religious scripture," he emphasized, "but a timeless philosophy of life; and the *Natyashastra*, the scientific foundation of Indian artistic consciousness." His words resonated deeply, drawing attention to the unfortunate irony that many of India's priceless spiritual texts remain better preserved abroad than within our own institutions.

Shri Joshi also raised a critical concern regarding the preservation of India's manuscript wealth—while India houses the largest number of ancient manuscripts globally, the number of scholars actively studying and interpreting them remains alarmingly low. His reflections served not just as commentary, but as a call to action—urging institutions, artists, and scholars toward research and revival.

The symposium saw the gracious presence of distinguished personalities from the cultural and academic domains. Among them were **Dr. Vinod Narayan Indurkar**, Chairman of CCRT; **Sh. Rahul Kumar**, Deputy Director, CCRT; renowned Odissi exponent **Kasturi Patnaik**; **Sh. Jitendra Kumar**, Convenor of the Visual Arts Department, Sanskar Bharati Delhi; **Shri Raj Upadhyay**, Performing Arts Convenor; playwright **Sh. Alok Shukla**; art critic **Shashi Prabha Tiwari**, along with many other senior artists, scholars, and cultural connoisseurs.

A large team of dedicated volunteers played an integral role in the successful execution of the event. Key contributors included Convenor **Garima Rani**, Co-convenor **Vishwadeep**, **Sneha Mukherjee**, Eminent Theatre Director **Shyam Kumar**, **Shraboni Saha**, **Saurabh Triathi**, **Harshit Goyal**, **Pradeep Pathak**, **Muskan**, **Khushi**, **Kriti**, **Sakshi Sharma**, and **Tarushi**, whose behind-the-scenes efforts were deeply appreciated.



The proceedings were elegantly compered by senior anchor **Bharati Dang**, whose poise and eloquence added grace to the evening. The formal vote of thanks was delivered by **Sh. Kuldeep Sharma**, convenor of the theatrical wing, and the event concluded on a tranquil note with the chanting of the *Shanti Mantra*.

More than just a cultural evening, this symposium served as a meaningful reminder of India's vast artistic and philosophical legacy. It illustrated how, even in an age of rapid modernization, there remains a deep well of tradition from which we continue to draw inspiration. It reaffirmed that tradition and progress are not opposing forces—but vital companions on the journey of cultural continuity.